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TOWARDS A JUSTIFICATION FOR A PHILOSOPHY

OF

MUSIC EDUCATION:

A QUODLIBET FOR SOUTH AFRICA

Marguerite Barker Reinecke

A thesis submitted to the Faculty of Humanities, University of the Witwatersrand, Johannesburg, in fulfilment of the requirements for the Degree of Doctor of Philosophy in Education

2007

DECLARATION

I declare that this thesis is my own unaided work. It is being submitted for the degree of Doctor of Philosophy in the University of the Witwatersrand, Johannesburg. It has not been submitted before for any other university, nor has it been prepared under the aegis or with the assistance of any body or organisation or person outside of the University of the Witwatersrand.

Marguerite Barker Reinecke

Original signed as submitted:

21st day of January, 2007

Signed posthumously pp M L Barker

30th November 2007



DEDICATION

TO THE GLORY OF GOD AND GRATITUDE FOR HIS KINDNESS

ABSTRACT

With the change of regime in 1994, South African education policies for the arts have been created without a conceptual base. Music is on the outskirts of the present educational master plan that favours mathematics, science and literacy. The current situation of teacher shortages and emphasis on 'basic' subjects does not make posts possible for specialist music teachers in primary schools. The generalist trained Arts and Culture teacher is tasked to teach drama, music, and the visual arts. The attempt by policy makers to blur the outlines of individual art forms has created the generic Arts and Culture teacher who is unsure of the art forms in which he/she has little or no training. This lack is exposed and justification for the necessity of a philosophy of music education for South Africa will be proposed.

A philosophy of music education refers to a system of basic beliefs, which underlie the operation of musical enterprise in an educational setting, whether school, community centre, or tertiary institution. A philosophy of music education would investigate and create an understanding of the underlying assumptions and principles governing the teaching and learning of music.

Music is a modelling system for human thought and is a cognitive activity with forms of knowledge as important as any school subject. The 'out of school' influences of music are all-encompassing and ubiquitous to intercultural communication between peoples. Evidence is overwhelming that the political history in South Africa has interfered with and disrupted an enculturation of a musical life for children.

The literature research shows that music education in South Africa was used as a political tool to support apartheid doctrines and processes. The restoration of a culture of co-operative musicing would help music teachers. Their active agency would positively affect policy in the arts. Furthermore making music or 'musicing' in a collaborative manner would break down

barriers because musicing encourages inter-racial *rapprochement* in a society where racial barriers are no longer dominant. Such harmonious communicating will help to create a new and idiomatic South African music culture.

For this purpose I have proposed the adoption of the musical genre called quodlibet, a technique of composing music for many voices which are played simultaneously. This provides a platform for the collaboration of musicians, teachers, policy makers, and parents, within the wider community from which the pupils come to from. The quodlibet becomes a guiding principle and metaphor for the entire study.

The central focus is to articulate the need for a philosophy of music education and to propose and defend conditions that would facilitate the growth of a conceptual centre for music education.

KEYWORDS

South African music education
philosophy of music education
music and childhood enculturation
intercultural tolerance and music
musicing
multicultural music

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ABBREVIATIONS

ACTAG	**Arts and Culture Task Group**
BoR	**Bill of Rights**
C2005	**Curriculum 2005**
CHED	**Committee of Heads of Education Departments**
CIIMDA	**Centre for Indigenous African Instrumental Music and Dance Practice**
CUMSA	**Curriculum Model for South Africa**
DAC	**Department of Arts and Culture**
DACST	**Department of Arts, Culture, Science and Technology**
DNE	**Department of National Education**
DoE	**Department of Education**
FET	**Further Education and Training**
FUBA	**Federated Union of Black Artists**
GDE	**Gauteng Department of Education**
GET	**General Education and Training Phase**
HRSC	**Human Sciences Research Council**
MEAE	**Music Education as Aesthetic Education**
MEPE	**Music Education as Performance Education**
MLE	**Mediated Learning Experience**
NAC	**National Arts Council**
NCI	**Norwegian Concert Institute**
NCS	**National Curriculum Statement**
NGO	**Non Government Organisation also called**
NPO	**Non Profit Organisation**
NSO	**National Symphony Orchestra**
OBE	**Outcomes Based Education**
PANSA	**Performing Arts Network of South Africa**
PASMAE	**Pan African Society for Music Arts Education**
RDP	**Reconstruction and Development Programme**
RNCS	**Revised National Curriculum Statement**
SADC	**Southern African Development Communities**
SADTU	**South African Democratic Teachers Union**
SIDA	**Swedish International Development Agency**
UNESCO	**United Nations Education Science and Culture Organisation**
UNISA	**University of South Africa**

CHAPTER 1

INTRODUCTION

The aim of the thesis is to justify the need for a philosophy of music education. South African music teachers and policy makers in music education are both the focal point of analysis and, ultimately, the audience to whom which my recommendations are addressed. It is they who need to act with critical engagement towards music education as an arts subject which other arts need. (Dance and drama use music as integral to their performance.) The thesis will attempt to show how the construction of a philosophy of music education for South Africa will affect education policies for the arts. This is not a South African philosophy but a philosophy *for* South African conditions. A philosophy of music education for South Africa should prepare the ground for philosophical reflection about teaching and learning in the arts, specifically music education.

Aims

The aim of this investigation is to suggest why and how a philosophy of music education for South Africa might be useful in helping music educators, including policy makers, teachers and teacher trainers. The result may shape future research and curriculum development in music education. A curriculum that fosters intercultural musical development and music appreciation would be a desired outcome of this study.

Is it possible to formulate a philosophy of music education for South Africa? The study attempts to address the challenge of formulating conditions for a philosophy of music education for South Africa with its heterogeneous society. Differences and racial rifts had been entrenched legally by the previous regime. The effects of the apartheid system on the musical cultures in this country continue to spiral and weave in and out of the discourse on

music education. I discuss how the colonial music education systems have prevented the indigenous musics from flourishing.

I believe the absorption of a mother tongue and the correspondent expressive medium of the 'mother tongue music' or musical ethnicity to be part of the human condition. This is important in relation to what different South Africans accept as their music. Thus part of the present aim is to address the question of how a particular group learns about its musical traditions. This learning is often unconscious because it is bound to stories, leisure occasions, and cultural rituals. Teaching and learning the many musics of groups represented in the school community will be encouraged by a schooling system that fosters identification of specific musical traditions.

The central project is to articulate the need for a philosophy of music education and to propose and defend conditions that would facilitate the growth of a conceptual centre for music education.

Context and Rationale of the Study

A new education dispensation, accompanied by a new constitution, creates an opportunity for the development of an enriched educational environment. The labour that curriculum development would exact is a challenge to teachers and policy makers alike. Teachers should be entrusted and given time to do research and the policy makers should be responsible for using the research in their policies for music education. Research in indigenous music, instruments, songs, dances and folklore with music is the work of teachers in seeking resources, and the responsibility of policy writers to provide. Music education could be transformed to embrace 'musics' from diverse cultures, and be aligned with a new vision of a multi-ethnic society based on equality, tolerance and respect for differences. Training in theoretical and practical skills in music would offer learners multiple frames through which to see music as worthwhile. Music education could be the window through which school leavers see a bright future in the music

industry, whether as performers, composers, critics, writers or teachers in technological careers.

The opportunity to sharpen the focus on marginalised musics would be part of a teacher's task. Using archival music resources would enrich our South African heritage through music education. Bringing current music resources into the classroom would strengthen the relationship between teacher and pupils. The reinforcement of such a relationship would broaden the influence that school music has on the youth. A change towards collaborative work between teachers and policy makers would give healthy signals of a consultative teaching and learning process. A constitution with a Bill of Rights ensures that the democratic principle of freedom of expression is a guarantee to musics from smaller racial or tribal groupings like, for example, the Tsonga, and Khoi-san. It now is up to the teachers, pupils, policy makers and corporate sponsors of music and the arts to commit themselves to a music education that is relevant to South Africa.

Music is part of related disciplines in the Arts and Culture Learning Area, the others being Design, Drama, Art, and Dance. These arts subjects are entitled to occupy a place in the curriculum on a par with all the other Learning Areas stipulated by the Council of Education Ministers.

On 26 August 2001, *Saamtrek, a Manifesto on Values, Education and Democracy* from the government placed emphasis on arts education as one of 16 educational strategies for improving the teaching and learning in our schools. Re-thinking the role played by music education, hitherto placed on the margins of school curricula, will become vital to the preservation of a musical heritage.

This study is concerned throughout with a philosophical concern with the 'good' that education in and through music and the arts can achieve.

> One argument given in favour of arts education is that, rather than promoting concrete skills, the arts constitute an important function in humanising the educand. According to John White (1998), the arts

> deserve a place in the curriculum because they foster self-knowledge, reinforce our ethical values, and bind us together as members of communities. (Koopman, 2005: 121)

A philosophy of music education will counter approaches to music and education in music from assumptions that members of the public, including principals, pupils and their parents might have, for example:

- Music is for entertainment.
- Music taught in school is limited and not as good as music heard on radio and television.
- The horisons of different musical tastes label one as ‘with it’ or not ‘cool’.
- Music does not require effort or skill, and is done by artists only.
- Substance abuse is usual amongst musicians.
- Composing is beyond the average person.

A philosophy, when applied, will work critically with conceptions that music education teaches people to make music, compose and perform not only for entertainment but for investment of mental and physical energy and thought in one of humankind’s essential expressive modalities.

A philosophy of music education will reveal that music that is purveyed over sound waves is artificially manipulated and sometimes manufactured by electronic means. The music that accompanies advertisements gives the products credibility that they would not achieve without the music chosen to enhance the status of the car, shaving lotion or perfume. Critical appraisal of these notions could be a contribution that a philosophy of music could make towards an understanding of the gullible child, or teenager.

A philosophy of music education will counter and challenge the notion that creativity, compositional acumen and performing ability are in any way enhanced by substance abuse.

This study could arguably not be attempted by someone without musical experience in multi-functional settings. I believe I have had the benefit of varied experience in multiple settings.

I was a ‘policy maker’ at the beginning of the curriculum renewal. As the Convenor of the Arts and Culture Learning Area in Gauteng, I assisted the National Committee to work on Outcomes and other curriculum deliberations which were placed into the hands of other policy writers of Curriculum Statements.

I have been a parent of children who were taught class music lessons which were poorly managed and taught by part time teachers. In my position as a member of a school governing body I was fortunate to be able to assist my children’s school in funding a post for a qualified music teacher. As a music facilitator at extra mural school activities I have ‘team taught’ with music teachers in collaborative settings. For example, my classroom techniques of combining singing with instruments and movement have been taught to teachers in teacher centres and to school teachers *in situ.* Music teaching experiences have allowed me to continue to believe that children, teenagers, music students and adult teachers are aware that ‘musicing’ (the reception and creation of music) has its intrinsic rewards.

Spanning more than 30 years, I taught music in many settings. I started teaching the piano to beginners of both sexes while still a student. The in-service years started with adolescents and teenagers. I taught them class music singing and trained choirs. Later, I taught in a private school music centre, doing all the tasks given to a one-on-one teacher, choir trainer and class music teacher. Pupils were from all classes and ages. The pupils at this stage were all girls in a single sex school.

Teaching the class music sessions in a specialist arts school provided many challenges, which I had not expected. Music pupils who were instrumental performers were generally resentful of having to join with dance and drama pupils in a general music class. They did not sing, and they reluctantly

consented to bring along their orchestral instruments when I produced arrangements for specific ensembles, which was no simple task. The dance and drama students enjoyed singing pop songs and complicated rounds, or J.S.Bach Instrumental *Suites* to syllables, much like the Swingle Singers, an unknown entity to most pupils, until repeated listening familiarised them with the idiomatic style.

I lectured to Nursery school pre-service teachers for three years and also taught private piano to the pre-service teachers. Thereafter, I taught in a tertiary capacity for the remainder of the time that I was involved in music education. I taught at the Johannesburg College of Education and spent 19 years teaching at the Music Department of the University of the Witwatersrand.

Most undergraduate music students had no intention of teaching. Their aims were to play their instruments and make careers playing, performing, and to enter the music industry. As with the three career paths mentioned, few music students managed a single musical career. Many took up teaching at schools or privately, with no formal training in teaching methodology. I was frequently asked for teaching ‘tips’ as though the rationale to teach would be mainly crowd control or pushing pupils to pass Board Exams. Naturally, such casual teachers, whose commitments did not include the welfare of class music and its multifunctional dimensions, did not easily master class music teaching.

The possibility of a course with a philosophical basis, especially for all the fourth year or post-graduate music students might have instilled a respect for teaching music education. A grounded set of first principles that accompany group work in a creative setting is the first requirement of a regard for the dignity of the pupils and the position of the teacher as facilitator.

I also worked for the Yamaha Foundation for eight years teaching music literacy in playful surroundings to pre-schoolers and their mothers. This was work done in the afternoons during the week and on Saturday mornings I

worked at the Wits *Kopano* outreach programme run by the Wits Drama Department. There I taught piano in a keyboard laboratory while co-ordinating all the music activities of the centre.

A philosophy of music education that could serve as the basis of a music education curriculum embracing the needs of all the sectors of the population has not yet been formulated in South Africa. Nor to the best of my knowledge, has any academic department yet presented research that meets the need. As argued by Hauptfleisch: “No post-graduate study has as yet considered all the sectors of South African music education as a whole” (Hauptfleisch,1997:13). Sarita Hauptfleisch’s study did not make proposals that would include university courses in an intercultural philosophy of music education and post-graduate research. There have been several articles published in South African academic journals that touch on the need to develop a philosophy of music education (Heimes, 1990; Chew, 1992; Hauptfleisch, 1997; Oehrle 1996, 1998).

These researchers discuss some philosophical challenges by asking how tolerance and acceptance of cultural differences could assist in meeting the musical demands of a changing society. A research study of specific proposals as to how this could be put into action has not been conducted. The writing of the above authors revolves around western and African curricular choices made at school and university level, without suggesting specific strategies as to how this could be achieved. The exception is Oehrle who has advocated cultural tolerance in much of her writing.

This study attempts to illustrate how educational transformation has also affected music education. In this regard, there is a need for a music curriculum that would reflect the cultural identities of particular communities. The musical practices should include the music of minority groups as mentioned above, while acknowledging that out of school music experiences of current musical trends can be influential in the classroom.

Conceptual and Methodological Matters

This investigation is conceptual; it proceeds by argument, reflection and analysis, rather than through the collection of empirical data.

For the purposes of developing my argument for a way of thinking about an emerging musical arts culture, I give definitions of culture during the shaping of my arguments. Through much of the thesis the central role of culture and meanings that are associated with definitions of the term are offered. My search for definitions that link culture to music and its pivotal place in custom, and human capabilities starts with one of many and here, I propose the definition by Edward Burnett Tylor: “Culture is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society” (Tylor, 1871:1). This anthropological definition of culture has replaced the more restricted use of the word, in which ‘culture’ refers to the ‘arts’ and ‘refined’ pursuits. For Clifford Geertz, culture is the organised system of significant symbols (Geertz, 1975:46, in Blacking, 1995:227).[1] If ‘music’ is a symbol system of social and cultural processes, and the material results of musicing are everywhere present, then this study will attempt to determine the value of what may result when cultures are brought together to make music. I will attempt to show that by making music together, sharing musics, simultaneously and in concert, a unique South African identity may result.

The philosophical approach that informs this study is based on educational ideas shaped by what constitutes forms of knowledge, and specifically musical knowledge, along lines that Paul Hirst (1974) developed. I will argue that music is a form of knowledge that has a place as a school subject. Furthermore, it educates the affect, or feelings and emotions, and should take up a secure position as part of a balanced education. As I will attempt to indicate, it is especially important for present contexts in which the South

[1] For an insightful article on the rival claims of the nineteenth century *Kulturkritik* tradition and the Interculturalist movement of the post imperialist period, see Davis, R. A. 2005.

African child is situated. A place for the arts in a school curriculum is a recurring problem during times of economic and political change. In the changed education dispensation, pupils in the six to eight age brackets are not taught music by music specialists. Music, if taught at all, is slotted into a language or mathematics lesson. In spite of a particular Learning Area catering for the right of all pupils to arts exposure, arts subjects continue to be neglected. Music is on the outskirts of the present educational master plan that favours mathematics, science and literacy.

The notion that the arts provide a balance in the curriculum is backed in part by Deweyan arguments. John Dewey (1916, 1934) believed that music was intellectually and emotionally a construct of every culture. The epistemological benefits of music education are part of intrinsic aims in this regard. The instrumental 'good' that music and the arts provide would be that music *per se* could contribute towards kindness, tolerance of group differences and a co-operative 'virtue-ethic'. In addition, the choice of which music to use in the classroom needs to be part of a debate with the issues around 'whose music', not necessarily setting teacher against pupils, but about how music and its lyrics can add to the moral good for all present. I make the assumption that the ethical virtues reside in advocating values in music education which are expressed in choosing music to teach. In my opinion the songs, dances, and instrumental music intended for school music are limited, for example, to avoid the sexual act, or innuendo to act it out, suggested by lyrics, movements and performance attire. The music teacher can provide an example in attire and demeanour that befits a professional educator.

The teacher is not alone in the discovery of an identity that copes with change. Peer culture of the adolescent is a powerful influence on self concept and personal identity. Learning which involves changes in self organisation – in the perception of oneself – is threatening and tends to be resisted. This disequilibrium is the dynamic part of dealing with agency, taking the lead, and building professionalism by the teacher, and for the

teenager, the vital dimension of the search for self. The focus in this thesis has not included the teenager because I deal with enculturation of musicality rather than with adolescent music acculturation. The shortcoming is partially fielded by critiquing the music syllabus as shown in the Curriculum Statements of the Further Education and Training (FET) teaching phase.

A respect for the emotional aspect of music education, an aspect of self expression, is important both for the teacher and the pupils' identities. Music educates feelings and these emotions are connected to the aesthetic in music and the moral good music could inspire.The contemplative art of the beautiful, also known as aesthetics, is a branch of the philosophy of music. Aesthetics has been formally recognised as a field of study since the nineteenth century, concerning itself mostly with western European, Germanic aesthetics. I propose a South African aesthetic based on musical practices already present in our environment. I emphasise the notion that "musicing" (Elliott, 1995) is something everyone can do and that musicing embraces making, playing, composing and listening as a ubiquitous activity, a universal in society.

A philosophy of music education refers to a system of basic beliefs, which underlie the operation of musical enterprise in an educational setting (Leonhard & House, 1959:83). A philosophy of music education would investigate and create an understanding of the underlying assumptions and principles governing the teaching and learning of music. "A philosophy should serve as a source of insight into the total music program and should assist music teachers in determining what the musical enterprise is all about, and how it should operate" (Leonhard & House, 1959:83).

I will attempt to show that music is a distinct area of a working experience. Music as experience is a special way of knowing, a socially and intellectually constructed part of every culture (Blacking, 1995; Elliott, 1995; Dewey, 1934). This aspect, shown to be universal must then have a particular contribution that would be uniquely South African. A philosophy of music for South Africa

would seek to find what it has in common with the definitions that have been established for philosophy of music education. A philosophy would interrogate the assumptions of 'my music' as understood by peoples in South Africa. For convenience this classification comprises white, black, coloured, Indian and Khoi-san groupings. Featuring predominantly is the music of instrumental and choral traditions based on the classical repertoire of Europe, traditional tribal musics for rites of passage, popular musics from both black and white groupings, and gospel music divided along racial representatives of the genre. Music understood as ubiquitous, is enjoyed and made by those who must have a set of beliefs, opinions, and values that could, if not unique, have South African characteristics that are apparent. It may be the intercultural *rapprochement* that comes along with 'mixing' genres and therefore musicians and their auditors. This diverse set of musics could be learnt in the classrooms. Principles of teaching and learning in this instance would need to be informed by an equitable non-judgemental approach. This does not preclude a lively critical appraisal of the musics on offer.

The debate underlying the dichotomy between *aesthetic music education* (concerning those who mainly listen and discuss and contemplate) and the *praxial* view of music education (concerning those who perform and compose) is crucial to the central argument. The defence of aesthetic music education (Reimer, 1970, 1989) and of the praxial view (Elliott, 1995) created a polemic between music educationists which enlivened the discourse of philosophy of music education through the 1990s into 2005 (Regelski, 2005) and beyond. In South Africa there are many musical 'world views' amongst which the music teacher needs to tread. Musical cultures from the west, sub-Saharan Africa, and the east can co-exist in a music education curriculum. Music is combined in performance with dance, visual design (costume), and drama, as a musical event within specific contexts. The terms 'musical arts' and 'musicing' are used in the thesis to imply the simultaneous occurrence of music experiences, whether they involve listening and contemplation, or performance and composition.

The music made and taught in South Africa has a history that is closely bound up with cultural practices of each group. The heterogeneous or culturally diverse nature of music in this country is taken to mean differences in musical practices of people of different races, religions, and those living in traditional rural or urban groups. The literature survey, embedded in the text, will show that music education in South Africa has been part of the apartheid process.

The differences and similarities of how music is perceived and taught now need articulation in order to build intercultural *rapprochement*. The proposed philosophy could help to ground an inclusive appreciation of different musics and expand the way teachers and learners approach music education.

An emerging philosophy will arguably take into account aspects of culture specific and culture transcendent values, the particular and the universal aspects of music. I will attempt to outline what *is* typical and grounded uniquely here. Whether what my findings establish will justify being termed a philosophy will constitute part of the discussion. The development of an integrated musical arts education is one in which music, in all its forms, has the potential to act as an agent for breaking down cultural barriers, and in so doing foster cultural tolerance. The transmission of any music relies for its effect on peoples' reactions. People are connected through participation and sharing a sound experience. For intercultural communication to occur, one group must not only tolerate the music of another group, but also respect its right to be heard. In support of this claim I will cite elements and examples of connections and common values that all people share through music. I hope to establish that there are some musical practices within the groups that have already embraced, mixed or taken on board aspects of each other's musics. Justification of advocacy of, and access to, music education within the area of arts education requires a philosophical basis.

Questions will revolve around what interpretations group 'insiders' give to their musics, and what purposes or capacity this music has in itself to change and evolve, and how this impacts on the insiders in its sphere of influence.

The question about whether there could be intercultural values in an intercultural music education in South Africa will be framed around the following concerns: Who are the proponents of intercultural musical arts education, and what do they mean by the term? Does it imply real or artificial separations between different musics? How do music and culture connect? Is the term intercultural musical arts education one-dimensional and indivisible, or multi-dimensional and divisible? Will meaning and value in music be communicated only if both are closeted by a particular context? Or can one ask 'universal' questions about different musics? All musics are characterised by being different from speech, yet musics are made to communicate. What the musics communicate is perceived on several levels: melody and rhythm together or alone, in the case of some, drumming brings groups of people together to sustain the musical activity by participation. Music used for particular purposes can become customary and part of a specific ritual or entertainment genre. The responses might be expressed by signals of approval shared by the participants or mutually shared dance movements to the sounds of the musics.

In this regard, the so called universal/particular challenge in music education will need to be examined. The arena of contesting claims will include canons[2] and what constitutes and legitimises traditions and canons in the different population groups in South Africa. From these arguments I hope to show that, with regard to music education, neither the western canon nor the assumptions of African traditionalists are individually sufficient here in South Africa. The exclusive belief in one type of music education is not tenable because African music and western influences have already been melded together to produce a unique South African sound, and words, for example, that of Johnny Clegg and his original band Juluka, and the choral music of Ladysmith Black Mambazo, and the songs and lyrics of Jeremy Taylor.

Nonetheless, those who consider themselves on the 'inside' and claim to be the cultural upholders of musical traditions have the tendency to exclude

[2] A set of musical practices, especially in historical musicology of works that form the acknowledged repertoire.

'outsiders', and are closed to inevitable cross-over influences. Aspects of this mystique include the orthodoxies and assumptions of the western and traditional canons as they exist in South Africa and elsewhere. These canons go hand in hand with how the theory and practices are implemented or taught in schools. The music that teachers may select to teach would be part of the tradition or canon in which he/she was acculturated. When selecting current musics and using them in the classroom, musicing can be a space and time reflection of political and social realities. The musicians mentioned provide musical examples that could be arranged for classroom use.

Musicians can mould social and political perceptions through their music and help their societies take action towards improving society for all. The music teacher is in the position to use musical manifestations of these perceptions to improve relations amongst diverse populations of school pupils in one classroom. By including the musics of every race or national group in a classroom, the teacher is modelling musical tolerance, cultural awareness, and affirmation of music which is an important part of the development of each society. Change through musical protest songs is a medium that cannot be ignored:

> Music is the cause of, and a reflection of, changes in societies. Thus for example, freedom songs (*Chimurenga* songs in Zimbabwe, the *Toyi Toyi* dance in South Africa, or Remmy Ongala's songs in Tanzania) have provided powerful support for democratisation. (Thorsén, 2004:9)

What Thorsén intends with 'democratisation', is to make a case for tolerance and recognition of diversity within a society. The music that is used for protest creates attention to wrongs and injustice in three African countries.

When musicians and lay people get together and interpret the protest music and its meaning, it is accepted that the protest song shows an open or cleverly disguised dissatisfaction and unease with a status quo. The music used is a medium, potent in its effect and lasting in the memories of those

thus affected. Protest music, its causes and the political history of local and international protest songs can inform critical analysis in the music classroom.

As I will argue, training in music education needs to include analytic and philosophical thinking. Teachers and practitioners can be brought together to work towards different and not necessarily compatible goals for music education. The key assumptions in the literature about theory and practice of music education will be examined to show how they have influenced the perceived worth of music education. In order to empower and convince music educators of the importance of a philosophical basis for their theory and practice, teaching and learning music needs underpinning that makes sense both intellectually and practically. If pre-service teachers were encouraged to reflect philosophically, would they articulate an advocacy for music education that might be inclusive and culturally tolerant, or otherwise? A philosophy of music education for South Africa might emerge from a clear, basic understanding of the educational *value* of musicing, and this might in turn be useful in the enterprise of training of music educators.

Jorgensen (1987) tasks the music teacher with the responsibility of philosophical thinking as part of his/her professional identity with the combination of a practical concern for musicing. This task is one which would be universally applicable to all music teachers.

> The task of the philosopher in music education is to critically examine proposed ideas and methods, to create a conceptual order out of disarray and to guide in the selection of alternative and better solutions. Although philosophy is a “second order” activity in that it does not supply raw materials, it is nevertheless grounded in logic and moral law on the one hand and eminently practical in its application on the other. The philosopher is both servant and architect of the profession — a modest yet important responsibility. (Jorgensen, 1987:139)

In the previous dispensation (a time of restrictive adherence to authoritarian education practices) music education, classroom music and senior school

matriculation syllabi were not prescriptive as far as repertoire was concerned. Consequently there were no official set books. With the new curriculum statements, it has become essential to have textbooks. The content of the Curriculum Statements does not direct the music teacher to musical material or physical resources. Thematic starting points for lessons are omitted. This type of material is found in textbooks. Ideally textbooks are produced, tested and made official and then supposedly made available. Teachers are still without textbooks in the arts subjects, or are testing out versions produced for Arts and Culture. Other resources must also be found by teachers and then used in the classroom. Teachers should have 'buy in' to the policy documents, the Curriculum Statements and the materials with which to work. Strategies that would assist teachers towards achieving this goal would be research and development time in the guise of upgrading in-service courses. This would assist insufficiently trained, disadvantaged teachers and give competent teachers opportunities to test out ideas.

Long before the present lack of resources was recognised as acute, a call to teachers to write their own material and try to get policy writers to take their suggestions seriously was made by Andrew Tracey. Tracey, a respected South African ethnomusicologist, is a frequent speaker on music education. He put the responsibility squarely on the shoulders of the music teacher to be an agent for change and revitalisation of the music curriculum:

> If you want to do something about music education along African lines, don't wait for the syllabus to lead you — it never will. It only reflects the values of the people who made it and of those who unthinkingly accept it. Take the steps yourself, do the work, make the collections, form the groups, develop an appreciation for African musical values — in school or out, it doesn't matter. After some time the syllabus writers, when they see you are serious, may even get around to making it conform with what the people really want. As music educators you are in the best positions to alter the musical climate. It is no good to say, "Someone else can do that". Who knows better than you? (Tracey, 1985:43-44)

Music education at schools has been based on a branch of philosophy called aesthetic education. Aesthetic education was introduced into school music education as justification for an underpinning that could qualify music education as cognition (Broudy, 1934, Lucia, 2004). I attempt to show that in the South African context an aesthetic justification is there for educating the feelings, but that is not enough. The epistemological value of music is one important factor. The other is music's connection and intimate symbiosis with a cultural life of those that 'music' (perform, listen to, and compose music). Music is an expression of a culture, it is part of the social fabric that connects and holds people together.

To justify music as epistemologically significant, I turn to 20th century educational theorists and show how their theories have assisted in building developmental models that show how music learning takes place. I use the education philosophies of constructivism, through Piaget, Vygotsky and Schön's knowledge-in-action. These are illustrated with examples from music education in the work of Flederer (1964), using Piaget's conservation theory; Swanwick and Tillman (1986), who combine Piaget's stage theory with the Vygotskian social mediation and use of composition as a 'tool', and lastly Davidson and Scripp's (1992) Matrices with Schön's notion of knowledge in action (1987).

The present focus on science, mathematics and languages reflects the thinking that these are 'useful' subjects for life after school, whereas music is still considered one of the suitable activities for leisure hours. In school the music taught and considered useful is and was the learning of liturgical music for religious purposes. Principals who believe in a balanced education appoint music teachers from kindergarten through to the school leaving classes. This fact has ramifications in the South African school landscape. Private, or independent schools generally have vibrant music and arts centres with opportunities for pupils to develop interests that are broad and balanced when they play in school orchestras, and take part in choirs.These schools provide an awareness of the value of the arts and the school leavers become the future consumers, funders and sponsors of an arts community.

The school leavers from these schools would support posts in schools for music education and would also be the people who support the existence of orchestras and opera houses. A career path for the school leaver is premised on sets of expectations that rely on beliefs and values that teachers and the industry can instill. The schools are also responsible for the building of a solid skills base on which to build a career path. The school leaver has little prospect of a career in the arts without expensive training and sponsorship. The arts funding situation is rife with corruption and many artistic works do not see production stage because of lack of funds.

In South Africas' new national curriculum, the Arts and Culture Learning area incorporates music, drama, visual art, design and dance. Teachers of the five subjects are called Arts and Culture teachers, no longer music teachers or drama teachers. Time and quality are sacrificed, but worse; the identity of the individual subject specialist is repressed.

An essential part of every culture is music and musicing. From childhood to the older generations, peoples' daily lives are enriched by contact with music. Identities are built around cultural engagement with music, and the role of music educator is viewed as an important link from home enculturation of musical traditions to the extended world of hearing and making music of the various South African cultures. Music education is shown to be a marker for identity.

I indicate through the music of J.S.Bach and marimba improvisation techniques, that the early music device of the quodlibet has much in common with the performing techniques of players of African instruments. This form of music making is seen as a strategy of intercultural music making. When cultures mingle with one another in the fashion of the quodlibet, communication is an important link and requires the fine interplay of musicians and auditors. These factors build musical interdependence and cultural cohesion.

Overview of Chapters

Chapter 2 attempts to show that policy makers and arts teachers could work together for the arts to flourish. Music education, as this thesis will show, is a key to a balanced curriculum. Music is essential to the teaching of dance and drama and therefore used in the other arts subjects. A directed focus on the educative value of the arts provides the entire syllabus with undergirding strengths. The role of the music educator is at the same time that of designer and manager of the curriculum process. It is a responsibility that demands high standards of professional integrity towards music as an art form, and artistic imagination. The spirit of policy documents supports education in and through the arts. Statutory bodies like the National Arts Council, NGOs, corporate, overseas funders, and the media are powerful role players in support of the arts.

I start with the place of the arts in schools, general society and policy formation in South Africa, and critique the present 'mismatch', or lack of philosophical 'fit' between what teachers are trained to do and what policy makers expect. I caution against the creation of the Arts and Culture generalist teacher, who teaches a 'generic' version of a mixed arts programme. There is still after twelve years (1994 to 2006) of education reform, insecurity about teacher education and implementation of the new curriculum model of Outcomes Based Education (OBE).

I will attempt to illustrate how education transformation and the resultant policies have influenced music education. Music education as an enterprise cannot flourish if a basic set of beliefs and a philosophy are absent.

In **Chapter 3** I set the stage for the necessity of a conceptual centre to music education. I critique the National Curriculum Statements. They do not 'fit' the conditions of training and ability of many music teachers who are in-service. Policies around music education and the other arts have disappointed

teachers. Those teachers who are able to teach to the policy documents are overloaded with hidden requirements, such as finding materials and resources implied in the Curriculum Statements. Those teachers who are not able to decode the Curriculum Statements or understand the jargon of Outcomes Based Education (OBE) are disadvantaged. Both qualified and under qualified teachers are over burdened with excessive administrative work in assessment and record keeping.

I explore what a philosophy of music education should be, how it has been shaped by leading music researchers in the northern hemisphere, and give a perspective on a philosophical approach from Africa. A large section deals with the field of philosophy called aesthetics (the corner stone of music education). This chapter leads into the functions and responsibilities that music teachers have to shoulder.

Chapter 4 argues again that from the perspective of teachers a philosophy or conceptual centre for music is essential. It is they who implement and could influence the policy documents. Why are practitioners like music teachers reluctant to philosophise? According to Jorgensen (1990) music teachers believe that philosophising is prescriptive and useful for 'others'. I lay the ground for some necessary conditions of a philosophy of music education in order to justify its validity. Before I offer criteria for a philosophy of music education for South Africa, I show how the polemic between Reimer (1970, 1989, and Elliott (1995), created an unnecessary distraction between all music educators, but provided me with a guiding rationale to provide research showing that aesthetic and 'praxial' philosophies could be combined. More importantly it led me in the next chapter to provide an argument that music is a form of knowledge and epistemologically significant.

The chief purpose of **Chapter 5** is to establish music as a thoughtful and cognitive activity. I enlist the writings and work of Piaget and Vygotsky and show how developmental progress by children displays the growth of musical knowledge. I justify this by describing models that have used Piaget and

Vygotsky as a basis. I link music to the emotional or affective aspects of cognition. Music is present in daily life and part of the activities of most people, which leads into the next chapter.

Chapter 6 argues that music is indivisible from a cultural identity. The large influence that community exerts on aspects of race and music are examined. Music is ubiquitous and early music enculturation can be disturbed or ameliorated by music. Music learnt before schooling starts, is part of a 'musical mother tongue'.

In **Chapter 7** intercultural musicing, collaborative teaching and learning is likened to the quodlibet. The quodlibet embraces musical improvisation and well known songs as a communication force. It is a musical metaphor for the entire thesis. Interaction between policy makers and music teachers, teachers and school principals, parents and the school community, further reinforce the appropriateness of the quodlibet as metaphor.

In conclusion **Chapter 8** draws the threads of the different chapters together. Recommendations are made for action by music teachers.

CHAPTER 2

POLICY AND PLACE FOR THE ARTS IN SOUTH AFRICA

The divisions in South Africa of school subjects into eight groups called Learning Areas means that music education is grouped with dance, visual art, drama and design as the Learning Area called Arts and Culture. Outcomes Based Education provides the overarching theoretical basis of all the Learning Areas. The generic nature of an arts programme is the starting point for a discussion of how music teachers interact with government policy and problems with how their professional growth is fostered.

A case is made for music teachers to take responsibility and face the challenges of present conditions for the arts, which will be described. This chapter attempts to map out strategies that place the teacher in the role of an agent for carrying out policy decisions. Teachers will be able to participate in policy making, to confront the implications of policy change, and thereby to take charge of the implementation in a fully participatory manner. As will be shown, the implementation depends on whether music teachers are part of the entire process. This engagement implies that the teacher has to educate the policy makers. How possible if is there is no clear direction manifest?

A policy may be defined as a guide or principle of action. Policies constitute the highest level of decision making. The decision makers design, formulate the wording and prescribe the principles of a particular subject area. One of the positive functions of a national policy in music education, or any other education policy document, is that it is recognised for accreditation across schools in a country. Music specialisation syllabi[3] generally follow the examples set by Board Examinations from England, also used by the University of South Africa (UNISA).

[3] The learning programme leading to the matriculation examination.

The training and expertise of music teachers vary. This variation affects how the policy documents will be applied in the school setting. Music teachers exercise choices about which aspects of a policy they are willing and able to implement. Music theatre may be the forte with some music teachers, because their training emphasised and graduated teachers who could dance and sing. Others might be better at instrumental teaching and their centres would graduate performers on a specific instrument. Current policy should make it mandatory for teachers to develop skills and knowledge bases in the broadest possible number of musical options, and then to draw experts in other options in which teachers lack expertise into the school setting.

The policy makers of music need educating in the basic conceptions that inform the music education process. By this is meant that a policy toward a curriculum is not likely to be realised without a large panoptic view of all the necessary resources with which to actualise a curriculum. The curriculum extends to the teaching and learning that should permeate the whole of the education process. I understand policy as the formulation, execution and evaluation of a plan of action that is connected in this case to the arts and music education specifically. Part of this applies not only to the individual policy maker, but also to all whose attitudes and ideas affect the making of policy. Policy can work well when the formulation emerges from a consultative process involving people at the centre of the subject area. In the case of music education, the expectation would be that a group or persons tasked with policy making have a knowledge base of the subject. The evaluative processes then have a chance of succeeding. Policy makers should seek consultation in order to establish a support base of education researchers, for example, a research study completed in 1993 on *Effective Music Education* by the Human Sciences Research Council (Hauptfleisch 1993) gives insight into areas of expertise and paradigms of thought that were prevalent during the apartheid years and pre-1994.

It is my belief that consultative processes in the development and refining of music education policy should include teachers of all levels of experience and racial groups. This enabling condition for managing curriculum renewal and sharing of resources will have intercultural benefits. All teachers of music, lecturers, and class music teachers are responsible for engaging constructively with this process. Their professional training in music will help them to understand, and contribute to the content, and critically work at implementation of the whole curriculum.

"The Schutte Commission": The Commission of Inquiry into the Promotion of The Creative Arts 1984

The Schutte Commission Report (1984) encapsulated the concerns of music educationists in school and in the tertiary sector at the time. It was from this commission that the groundwork was laid for the Task Groups and the White Paper on Arts and Culture of 1996. The commission report provides a framework for understanding of the subsequent policies for the music teacher, and gives a perspective on the vision that the artistic fraternity had for the future of the arts in South Africa. What is necessary is music teachers' engagement with policies, and communication with policy makers in music education.

The introduction to the commission report foregrounds the complementary nature of the arts:

> Every member of South Africa's heterogeneous community has the right to an opportunity to practise and to experience art, as well as to acquire a knowledge and insight into art and art appreciation. The inculcation of awareness and an appreciation of art must begin at home and at school.
>
> The planning of arts policy for South Africa must make provision for both the diversity and the common ground between the artistic traditions of the various segments of SA society. In the planning of a policy for the promotion of the arts in SA, regional requirements must also be considered. The creation and experience of art, instruction in

> artistic techniques and the creation of a favourable climate for art experience in the community by means of formal and non-formal education are inextricably linked. (Schutte Commission, 1984:1 introduction)

Synergy between the art forms of visual art, dance, drama and music constitutes the spirit and intention of the commission report. The report sets out in detailed sections the particular 'fields' of each art form.

Part two of the commission's report deals with the creation of an autonomous arts body, not under the direct control of any government department. Its functions would be wide and many faceted for all the arts. The main role of such an autonomous arts body would be to promote knowledge and understanding of and the practice of the arts in South Africa. We now have such a body, the National Arts Council mentioned above and expanded upon later. Sadly, corrupt practice has been rampant in the NAC.[4]

Arts and Culture Task Group 1994

In November 1994, the Arts and Culture Task Group under its convener, Professor Karin Skawran, developed its vision for the arts. The Arts and Culture task group, ACTAG committee was appointed by the Minister of Arts, Culture, Science and Technology. This committee included members of NGOs, and attempted to be representative without being too large. The vision was to foster unity, while reflecting and respecting cultural heritage and traditions. The committee articulated the need for change within the formal school system and the development and extension of community based structures. Its aim was to establish fundamental guidelines on which to base the provision of arts education, and to lobby for the implementation of the Reconstruction and Development Programme (RDP) in which the arts are recognised as "an integral part of the national school curricula at primary,

[4] I deal with an example of corrupt practice that is politically motivated in the section on Some Arts Initiatives later in this chapter.

secondary and tertiary level, as well as in non-formal education" (RDP 1994: par 3.4.8). The ACTAG committee's work was the cornerstone of the White Paper on Arts, Culture and Heritage, 1996.

White Paper on Arts, Culture and Heritage, 1996

> The cultural diversity of our people is a major national asset. The RDP will support an arts and culture programme which will provide access to all and draw on the capacities of young and old in all communities to give creative expression to the diversity of our heritage and the promise of the future. (White Paper on Arts, Culture and Heritage, 1996:4)

The White Paper was published on 4 June 1996. The wording of the above quote set a context for mutual respect for past and future initiatives to bring creative cultural efforts to the peoples of South Africa. It was intended to bring together disparate groups and give them a centre or unifying department, which was called the Department of Arts, Culture, Science and Technology (DACST). This Department led to an unwieldy co-existence with Science and Technology with a Minister and a Deputy who were incapable of presiding over both Arts and Sciences (many ministers with portfolios were merely political appointees with ‘struggle’ connections). For example, Winnie Mandela was appointed to the Arts Ministry without credible arts qualifications or an interest in the arts community. She was patently rewarded as a struggle activist. The result was a marginalisation of the arts.

Budgets were skewed in favour of the sciences, especially when the educational focus was and still is on the uplifting of young scientists to rebuild our country’s structures that are reliant on scientific expertise. Funds were shared unequally in this department and it became clear that Arts and Culture needed their own ministry.

The section in the White Paper that is headed ‘Arts Education’ is specific about the constitutional right of every learner to be taught the various arts subjects in the General Education and Training Phase (GET), up to and including Grade 9. The curriculum has now also been developed for Grades 10 to 12 (FET), and will be operational in 2006/7. The intention is that two years will be spent on testing and consultation until 2008, when the Curriculum Statements become official policy. The White Paper’s recommendations, under which education in and through arts, culture, and heritage education is presented, are based on the educational Critical Outcomes, emanating from the new Constitution, and incorporated in the Education Policy documents of the curricular revisions.

The White Paper on Arts published definitions of its terms. I quote from the introductory section of Chapter 1:

> For the purpose of this document the following definitions will apply: Arts refer to but are not restricted to all forms and traditions of dance, drama, music, music theatre, visual arts, crafts, design, written and oral literature all of which serve as means for individual and collective creativity and expression through performance, execution, presentation, exhibition, transmission and study. (1996, Chapter 1: 4)

The possibilities of imagining varied and interesting tasks that can be incorporated and explored in schools using the above quote is combined with the definition of culture which follows. With the addition of the definition of culture, the teaching potential of the two concepts in combination is rich and exciting. The anthropological definition by Tylor (1871) of culture being the ‘complex whole that is acquired by man in his place in society’ finds resonance here with the definition proposed by the White Paper. The changeable nature of culture is captured by this second definition.

> Culture refers to the dynamic totality of distinctive spiritual, material, intellectual and emotional features which characterise a society or social group. It includes the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions,

> heritage and beliefs developed over time and subject to change. (1996, Chapter 1:4)

The definitions of Arts and Culture were used to give substance to the aims and objectives of the subject Arts and Culture, which was a combination of music, dance, visual arts and design, to be taught in schools as part of the overall curriculum called Curriculum 2000. This name has been updated as frequently as the overarching ideas have been subject to revision. The background to the Arts and Culture subject or Learning Area was informed by the work of ACTAG and the White Paper, and members of ACTAG worked with new arts and culture practitioners and educators from NGOs and the formal sector, during 1995/6. This new grouping developed the direction and specific outcomes of the learning area called Arts and Culture that was established as were all other learning areas, with the new constitution and outcomes based education (OBE) during 1996 and 1997.

In the preamble to the Arts and Culture policy documents for education in South Africa it is stated that:

> Arts and Culture are an integral part of life, embracing the spiritual, material, intellectual and emotional aspects of human society. Culture embodies not only expression through the arts, but also modes of life, behaviour patterns, heritage, knowledge and belief systems. Arts and Culture are fundamental to all learning. (Republic of South Africa Government Gazette 1997:178)

An important contribution towards the flourishing of Heritage has been the construction of centres built for community arts and culture expression:

> Heritage is a most valuable cog in the wheel of political, personal and professional identities. Heritage is the sum total of wildlife and scenic parks, sites of scientific and historical importance, national monuments, historic buildings, works of art, literature and music, oral traditions and museum collections and their documentation which provides the basis for a shared culture and creativity in the arts. (White Paper on Arts, Culture and Heritage, 1996:4)

The heritage sites and new community centres are called Mabanas or Community Centres, staffed with administration and heritage consultants. Here local musicians have venues with auditoria, amplification possibilities, and a place to rehearse and perform. These Mabanas are built near the hub of villages and provide a space with transport and parking which facilitates access for the community in small rural towns. A Mabana site functions as a node for intercultural communication. In the next section the intercultural connection for all groupings is demonstrated through the legislation and successive policy and commission documents towards education for all races.

Outcomes Based Education (Obe)

The legislative framework for Outcomes Based Education was created through the 1995 White Paper on Education and the related National Education Policy Act of 1996. The Curriculum Framework for General Education and Trainingh (GET) and Further Education and Training (FET) (the school divisions of primary and secondary phases) was written by a task group of the National Curriculum Development Committee, which was set up by South Africa's Department of Education (DoE). In it, the DoE developed its vision of a different future for South African children and adults through the National Qualifications Framework (NQF). The first National Curriculum Statement and Curriculum 2000, later to be called Curriculum 2005, were to become an outcomes based curriculum.

What then is OBE? It is developmental — it encompasses what learners learn and are able to do at the end of the learning process. It characterised by high expectations of what all learners can achieve. It is a learner centred educational process. Through its outcomes at the end of the learning process it shapes the learning process itself — the process of learning is thus

considered as important as what is learnt. It is an activity based approach to education, designed to promote problem solving and critical thinking.

What sort of teacher would fulfil these criteria? The National Curriculum Statement is based on the vision of teachers who are “socially and politically critical and responsible; professionally competent and in touch with current developments, especially in their areas of expertise; open to views and opinions held by learners which may differ from their own” (National Currculum Statement: 6).

According to the Revised National Curriculum Statement for Grades R to 9 2002 (Schools) Policy (Revised National Curriculum Statement Grades R to 9):

> All teachers and other educators are key contributors to the transformation of education in South Africa. This RNCS Grades R to 9 envisions teachers who are qualified, competent, dedicated and caring. They will be able to fulfil the various roles outlined in the Norms and Standards for Educators. These include being mediators of learning, interpreters and designers of Learning Programmes and materials, leaders, administrators and managers, scholars, researchers and lifelong learners, community members, citizens and pastors, assessors and Learning Area or Phase specialists. (Department of Education 2002a:3)

In fulfilling the roles, it is evident that teachers require a combination of personal qualities. The moral dimension invoked by the concept of ‘caring’ refers to a pastoral role that is desired in every person who works with children. The public and specifically parents need assurance that a teacher is well trained, and has the required qualifications. It implies that the teachers will be able to inspire the pupils with enthusiasm for learning.

> The kind of learner that is envisaged is one who will be inspired by these values, who will act in the interests of the society based on a respect for democracy, equality, human dignity, life and social justice. The curriculum seeks to create a lifelong learner who is confident and

> independent, literate, numerate, multi-skilled, compassionate, with a respect for the environment and the ability to participate in the society as a critical and active citizen. (Department of Education 2002a: 3)

The tasks that are expected from learners or pupils will be in the hands of a teaching community that is experiencing difficulties in many spheres of their daily working environment. Dave Balt (2004) refers in Chapter 4 to the problems of teacher shortage, large classes and cumbersome assessment directives.

The profession of teaching should enjoy respect and be a career option for more tertiary students. Furthermore, the remuneration of the teacher should allow a level of career satisfaction and consequent dedication to his/her vocation. Lastly, when the government sets appropriate salaries, and provides bursaries for teacher training, the level of standards in education could improve.

When teachers came together to deliberate on the new educational reforms in 1996, much conceptual groundwork had been done. A new dispensation, a looming election in 1999, South African Unions, and the South African Democratic Teachers Union (SADTU) urged technocrats from the government to hasten the process without due consideration of the work of the Schutte Commission, Arts and Culture Task Group, and the initiatives for arts contained in the White Paper, The spirit of cultural diversity could not translate into rapid transformation without a long process and comprehensive consultation, which again was ignored in instances of curriculum development, especially in critical thinking about music education.

The concept of a generic curriculum implies subjects with the same characteristics. Calling the arts a Learning Area, does not in my opinion mean combining the teaching of the individual arts. This conception has been allowed to take root in the light of appointments of ‘Arts and Culture

teachers'. The danger here is that at Grade R to Grade 9 training level the individual arts subjects are diluted. The explanation for this is that timetabling is insufficient for in-depth skills training, and there is little if any educational theory that accompanies the Arts and Culture curriculum. (At Further Education and Training (FET) grades 10 to12 level, the arts are separated, and it is expected that specialists are appointed.)

A philosophical basis to underpin a clear conceptual base of each art subject is essential if the integrity of music education is to survive as a discipline. The skills and knowledge in music performance, and composition will be lost if music is a generic subset of the Arts and Culture learning area. The concerns of dilution by shallow training, planning for, and teaching of individual arts forms in combination, and most importantly a lack of conceptual understanding of the intrinsic value of each art form are real and worrying.

Music educators in the primary and general education phases are now expected to teach each art form. It was unclear whether specialist arts teachers would have to teach art forms that they are not qualified to teach. The negative reaction of specialist teachers at the prospect of a dilution of their training is often mentioned in discussion around the historic shortage of teachers in specialist posts. The eclectic approach of a 'generic arts' package, (art, music, drama, dance and design) has been critiqued by British writers (Best, 1995; Efland, 1995:38). David Best talks about the philosophical confusion that the policy of combining the arts into one curriculum has caused:

> A seductive thesis has been proposed that the arts comprise a generic area of the curriculum and therefore that they should be planned for collectively. This is often taken to imply that the arts should be combined, since they supposedly involve the same creative processes. Such a notion is very attractive to administrators on grounds of expediency, to economize on staff in schools, timetable space, and money. This is no abstract danger: it has already led to ominous consequences for the arts. For instance, in some regions

> inspectors of the separate arts disciplines have been replaced by a single inspector of “the arts”. (Best, 1995:79)

Because the arts are classified as five or six (if one includes language) disciplines, one can present a case for each discipline as independent. One does speak of melodic ‘line’ and visual ‘rhythm’, or both music and visual art as ‘dramatic’. When, however, one considers the making and performing of any discrete art, it is impossible to make music and paint at the same time, given that these actions are made in virtual time and by one person. To look for common or essential characteristics is called into question when, for instance, a Gerald Sekoto painting is likened to a Wolfgang Mozart piano Sonata or a drama by Athol Fugard. One has only to experience the three examples to know that they are not comparable or the same. Best continues that the fact of combining different art forms is destructive to the integrity of each. So too, is the type of thinking that the ‘art’ of a particular activity should be the same by common usage:

> So the appeal to common usage, as a purported support for the generic thesis, turns out to be self defeating. For it appears to succeed only if one accepts, not common usage, but an unwarranted *assumption* about what underlies that usage. If we simply look at the variety of ways in which the word “art” is used, we can find no essential quality. Thus there is a simpler refutation than via Wittgenstein of the appeal to common usage of the “art” as supposed support for the claim that arts must form a generic area. Consider some of the uses. What of the art of cooking, the art of teasing, the art of loving even the title of a book I once saw, *The Womanly Art of Breast Feeding?* Are they all generic? (Best 1995:87)

Ordinary language refers to music, art, drama, design, as the arts. So, when one uses Wittgenstein to refute the generic thesis, it is well to quote the following:

> Consider for example the proceedings we call ‘games’—board games, card games, ball-games, Olympic games and so on. What is common to them all? Don’t say: there *must* be something in common or they would not be called “games”—but *look and see* whether there is

> anything common to all. For if you look at them you will not see something that is common to all. . . to repeat, don't think but look! (Wittgenstein, 1967: §§66 31[e])[5]

If we were to look for a common characteristic in 'the arts' it must be education of the feelings (Best, 1992). I expand on the need and validity of education of feelings in the section Music as epistemologically significant in Chapter 5.

To further deplore the obligation of teachers to teach all the arts as though they could be combined, and the possibility of pre-service teachers to reach proficiency in their training period in an art form never before learnt or taught is problematic. As the functions of primary teachers in the arts become those of generalists, so also the demand of Outcomes Based Education becomes an imperative.

Outcomes Based Education was imposed on all teachers and with it came a set of acronyms and definitions of teaching processes in a kind of terminology that has lent itself to misunderstanding; well known words like 'teacher', 'pupil', 'objective', 'aim' and 'test' were no longer in use. The new language left users confused. Clarity and accessibility were masked for many by word mongering. The new curriculum created cumbersome and heavy and prolix demands in assessment procedures leaving teachers overworked at administrative tasks instead of teaching. The situation around the new curriculum is still fluid and open to comment, but verbosity clearly needs to be avoided. The previous regime, with its curricular agendas, had historically ignored criticism of its education system. A small elite of mainly government supporting ideologues took curricular decisions. Then, as now, if teachers wanted to be part of the process they were active in curricular design. Today teachers need to become more actively involved, for if they are left out of

[5] Of course, one could take issue with Wittgenstein by arguing that games all involve friendly competition within sets of rules. The generic thesis will always apply if you get to the right level of analysis/abstraction.

decision making processes they might disregard the programme benefits embedded in the curricular statements. The call to include music from South African cultures involves a vigorous effort from all music teachers. The text books have not been written for specialist FET level.

Curriculum statements have replaced all the music syllabi from the previous regime. The processes leading to these policy documents have been consultative, and are still demanding of persistent imaginative attention. Teachers have expressed their problems with the formats, the language, and the 'outcomes' set in language that only administrators could conjure up. The terms as set down below should allow an imaginative teacher the ability to use available resources, facilitate creative ideas to allow pupils to experiment, produce and present musical artworks. A theme or set of projects would bring opportunities to use all the Learning Outcomes in a natural and progressive manner. The sequencing of activities will flow naturally out of the suggested headings of all the outcomes. The Learning Outcomes (LOs) in Art and Culture in Grade R to Grade 9 have been whittled down to four. They are:

LO1: Creating, Interpreting and Presenting,
LO2: Reflecting,
LO3: Participating and Collaborating,
LO4: Expressing and Communicating.

The Assessment Standards attached to the LOs give the teacher ideas of progression or sequencing, as the wording is uniform throughout all the grades, from GR to G9; that is, the outcomes remain the same but what the pupil is expected to achieve is progressively more complex. Matriculation syllabi (Learning Programmes as mentioned in *Pacesetters*) of the music literacy variety still follow the examples set by Board Examinations from England, and are also used by the University of South Africa (UNISA). In the specialisation or Further Education and Training Phase (FET), the outcomes are more demanding:

LO 1: Music Performance and Presentation, states that “the learner is able to perform, interpret and present musical works that represent music from a variety of African and global and historical contexts”.

LO 2: Improvisation, Arrangement and Composition, requires that “the learner is able to apply musical knowledge, skills and technology to communicate musical ideas, using own and existing ideas in a variety of styles and contexts”.

LO 3: Music Literacies, requires that “the learner is able to apply the knowledge and skills of music theory in order to read, write and understand music from a variety of styles and cultures”.

LO 4: Critical Reflection, states that “the learner is able to respond critically to music by researching, reviewing, appraising and participating in African and global musical processes, practices and products in their historical, socio-economic and other contexts. (Department of Education, 2003:11-14)

Curriculum Statements

Government educational policy is characteristically found in curriculum statements. During the apartheid era, government school music teachers were required to carry out the work programmes or syllabi and were inspected for compliance with these documents. Music of the ‘western’ European/North American canons was used in the policy documents and was taught uncritically (Hauptfleisch, 1997). Songs taught were selected from repertoires and instruments were imported for performance that reflected traditions that were not from South Africa. There was no official use for indigenous resources.

In contrast, the music taught in private schools was inclusive of local traditions and diverse musics. Private school music departments were not examined by departmental officials and were able to incorporate musics from

the surrounding cultures. This made sense because their admission policies were as open as the school dared to be under the prevailing colour restrictions during the past regime. Music classes could incorporate intercultural influences from anywhere they chose.

Nation building and ideals of a shared national musical heritage, with respect for human rights and diverse musical practices, are the top goals or priorities of the music National Curriculum Statement (Department of Education 2003). The tenth goal mentions knowledge of the elements of music for application in creation, performance and appreciation of music for Further Education and Training. The last two goals are to promote artistic expression and to "create an environment where learners' love for music making is stimulated" (National Curriculum Statement: 10). The ideal realisation of the National Curriculum Statement is a situation in a school where there are at least two arts teachers who work in collaboration for performances and classroom projects.

Further Education and Training

Another goal of the subject music for Further Education and Training is encouragement to "participate in career preparation". My problem with educational and career links is the implication that pupils would be indeed equipped and prepared to demonstrate career readiness. The National Curriculum Statement implies prior knowledge acquired in school music classes of:

> Singing and playing major and minor scales
> Performing vocal and/or instrumental music
> Using applicable notation. (Department of Education,2003:11)

It is not possible with the present educational dispensation, nor with the previous music education syllabus, to achieve any of the above skills without

private one on one tuition. The practical component of privately developed music skills training should and usually is an extra-curricular activity for the reason that it is labour intensive and costly. The National Curriculum Statement expects teachers to achieve this level now (or in the near future) with the resources and staffing in place or available. It is arguably not possible to achieve the next National Curriculum Statement prerequisite either. “Learners should have a basic understanding of the use of available technology in the creation of music; and have been involved in research projects, composition and the analysis of music” (Department of Education, 2003:11).

Problems with Providing Music Technology

Pre-service music teachers are able to train in music technology skills only if their training institution provides the necessary resources. Applied music composition skills are a prerequisite in preparation for operating music computer programmes. The courses offered in composition are a fourth year specialisation that music education students cannot take. In addition, composition is one of the competencies that not every training institution can guarantee, or even teach. Music teachers are thus not all able to transmit the necessary skills in computer composition and improvisation. Pupils are required to achieve skill in difficult competencies in the next LO, Learning Outcome 2: Improvisation, Arrangement and Composition “which involves the ability to compose and arrange their own or existing material to reflect personal, socio-economic and other issues. They (the pupils) will be able to use recording technology to present pieces” (Department of Education, 2003: 12). Teaching composition is generally believed to be a complex task, one which combines imaginative creativity with a thorough knowledge of musical materials, which are the chosen stylistic building blocks of melody and rhythm conventions. This further requires the pupil to “create a musical work in combination with another art form to communicate a stated personal, social or human rights issue” (2003:13). None of the previous competencies are possible without infrastructure of basic electricity, stationery, computers,

music software. The National Curriculum Statement further requires the collaboration of two specialist arts teachers working together to achieve the above outcome.

Policies and the Media

When policies become available to the public through curriculum statements, representatives from various lobby groups interrogate the policies. The attention given by educationists directly to the Department of Education (DoE) and through the media provides many unintended, beneficial results. A forum for criticism is created by the media attention and provides opportunities for teachers and the public to interact. In the absence of vigorous union action for advocating the arts, teachers are reliant on the media. Newspaper and radio news items are presently the only place teachers and the public see departmental action. The newspapers are generally freer to expose the difficulties in education. Constant vigilance by subject specialists, in this case the music education fraternity, who might write in to newspapers will ensure that a critical forum continues to exist.

Government policy is not immune to the gaze of the media, and this is evident from articles in the newspapers that have been one of the sources of information about interpretations and opinions around education. The media are constitutionally healthy and act as a lobby partner for the Performing Arts Network of South Africa (PANSA) and independent arts groups that are linked to them.[6] Artslink and PANSA are able to uncover problems in the arts and culture fields to the benefit of a democratic dialogue between public and government.

A further, and the most important, implication of lobbying and the right for the public to know and gain information through the media, is the effect of policy

[6]www.artslink.co.za

on school leavers' chances of finding jobs. Lobby groups are made up of ordinary citizens. It is they who talk, write and demand action from officials and finally from the government. Commissions of inquiry and policy on education are founded on the activism of concerned teachers and academics.

The media are able to publicise questionable actions by those in education administration and of educators. Thus far, corruption and criminal acts have been uncovered rapidly and restorative actions have resulted. The question that many ask is whether the new state will echo the manipulation that occurred under the previous regime, in terms of preferential funding for arts councils, nepotism and artistically exclusionary activities. The following section is a summary of relevant commissions, their work, and also furnishes interpretive comment on OBE and challenges that are to be faced by teachers of the arts.

Problems and Challenges in The Department of Education

Colonial Legacy

'Music' has been taught in South Africa over the years without sound or instrumental playing to students in poorly resourced schools or colleges. The British export of music examination systems flourished and expanded in African countries, frequently with scant focus on making and playing music. Music theory activities of the arithmetic kind[7] are still found (Department of Education 2002a:44). The Board examination culture is pervasive and rudiments of western music (theory) are still taught in all institutions. Lucia (2004) argues that theory of music is associated with rudiments and building blocks of music because of the widespread acceptance of the external grade examination systems:

[7] The learning of numeric values to tones and semi-tones, and interval spaces is a large component of tests set for theory exams.

> Theory of music is a body of knowable facts to be learnt for examination. Within the economic constraints of a teaching situation where composers' scores are either unavailable (because they have to be imported) or not relevant (because indigenous composers' work is not what the lexicon of rules is about), theory of music as defined by the grade exams – including rudiments, harmony, counterpoint and form – has quickly come to stand for the way music is regarded theoretically, rather than the way of music theory as critical analysis. (Lucia, 2004:3)

As Lucia notes, the staple is music theory for grade examinations, and then the teachers need only learn rules and apply them in marking music theory tests. Many policy makers, teachers and students are led to believe that tests of the theory variety amount to musical learning. Firstly, the use of notation symbols is taught by body percussion, progressing to scales and theory in Grade 6. A well educated teacher would *not* expect this age group to perform unmusical activities (writing and counting intervals on manuscript paper, without the use of *sound*) which is not *music* but is arithmetic. Calculating numerical values is an activity which is continued in 'music' lessons and holds true for pre-school and older school pupils. It is necessary to learn to compose music for example, with techniques that embrace numbered chords, but the emphasis should be with sound and physical involvement with sound. If sound is not the main component of music teaching and in a style suitable for pre-adolescents in the 11 to 13 year old age group, teachers are at risk of defeat. The replication of adding and subtracting scale intervals, in the Board examination style of teaching is unsuitable and foreign to African or Indian musics. Secondly, teaching outmoded and unsuitable material is a legacy of apartheid education, which unfortunately was the way that most South African students learnt music. The replication of the above pedagogy has much to do with political appointees in senior roles in government, and the Education Department specifically. Added to this unfortunate situation is that previously disadvantaged persons with lack of professionally acquired expertise in music curricular design were chosen to replace experienced professional teachers. Learning modules could have been better planned and possibly more culturally inclusive with more imaginative consultation. The

Outcomes Based Curriculum Statements were driven forward by a political agenda that was propelled by transformation at all costs. One has to ask why the developers of the state tax funded Curriculum Statements did not employ competent music teachers to design the Curriculum Statements.

Finally, an Africanist Nguni slant is coming to the fore because many appointees are of the Zulu and Xhosa grouping. Impartial lesson content would not show this anomaly. An example of this Africanist slant is the directives that appeared in a Learning Programme on African Music (Gauteng Institute of Curriculum Development 1992). Pupils were asked to use 'found' objects and explore sounds that they could produce. The pupils were to search for percussive media. The scientific principles of sound acoustics, its production and possible effects to be manipulated musically were not included in the lesson programme. Only simple drumming techniques or blowing across pipes, or shaking gourds, were suggestions made and presumed satisfactory for the average 12 to 13 year old. This activity was spread over several hours of lesson time. Sound collages were the extent of production suggested for Grade 8 and 9 pupils who were limited in the instructions to 'exploring and experimentation'. Any teacher who expects to keep pupils working and stimulated needs extra resources to supplement exploration or experimentation, and move from a process to a definable musical product. If this is an African music class, one can expect rapid boredom to set in and puzzlement at this simplistic representation of 'African' music.

Teachers who are untrained and under-qualified cannot make a success of the previously mentioned style of teaching. Not least of the problems for the teacher is the conceptual and linguistic opacity of the policy statements and its implications for teachers. The provincial departments are tasked with executing all documented goals and outcomes. For a poorly prepared music teacher, the new terms and requirements are confusing. The spirit driving the

economic reality of combining the arts and consequent dilution of teacher expertise is short sighted and self defeating.

Teachers with qualifications lower than a senior certificate and a three year teaching qualification are considered under-qualified. There has been a 55% decrease in under-qualified teachers in Gauteng Province measured in 1994-2002 (South Africa Survey 2004/2005:286). In spite of this the Ministerial Committee on Rural Education (2005) highlighted specific challenges facing teachers in the rural schools. The report noted a shortage of qualified and competent teachers, problems of teaching multi-grade and large classes, under-resourced school facilities and limited access to professional development programs for teachers

In his widely read criticism of OBE, Jonathan Jansen remarks: “The language of innovation associated with OBE is too complex. I still find the maze of jargon and tortured definitions intimidating” (Jansen, 1998a:323). Tellingly, he supports the idea of a balanced curriculum:

> There is not a shred of evidence in almost 80 years of curriculum change literature to suggest that altering the curriculum of schools leads to or is associated with changes in national economies. Even the most optimistic studies, conducted in Tanzania and Colombia by the World Bank, suggest that there is simply no evidence from experimental research that curriculum diversification, i.e. an attempt to make curriculum responsive to economic conditions, has “significant” social or private benefits (Pscharopoulos & Woodhall, 1986, pp.60-64 and 229-235). This is particularly the case in developing countries, where economic problems have little to do with what happens inside schools and much more to do with the economics and politics of a third-world state, e.g. sustained high unemployment. (Carnoy & Samoff 1990 in Jansen, 1998a:324)

Jansen’s (1998a) criticism of curriculum change and OBE on economic grounds needs to be read in the context of transformation. The philosophy behind OBE is, in essence, to promote intellectual growth and imaginative use of mental resources, and not to effect poverty relief or economic stability.

It seems that the underpinning ideas have been lost to jargon and change for its own sake. Jansen is correct about the confusing jargon. It is for this reason that I have used the terms ‘teacher’ and ‘pupils’ throughout this thesis. The terms are well understood and the respective roles are not ‘transformed’ because I use ‘educator’ and ‘learner’. Teachers who are imaginative, have mental resources and are educated to know where to find materials, are best placed to produce intellectual growth in their pupils. Teachers who are poorly prepared for OBE are disadvantaged, and now also suffer from a lack of textbooks from any source.

Resources

The scrapping of textbooks from the previous regime left teachers without print resources. Music classes and the FET syllabus have only used printed materials from Europe, or America. An example of an attempt at filling this gap was tried as follows.

Programmes or sample lesson content are the objective of the *Pacesetter for Grades 10, 11 and 12*, published in 2004, a syllabus for music at the FET level. On the cover of the text, an Indian girl in a sari is seated in a position for dance movements with her hands. But there is nothing in the content to suggest Indian music. The syllabus offered in the book is the ‘old’ history, harmony and theory syllabus. It has been the stated aim that more multicultural materials should be incorporated into the school leaving syllabus. If this present syllabus is an example of what has happened to the revisions of the syllabus, then efforts towards creating a new syllabus that could reflect the multicultural society have been lost. This is an arena that music teachers must enter in order to assist with innovation.

A publishing house can appoint music teachers to decode the verbiage and try to produce a textbook according to the guidelines, and scrap previous

attempts like *Pacesetters.* A multicultural, inclusive and new approach to matriculation work, both theoretical and practical, is at last a possibility.

Newly available is the National Curriculum Statement Grades 10-12 (General), Learning Programme Guidelines April 2005. Here are examples of lesson plans, a 'how to' in developing Learning Programme and other useful information. This is a document that is a mini training course, and doubtless useful when accompanied by in-service training. It is 30 pages of densely written text which demands close attention by the music teacher. The accompanying document called Subject Assessment Guidelines appeared in September 2005.

For the lower grades few locally produced materials exist. This lacuna has given educational journalists opportunities to get sponsorship from corporate donors to support supplements to newspapers. Newspapers are now offering teacher education by means of charts and timelines of expected curriculum implementation. Teaching suggestions and colourful worksheets are printed in daily newspapers. The supplements in daily newspapers are print resources that are ready to be used in the classroom. School principals either make the effort to supply this resource or rely on teachers to subscribe to daily newspapers which, given the relative costs and teacher remunerations, is an unlikely scenario.

The prognosis is dire. When the teacher is not able to understand or decode what the policy maker has offered, the pupils are unable to benefit from teaching. Policy makers have not considered the context of teachers' intellectual and physical environment, and teacher retraining through in-service courses is only likely to succeed if the courses are linked to financial upgrading.

Additional problems that face the bureaucrats are loss of expertise as a result of attrition of teachers, and a paralysis of capacity amongst policy makers for implementing decisions.[8] The teaching documents for various phases that *are* produced, like the *Pacesetters,* are retrogressive because they do not offer the school leaver the intentions documented in the Curriculum Statements. Ironically this FET syllabus, a teaching resource (with the misleading cover of an Indian dancer), is endorsed and available for specialist teachers of music by the Gauteng Department of Education.

Teachers of music in the domains of class music and of instrumental music are still unsure whether they are required to teach other art forms. Teachers in the FET Phase, Grades 10 to 12, are qualified specialists in one art form. Understandably, highly skilled teachers who are practitioners in one specialised field of the arts are resistant to the threat of a generic dilution of their particular expertise in the confusion about what their roles in the Arts and Culture Learning Area could become. In the Foundation and General Education phase Grades R to 7, teachers are trained to be generalists, and are thus partially able to incorporate arts experiences into other subjects. Ideally, principals should appoint at least two arts specialists in each school to provide a balance in the arts. These specialists could enrich the curriculum in the Grades from R to 9. If curricula are to reflect the aspirations of the Curriculum Statements, policy makers and school principals need to appoint qualified staff for the successful implementation of their policy documents, and access for all pupils to all the arts. According to Linda Chisholm (2004):

> One succinct summary of implementation weaknesses includes:
>
> - A complex curriculum policy;
> - Inadequate co-ordination and management;
> - Insufficient capacity in terms of personnel and finance;
> - Inadequate teacher development; and
> - Limited curriculum development

[8] Accountability, the ability to be honest with money, is linked later to 'struggle' economics in the section on the NAC.

This summary strengthens the argument that I used to highlight the inadequacy of capacity in curriculum development and the lack of fit between what the Curriculum Statements require and the abilities of teachers to carry out these requirements.

> Continuous Assessment (CASS) (a cornerstone of OBE) had provided early warning signals that curriculum reform would not be a simple implementation matter. Early indications during initial C2005[9] implementation were of a similar kind: half of the primary schools in rural and under serviced areas failed to implement the new curriculum. (Vally & Spreen, 1998 in Chisholm, (ed.) 2004: 200-201)

Under-prepared teachers usually suffer from bad training and, therefore, have few prospects of advancement of any kind. Music teachers lack assistance in understanding policy guidelines. Linked to the dearth of print resources in music education, some attention needs to be given to the funding and development of South African sound and text resources that would reflect the music from diverse groups in this country.

Music Educators and Policy

Music teachers are required to engage with the implementation of policy decisions for curriculum choices that reside in Curriculum Statements. Work programmes and syllabi are generally closely linked to the Curriculum Statements provided by the Departments of Education. But work programmes that spell out sequential activities are not developed for all grades. Without clear guidelines provided by the Department of Education policy documents of specific syllabus content, many teachers would not interpret the present curriculum statements sufficiently to make the shift from policy to practice in the classroom. When the Curriculum Statements are understood, the music teacher will still have to find resources and materials

[9] With the introduction of Curriculum 2005 and subsequent Revised National Curriculum Statement (RNCS), the school is divided into four phases as follows: Grade 0 to Grade 3- Foundation Phase; Grade 4 to 6 – Intermediate Phase; Grade 7- to 9 Senior Phase and Grade 10 to 12- Further Education and Training Phase (FET)

with which to teach sequential music lessons in a cohesive manner that will encourage pupils to learn musicing. Partly because of lack of ready resources and partly due to lack of training in producing teaching materials for music, the music teacher is not ready for the vocabulary of learning outcomes, which states results or end products and assessment standards. The Curriculum Statements contain no indication of the materials that are necessary to achieve the end stage of each grade. This would probably not be necessary if textbooks were available. The possibility of a highly imaginative, creative decoding of the policy documents is thus largely out of reach of the average music teacher.

The new Learning Programme Guidelines (April 2005) and Assessment Guidelines September 2005 go a long way towards solving some of the problems. The question has to be asked whether the average music teacher is ready or willing to engage in a complete self-service and self-surveillance with the new documents. Effective in-service training is necessary, with the additional financial incentives.

School Governing Bodies and the Arts

A further difficulty in poorly resourced schools is the apparent and ominous loss of autonomy associated with the new parent controlled School Governing Bodies (SGBs). Their role as watchdog over their children's interests has been a sore point with the DoE.[10] SGBs have been able to supplement salaries and pay for extra posts. Posts that have been supported by governing bodies in the arts include music, visual art, and drama posts. These posts are still seen as 'frills' by many school principals, and only when there are visible and attractive results are the principals duly grateful. Arts

[10] In a landmark case against the DoE Ministry, a parent won the right to send her six year old to school because she was tested and found to be school-ready. The Minister of Education had raised the starting age for Grade 1 from the age of six to seven. Many parents felt this is too late for bright children and an unnecessary waste of time. Jonathan Jansen, 1998b.

posts are at risk, with the government policy of regulating governing bodies[11] and redeploying teachers.

Provincial education bodies are also losing their authority to appoint the best teachers for the appropriate posts under the ruling party. This means that a teacher may apply for a post and then might be required to teach in a different post at a different school. Demoralisation of teachers is a topic of great concern with consequences for a 'culture of teaching' (Makosana, 1994:41 in Morrow, 1994:28). Makosana warns against blaming all the ills of the education system on apartheid, but deplores the confusion that has been perceived by teachers in the assessment procedures that decide when pupils should proceed from one grade to another. The phrase 'pass one, pass all' was derogatively levelled at the new OBE driven assessment process.

The imposition of C2005 was not preceded by a careful teacher education procedure. There was little if any in-service training specific to the curriculum and its assessment given at chalk face. National Curriculum Statements were presented and *then* appraised. Teachers felt like guinea pigs and resented this. Makosana expresses the division existing between teachers as professionals and teachers as workers. The division finds expression in teachers' acting as though their working environment is 'the site of struggle'. This concern, expressed in 1994, has become a chorus of many voices warning that for many of the teachers in schools the breakdown of morale threatens to destroy a work ethic and plunge education into an ever deepening crisis (Laurence, 2005:10). Lacking also is an environment where a code of conduct is understood in professional terms. Codes of conduct are demonstrated with a work ethic that is present because the teacher takes a professional responsibility for his/her work.

[11] See Suzanne Grant Lewis and Shireen Motala on decentralisation and powers of principals (pp115-141) in Chisholm, (ed.)2004.

Music Residencies

Red tape, governmental inefficiency and lack of understanding hamper teachers and principals who, for example, want to introduce innovative music programmes using practising musicians. A short residency by a community musician with his instruments and playing techniques could bring to the fore a marginalised art form for the interest of pupils. Governing Body posts could also sponsor these short residencies in the arts. By this is meant that a visiting practitioner could teach beside the existing teacher and prepare the pupils for a performance or teach about composition of music.[12] Pupils are introduced to a different music and culture possibly belonging to one of the children in their class and are given the opportunity to experience the cultural diversity and opportunities to broaden their world view. (See Appendix).

Some Arts Initiatives 1984 to 2004

The 1980s were politically explosive years. Two 'States of Emergency' and unrest had an unsettling effect on all levels of society and also on the apartheid education systems. Disquiet and concern amongst many educationists led music educationists and academics at a meeting in Stellenbosch to declare that there was a crisis in the university departments of music in the early 1980s. This was echoed in the Schutte Commission. In 1984 the Schutte Commission of Inquiry into the Promotion of the Creative Arts used the term 'crisis' when referring to training of teachers, music education and the creative arts in general. The crisis in music education was part of a general crisis in education during the 70s and 80s.

In July 1986, the Committee of Heads of University Music Departments (CHUM), meeting in Stellenbosch, requested the Human Sciences Research Council (HSRC) to conduct research into the situation of music education in

[12] 'Artists in Schools' a North American program is recognised by federal education bodies as opportunities for artists and pupils to learn and benefit from artistic growth in the USA and Canada. See Barresi, A.L. 1988.

South Africa. This request led to the initiation in February 1987 of a research programme, entitled *Effective Music Education in South Africa*.

Music education 'activists' were already busy early in the 1990s, ensuring the future of music as a legitimate and worthwhile classroom activity. In February 1992, Hauptfleisch (the co-ordinator) was invited to serve on the Department of National Education (DNE),[13] the Framework Committee for General Studies (Component Art and Music). She accepted the invitation in order to feed research results into the DNE curriculum exercise. On 6 March 1992, in response to Curriculum Model for South Africa (CUMSA), Hauptfleisch submitted a section of the draft report on music education policy to the DNE. The Interim Independent Forum discussed the status of a permanent forum with the Director General of National Education, as well as submissions made on 5 March 1992 and 20 March 1992.

Effective Music Education

A year later, on 1 July, 1993, the Human Sciences Research Council (HSRC) joined a delegation of the South African Society of Music Teachers specifically to request that general class music become an examinable subject. The historic division between specialist instrumental performance and listening to and appreciating music was addressed in the HSRC report.

Six work committees on this project were appointed by the HSRC. These committees dealt with music education policy, the state of music education in South African schools, teacher education for class music tuition, teacher education for instrumental and vocal tuition, theoretical subjects and aural training, and lastly the philosophy and marketing of music and music education. With additional sponsorship, a series of reports was published in December 1993 by the Human Science Research Council (HSRC)

[13] The DNE was later called Department of Education (DoE).

(Hauptfleisch, 1993: preface: main report). Music in particular was beset with segmentation, identified by the six work committees that were compiling the research series *Effective Music Education.* The committees identified three main problem areas in music education in South Africa: *crisis-of-coherence, crisis-of-relevance* and *crisis-of-curriculum-in-use.* These terms are explained in the paragraphs that follow.

All six committees had worked with these headings as their remit. Previous committees had made suggestions which were used in the 1993 HSRC Report. A committee of heads of education departments (CHED) had already paved the way and tabled a discussion document entitled, *a curriculum model for education in South Africa (CUMSA).* Whereas the Schutte Commission maintained chiefly that music education lacked vision, the recommendations made by CUMSA would have far reaching effects on the content of pre-tertiary music education and consequently on the training of teachers for music education. Visual art, dance, drama, and music would jointly form Arts Education, which would be compulsory until Standard 7 (now called Grade 9), after which a specialisation subject would be chosen. This was to be known, in the senior secondary phase, as a vocationally oriented field. Music studies would then be regarded as a specific vocational field (Committee of Heads of Education Departments (CHED 1991:37-44).

As the quality and provision of music education was variable throughout provinces, including the urban and rural districts, the above CUMSA was a forward looking and ambitious blue print. It is doubtful however, that the individual provincial departments would provide for arts education in a coherent way from the outset. The provision and staffing of the arts would always vary in quality and the resultant success of training musicians or other artists would remain an unknown. Different factors, like socio-economic conditions and levels of urbanisation in each province naturally brought about variations and qualitative challenges. Tthere are provinces, such as the Western Cape, that have retained much of their focus and output in music

education in and out of school. Others, like KwaZulu-Natal, have less emphasis on music education at school level. The aspects of concern addressed by the six committees in 1993 have changed only slightly. The so-called *crisis-of-coherence* resided in a fragmented education system throughout the country. This was also interpreted as an unequal distribution of skilled teachers and resources, or facilities that were insufficiently distributed or non-existent.

The *curriculum-in-use* problem was divided into a crisis of provision of music education to pupils, and the perceived indifferent administration of music education at schools. The results of such neglect had created a situation in which musical resources were non-existent or poorly managed.[14] Teachers unable to manage large numbers of pupils in group and class music were, and still are, appointed merely to keep a semblance of the cultural interests alive. The result has been that the standard of instruction in music education is very often poor; and this affects the status of music education and teacher morale.

Difficulties that music teachers face are: large numbers of pupils in combined classes that individual music teachers are required to handle alone; consequent inability 'to encourage self-expression'; vocal strain in managing discipline; consequent 'vocal nodules' from voice stress, and inability to sing or talk (Roulston, 2004: 48). Teacher stress and self-efficacy has been the subject of studies in South Africa by Ndabeni, 2004, and Green, 2001.

Appropriate work conditions are particularly important in the case of music. The venue should be able to contain 'noise', have a place for storage of instruments, scores, and books, which should be accessible and safe. Most musical equipment, especially which needed for sound recording and amplification of electronic instruments, requires constant maintenance.

[14] My own experience as a class music teacher and a supervisor of class music teaching practice gave me an opportunity to open locked instrument cupboards, repair, and advise on instrument maintenance.

Lastly, the venue should be able to double as practice or rehearsal space with individual soundproof teaching spaces. Training for dealing with these requirements is more than an elective study. It requires full time commitment and adequate timetabling at training colleges or universities.

Students at primary school training colleges are able to choose class music as an option. It is still not examined, and therefore not considered as a priority for students training to be generalist teachers. Teachers of class music are not always employed on a full time basis, and are therefore not eligible for promotion. Career development in music is not seen as having the status of other subjects taught at schools. These were some of the problems that the six research committees in the *Effective Music Education in South Africa* study considered (Hauptfleisch (1993).

Although the research committees worked independently of each other in preparing and researching their particular functions, the committees all concurred with regard to the following findings:

> Although music could be used to great effect to unite people, all the meetings deem it better not to state this use of music as an aim — music education should not be used to realise political goals. The chief aim of music as an optional subject was seen as the development of the talent of those pupils who may at a later stage be interested in following a musical career. (Hauptfleisch, 1993: 22-23)

'Uniting people' should not according to the committees in the above mentioned study, be an aim of music education because it would mean political equality in an apartheid state, and be situated as the realisation of a political goal. In conversations with music lecturers the stated apolitical nature of music education has often been stressed. The reasoning could be that music as an autonomous discipline, is for example, concerned with making, performing and listening to 'works' like songs and symphonies. The statement ignores the social impact of music as a live form of communication

of social import. One only has to look at protest song as a musical medium to realise music as a political tool.

The concluding strategy statement of the six committees was as follows:

> This research programme attempted to achieve the enhancement of quality of life of all South Africans through promoting formal music education to achieve this aim. The research team strove to: explore philosophical consensus and differences between South African music educators; investigate and evaluate the different education authorities' broad policy directions regarding music education; describe and evaluate current teacher education in music; devise short-term and long-term strategies for optimising the effectiveness of music education in South African schools; initiate the implementation of the proposed strategies, where possible. (Hauptfleisch, 1993: xi)

The music educators on the six committees of *Effective Music Education* attempted to promote music education in a time of rapid transition and uncertainty. They were responding to the Schutte Commission and the CHED and CUMSA initiatives.

The assumption that different education authorities might have a policy towards music education based on any philosophy at all is difficult to imagine. Firstly music education as a composite of musicing for purposes of career preparedness, as stated above, or secondly, a survey of what staffing and resources existed in black schools was *not* part of the study. A philosophical basis underpinning consensus or exploration of differences in musical development had not yet occurred.

Non-Government Organisations in the Arts

The importance of NGOs as centres of innovation and creativity was yet to be tapped by institutional mainstream bodies as seen in the Hauptfleisch

study. NGOs were still too often ignored and disregarded by the very institutions that were searching for practitioners of indigenous art forms, socially viable expressions of cultural vitality, and grass roots individuality. These factors, although not mentioned in the HSRC's report on *Effective Music Education,* were the main issues that led the six committees to recognise the *crisis-of-relevance* in schools and tertiary institutions. To be relevant, teaching experiences must engage pupils in practical activities. Independent practitioners bring a practical lively and hands-on dimension to the arts. Differentiated teaching approaches, and the appointment of practitioners in the field in universities and schools, are both ways of rescuing marginalised art forms (Oliphant, 1995).

The NGOs did not, and still do not, require their teachers to have academic qualifications alone. Teachers were chosen for their ability as proven by performance acumen. The admission policies of staff and students by NGOs have always been non-discriminatory, as far as pre-admission requirements are concerned. The courses on offer were generally not examined unless the NGO centre chose to assess a course that they taught using an external grading examination. I am referring here to the board examinations controlled by UNISA, or the Associated Board of the Royal Schools of Music. Much of the pressure on achievement and passing or failing an examination was simply non-existent. Testing and external examinations were not deemed necessary in most NGOs. NGOs allowed tuition on non-western alternative instruments by 'unqualified' practitioners, which often included course offerings in traditional songs and dancing, all of which provided a rich local flavour.

Bureaucratic Inertia

The Wits School of Music attempted to forge links with the Funda centre in Soweto and the Federated Union of Black Artists (FUBA) centre in the city of Johannesburg during the nineties and into 2000. This was not successful, in spite of offers to share workloads and curriculum, and to collaborate with exchange students. A reason for this inability to act on an initiative was

inertia from both administrative sections. Communication with Professor Christine Lucia, Head of Department of Music in the Wits School of Arts has confirmed that this opportunity has not been realised (personal communication, November 2005).

In 2001 the United Nations Education Science and Culture Organisation (UNESCO) funded research in pilot projects for music residencies in South Africa. The intention was to provide work for arts practitioners in singing, instrument making, and music/dance performance in schools. The intention was also to include government schools; no amount of effort was spared to obtain responses from the Gauteng Department of Education. Privately, I was told that trying to get permission to offer a UNESCO residency to a government school would be fruitless because community musicians are generally non-qualified and would not be allowed into government schools to teach.

Inertia and bureaucratic procrastination instead of action are characteristic of the government departments. When the private sector introduces projects they are either shelved or ignored. This incapacity to respond to requests and lack of communication with educators is an example of demoralising bureaucratic decision making.[15] On the other hand, independent bodies are seen to take up the challenges that the arts pose. It is the private school sector that manages these initiatives. The place for the arts in education and the larger enterprise of the world-of-work is not clearly understood, even though the government acknowledges that it exists as entrepreneurial projects in the Learning Outcomes. If practitioners were allowed to demonstrate the career dimension of music education this would give reality to the stated outcomes in the National Curriculum Statements that espouse entrepreneurship.

[15] See the Appendix for the proposed project or music residencies submitted to UNESCO.

In 1994 the South African Institute of Race Relations (SAIRR) held a conference in which government intervention in the arts was discussed:

> Education and the arts are two sensitive areas of civil society where creative thought and freedom of expression can either flourish or flounder. Much depends on the institutions in these arenas and their relationship with the government.
>
> In September 1993 the South African Institute of Race Relations held a conference that focused on this subject, exploring the capacity —- or otherwise —- of cultural groups and teachers' organisations to maintain their independence vis-à-vis the dictates of rival organisations, or of political parties or of the government.
>
> With the election behind us, the public here and abroad will be watching to see how the government of national unity deals with the issues raised at this conference. (Wentzel, 1994: Preface)

1993 was characterised by widespread teacher strikes, pupil boycotts and violence. The Department of Education and Training, schools for black, Indian and coloured teachers and pupils, and the Department of National Education Training were amalgamated. In May 1993 it was agreed after discussion with the ANC, that restructuring of education into an acceptable national system capable of correcting the imbalances and meeting the development needs of South Africa was a way to reach agreement on core values and a broad policy framework for a future integrated approach to education and training. This was initiated by National Education and Training Forum.

Arts Educators are well aware of the dilemmas and frustration of school or community based artists. *Bringing Cinderella to the Ball* was a booklet which contained a collection of the conference (bearing the previously mentioned name), materials and position papers from artists and philosophers in the arts world. The purpose of the papers that were presented at this 1994 conference was:

- To bring artists from all disciplines together;
- To present one voice for the arts to the government;

- To lobby the Government to provide funding from direct taxation of 1 % on every salaried person;
- To establish an arts body that would act as watchdog for the arts.

Andries Oliphant edited the collection of *Bringing Cinderella to the Ball* with the help of Mike van Graan and others (Oliphant, 1995). Arts practitioners from various countries like Sweden, the Netherlands and Australia were represented. Since this conference was held in 1994, and the proceedings date back to 1995, it is noteworthy that some suggested practices are taking place already. Artslink, a web site, provides an annual publication called *Arts and Culture.* The Performing Arts Network of South Africa (PANSA) performs a vital role in advising and criticising the arts funding bodies, in particular the government. PANSA embodied the voice that was raised when the National Arts Council (NAC) problems surfaced in public.

National Arts Council

The White Paper on Arts, Culture and Heritage 1996 gave details of the NAC. It was to be a statutory body, which would receive a parliamentary grant through the Department of Arts Culture Science and Technology. The principal task of the NAC would be to distribute public funds to artists and cultural institutions on its list.

The NAC's audited financial statement for 2002 declared a grant received for the period from 1997 to 2002, of R111,576,000, and a grant allocated of R104,331,414 (NAC Annual Report 2002). As far as I am aware, since this publication no further financial statements have been forthcoming.

The corruption in the NAC was exposed in the media in 2003. The management of the NAC answers to the Department of Arts and Culture (DAC). Independent forensic audits and investigations into governance have shown that the staff of the NAC made allegations of mismanagement, fraud, corruption and other irregularities about three officers on the council. Much

money had been lost to artists as a result of the commissions of enquiries and forensic audits dating from the middle of 2003 (*Mail & Guardian* 24 September 2004, Friday Supplement pages 1 and 14). The extraordinary NAC board meetings mentioned in the article were expensive because members were paid to attend. The outcomes were disastrous for artists who depended on funds for the Grahamstown Festival July 2003. "Following media rumours about two bank accounts, one containing 25 million and another 1 million Rand, had been discovered. Gomolemo Mokae, NAC Chairperson, confirmed that this was indeed the case" (Lawrence, 2003:7). On 18 November 2004 the board of the National Arts Council was fired, after the Minister's statement that the board should resign or face the prospect of being fired (Lawrence, 2003:7). The NAC is slowly recovering its original function of providing funding in 2006. Members to the new board of the NAC have been appointed in August 2006 (Sichel, 2006:2).

An article in the *Sunday Independent* (Greig, 2004: 11), indicates that funding for administrators in the arts is far higher than subsidies given to artists. Robert Greig shows that administrators in art and heritage sites get disproportionately large salaries for running affairs in the arts field (cf. the case of Wally Serote and Freedom Park). These are political appointments, as formerly exiled or jailed ANC comrades are rewarded with key posts in the spheres of influence[16].

Overseas Funding for the Arts

The connection between funding and accountability of allocation to artists rather than to administrators has an unfortunate history. Overseas donors were generous contributors to arts bodies during 'the struggle years'. 'Struggle accounting' had been a feature of arts NGOs in the apartheid years.

[16]I have illustrated this tendency with reference to the appointment of Winnie Madikizela Mandela as Deputy Minister of Arts and Culture, in connection with Department of Arts Culture Science and Technology.

The official sanctions against South Africa meant that funds to arts centres had to be received clandestinely.

The system of apartheid deprived black South Africans and their communities of access to government funds for the arts. Legislation excluded them from access to or involvement in the provincial and national arts performing councils. Cultural NGOs (mainly black) were forced to find overseas donors. Consequently NGOs grew accustomed to getting funds from European, American and British donors during and throughout the apartheid years.

"The Swedish Government's Cultural Policy of 1974 was far sighted in its statement that cultural equality is rated no less important than economic and social equality" (Schreiner, 1997:19). The Swedish government was and still is a major donor of foreign aid to South African arts bodies. The Swedish International Development Agency (SIDA) is one of the main contributors.

> Foreign donors of cultural aid did not always require rigorous bookkeeping systems or other structures of accountability for the management of their funds. Donors did not find it easy to monitor how funds were spent. Nor, indeed, was it safe or beneficial to the recipients to disclose their sources and also sadly their bookkeeping. A secretive nature about where the funds came from and how much was donated became the norm. The apartheid regime was suspicious of any overseas funding that could possibly assist the political struggle against the repressive laws that limited people from freedom of association. The arts were no exception in this state of affairs, and work was conducted without assistance or bodies to which reports had to be made. (Barker Reinecke, 2000:288)

Before national or regional festivals were even imagined, the arts supporting members of the public were likely to have plays and revues cancelled after the first performance. A singer like Jeremy Taylor regularly had his songs banned and taken off the air after censorship boards were in force in the 60s. Plays were taken off the stages, playwright Athol Fugard was a particular

favourite *bête noire* of the censorship boards. “The 70s (and 80s) was a time of banning of authors and artists, of censorship boards, and the prohibition of mixed casts in public performances” (Schreiner, 1997:20).

> Since the April 1994 election of the first democratic government for South Africa the overseas donors are looking at the ANC led government to take the lead in re-allocating donor money. The truth for the arts is that many cultural NGOs are no longer in existence because of the legitimisation of the present government. The dilemma is now to justify bidding for foreign money when donors think that the present government should be responsible for funds. (Barker Reinecke, 2000: 289)

Scandinavian countries actively support music growth and are funding research projects.[17] Their intercultural goals are communication, the exchange of research and active fostering of indigenous musical arts. The Norwegian Concert Institute (NCI) has secured multi-million rand funding for the Pan African Society for Musical Arts Education (PASMAE) to run the newly established Centre for Indigenous African Instrumental Music and Dance Practice (Education, Research and Performance). The Centre, based in Pretoria South Africa, is to be known by the acronym CIIMDA, and will cater specifically for the Southern African Development Communities (SADC). The NCI has accordingly signed a contract with PASMAE to facilitate and oversee the financial accounting of the Centre.

Making Connections through the Arts with Commerce and Technology

Arts teachers recognise the beauty of order and seek perfection in details. By contrast, an example of how commerce and the arts work in synergy, is the way in which motor vehicles from established first world economies show evidence of artistic details and good quality design. When Japanese and German school leavers become motor car designers or factory artisans, they have benefited from arts education programmes which have always been at

[17] The beneficiary through which the funds are channeled is the Pan African Society for Musical Arts Education (PASMAE). Norwegian money is supporting the National Arts Council, and various music projects already in South Africa. The Swedish International Development Agency (SIDA) remains a major sponsor and funder since apartheid days for arts and music education.

the core of their curricula. The assembly line work force is therefore filled with people also trained at school as artists, musicians and dancers (Fowler, 1990:159). The qualities that make possible creative thinking are instilled.

Abstract reasoning, tolerance of ambiguity, solving complex problems, and consciously asking critical questions are taught in the arts. The act of developing a melodic motif into a melody that can exist as a subject for subtle nuances of tempo and rhythm, into a composition with a design element of cohesion in formal qualities is complex. It requires critical answers to 'what if' questions like, Conjecture leads to creative choices and then to the ability to evaluate possible outcomes. The end result can be a formal Sonata (or even a Honda Sonata, or a Mazda Étude).

The reasoning person sets goals and can envision outcomes. Commerce needs people who act with self-discipline, make decisions, evaluate problems, solve them, and then finish a job. Mechanisation and systemisation need a kind of reasoning that training in the arts encourages.

Effective commercial enterprise requires efficient communication. All the art forms are tools with which to communicate. When one denies children access to a major expressive mode such as music, they are deprived of an important tool for communication and meaning making. The arts establish a basic relationship between the individual and the cultural heritage of the human family in that they teach us about ourselves and other people, and thus contribute towards intra-and inter-cultural communication.[18]

When the focus in the arts shifts from the artist as 'star', one individual needing funding, to the production of artworks, the prospects for the arts are brighter. Artists, set builders, museums, art galleries, and sound engineers are employed for the production of artworks. Schools teach for potential careers in the arts, universities feed in to the career loop by collaborating with schools and the art world. In a supplement to the *Mail & Guardian,* it is

[18]This section has been inspired by Charles Fowler (1990: 159-169).

reported that new Colleges of Further Education and Training are being funded and established to provide opportunities for adult learners in career oriented subjects (Ludman & MacFarlane, 2005 1-20). This could provide enormous benefits to the arts if developmental aims could be initiated like those outlined above.

Arts educators across the spectrum, from NGOs to tertiary institutions, appreciate the dismantling of the undemocratic apartheid regime. Yet, these same arts educators, as well as newly qualified teachers, are struggling to find their role and are searching for a position from which to engage in the placing of arts and culture as part of the curriculum for lifelong learning. More importantly, teachers feel entitled to a say in the structuring of the curriculum in the arts. Without a good understanding of a conceptual centre and clarity of aims, objectives, outcomes, and the thinking that goes with such ideas, education in the arts is at risk. I continue with the necessity of examining assumptions of the importance of aesthetic education by writers on music education philosophy and most importantly became the guiding rationale for the educative importance of music in the curriculum. A series of positions for a philosophy of music education are taken from ‘western’ and ‘African’ orientations.

CHAPTER 3

A PHILOSOPHY OF MUSIC EDUCATION

INTRODUCTION

This chapter attempts to establish the necessity for a conceptual centre to shape music education curriculum initiatives. Meaningful music teaching requires a conceptual centre. A conceptual centre should fit the prevailing conditions under which teachers work. This means that the conceptual centre would rest on a defensible philosophy of music education.

I examine some aspects of the Curriculum Statements for the 'fit'. The manner in which Curriculum Statements are worded gives some evidence of critical reflection that preceded the written document. The wording of the learning outcomes is sophisticated, and the outcomes themselves are feasible. In South Africa current curriculum policy has an embedded conceptual centre. But this implied conceptual centre does not fit the prevailing conditions and does not have a coherent philosophy of music. The caveat is that the type of teacher who *can* use and draw benefits from the curriculum statements generally, is not being trained, and not being drawn to teaching as a career, in the light of the present conditions. Additionally, the Curriculum Statements must provide reference systems like textbook resources and other aids.

In this chapter, I also give a brief background of leading figures in the philosophical world from the early years of the 20th century (with antecedents). This becomes a fundamental support basis with which to understand where the aesthetic in music education is balanced. This account focuses on arguments of the later 20th century music education philosophers in the USA and Britain and Africa. The main conceptual centres that are

explored are the school of aesthetic education in music, and music education as performance practice called ‘praxial’.

I then attempt to describe a perspective from Africa for the beginning of an understanding of an African aesthetic. This is linked with the modern international art form called ‘performance art’. In what follows, I discuss an African notion of musicing and consequently include it as a way of life, to prepare the ground for my view that music is a cultural expression that is universal and that music education *per se* is worthwhile as part of a balanced curriculum. A philosophy of music education establishes the meaning and value of the musicing that people do.

A Philosophical Fit

There are several issues to confront when speaking about a philosophy of music education.The responsibility for advocating a conceptual framework cannot be left only to theoreticians or politicians; it also rests on music teachers at schools and teachers in the academy. Music teachers are best able to decide what is appropriate to an inclusive way of teaching for the diverse musics of this country. Whether or not this is possible, given the diverse influences that music educators encounter, the challenges need to be articulated. To recognise the need for a framework stimulates the climate for open-mindedness, critical appraisal, effort and exploration which are essential qualities in the preparation of the music educator’s tasks. The present lack of a philosophical basis for the teaching of music in both individual and group settings at school is hampering curriculum growth.

I am aware that music education takes place in many out-of-school contexts, and that music is a constant companion to members of most cultures across generations. Nevertheless, the school setting is the place where pupils engage with varied music experiences. At school the music teacher can select and vary musical offerings. Pupils come into contact with styles and types of music that they do not hear and see in the media. Their home environment may not offer music experiences, but the school setting offers an opportunity to play in orchestras, pipe and brass bands, compose and

arrange music for ensembles, plays, assemblies and sing in choirs. In the chapter that deals with music enculturation it becomes clearer why school music experiences can help to shape cultural awareness.

This study attempts to do more than acknowledge the diversity of the multicultural society and its musical needs and tastes. It takes cognisance of cultural particulars. It interrogates the aspects of music that are intentional and worthwhile. In discussing a philosophy of music, I would like to use Philip Alperson's definition of philosophy as "the sustained, systematic, and critical examination of belief [which] helps us to comprehend and assess the presuppositions and content of our understanding of the world" (Alperson, 1991:217).

One might reasonably expect that a philosophy of music would include the provision of guidelines for the teaching enterprise as a whole. "A philosophy of music education refers to a system of basic beliefs, which underlies and provides a basis for operation of the musical enterprise in an educational setting" (Leonhard & House, 1959:83). The musical enterprise is more complex than that which is evident at performance time. A philosophy of music has implications for what skills, and what knowledge the curriculum will emphasise. "A philosophy of music education is an explanation of the nature and value of music and of the teaching and learning of music" (Reimer, 1991:20).

A mistaken assumption has taken root with regard to the rationales of the Curriculum Statements and the overarching philosophy of Outcomes Based Education (OBE). The outcomes for both are framed around the Bill of Rights (BoR) in the Constitution. The assumption rests on the belief that the framework provided is sound enough for an educational theory to be created that satisfies the policy maker, teacher, pupils and their parents. It is also assumed that the Arts and Culture Learning Area will slot into the Critical Outcomes and match their curriculum with the conditions required in the OBE/ Bill of Rights combination. Do the pedagogical considerations of the Critical Outcomes 'match' the present conditions? Do they 'fit' the teachers

with the students, the so-called facilitator/learner relations? Does the curriculum even sit comfortably with the teachers? These questions are pertinent and continuous in the present teacher/pupil environment.

> A test of philosophical fitness can be applied both to the aims or objectives of the curriculum and the means of realizing the curricular intentions. That is, a first consideration might be the extent to which the aims and objectives of the curriculum are consonant with the stated and implicit local educational philosophy. An equally important consideration would be whether the procedures explicit and implicit in the new curriculum are also consistent with the local philosophy of the ways students and teachers should work— individually and together. (Peters, 1959:214 in Husén, 1990)

It is not possible to teach when basic amenities, like lights, toilets, water are not provided and classroom accommodation for numbers of pupils is inadequate. The arts are not exceptional in the demand for space and resources. Specialist music teachers of music and art cannot teach in unstable and uncertain conditions. Nor can they fulfil the requirements of the new curriculum without in-service training, which will 'fit' the context or local conditions.

The physical 'fit' of policy with real workplace and the difficulties that music teachers have when trying to work with the National Curriculum Statement documents, create obstacles and frustration in the day-to-day working conditions that teachers are subjected to. The rationales contained in the National Curriculum Statements are far in advance of the abilities of poorly qualified and under-resourced teachers to attain. There is no philosophical preparation for the requirements set by the policy writers.

There is a mismatch in what teachers are able to deal with and what the Curriculum Statements expect. It is necessary to train teachers in the new curricula and provide internal (mental) rationales that enable a conceptual shift. The conditions in which music education and the other arts take place are not adequately resourced or sufficient.[19] A philosophy of music would

[19] Specialist teachers need to return to teaching and be re-trained (consistent with predictions of shortages caused by HIV-Aids). Teaching as a profession must be improved, with salaries and

give some guidance for necessary conditions that might influence a music teacher to accept and carry out the policy prescriptions. In Chapter 2, I set out challenges that the music teacher, however qualified, has to analyse and evaluate critically.

A philosophy of music is not a set of policy prescriptions, but rather a set of ideas that is developmental and able to change. The guiding thoughts about a philosophy of music education must be relevant to everyday concerns of the teaching and learning *milieu.* A teacher would reflect on how a philosopohy if music would inform musical decisions from the early stages of learning music to the choice of music as a career. By addressing issues of relevance and value on ontological, developmental, epistemological, aesthetic, political, and axiological grounds, a philosophy might help to provide teachers with an underpinning rationale for their profession. This thesis addresses some of the issues in subsequent chapters. Questions that philosophers raise about music and music education are persistent. The presuppositions and content of understandings of why music is taught in certain ways, the methods used and the results achieved need constant assessment and evaluation. How music teachers approach the way or method of teaching reveals what they believe and how they value their subject. The approach that indicates a thoughtful and non-judgemental attitude by a dedicated professional must be connected to a regard for the integrity of music education as subject.

The next section starts with what music education should *not* be in order to emphasise what music education viewed philosophically, *might* be.

Towards A Philosophy of Music Education

Elizabeth Oehrle argues that music education is there for everyone and that everyone is able and should be entitled to have musical experiences. It is, of course, a truism that all people *have* some experience with music, whether they choose to or not. Oehrle arguably intends music to become an integral

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conditions conducive to professional commitment for pre-service teachers. Venues and resources for the arts are lamentably inadequate.

part of the curriculum at schools. She underscores the right of all citizens to experience the arts and in this case, music. Most countries in the world provide arts curricula with music. In South Africa the gazetted assurance of a place for the arts is part of the preamble to the Arts and Culture Learning Area. Oehrle continues, “A goal of music education is to enable free people to be free to make musics” (Oehrle, in an undated memo to the philosophy committee of the working groups in *Effective Music Education*). She states further that

- Music education is not for the dissemination of the idea that absolute judgements can be made about music;
- Music education is not generally for the propagation of the division of labour between composer, performer and listener;
- Music education is not for the purpose of evaluation which is measured by the skill of the few professional performers;
- Music education is not for the reinforcement of tribal boundaries.

The contemplative art of the aesthetic, the beautiful, has been recognised as one of the fields of a philosophy of music. Another is cultivating the wisdom of judgement that has educative benefits for the music student. A philosophy of music would interrogate the philosophical assumptions underlying for example, Oehrle’s statements about music education. Returning to the former point, a conscious maturation of the aesthetic sensibility has been intimately bound to the holistic view of the musical experience. As will become clearer when I discuss an African approach to music as life, it is apposite to emphasise that as a western educated person, I am conversant mostly with western European, Germanic aesthetics (Dahlhaus, 1982), from which other canons of music scholarship and practice have been excluded.

The Influence of Musicologists on Music Education

In the early 19th century music history enjoyed resurgence. Johann Forkel (1749-1818) wrote his biography of Bach in 1802, and there arose a new interest in the significant musical works of the successful composers. Their lives and the development of a unique style formed the subject of scholarship from that time onwards. This scholarly interest was further stimulated by ever

increasing social accessibility of salon and orchestral music in the 19th century to a growing middle class interested in 'culture':

> The instrumental music of Haydn, Mozart and Beethoven emerged as the embodiment of a new aesthetic ideal. Music was considered on its own terms, as an autonomous structure in sound, rather than an adjunct to dancing or liturgy, or to lyric or dramatic texts. (Kerman, 1985:64)

Instrumental music, vocal and operatic music (in score) became 'hard' objects, works, and pieces. These objects were analysed for structural, stylistic, or comparative features by musicologists. "Musicology defined the 'hard' manifestation of a work as its *niveau neutre,* stipulating that the *niveau neutre* consists of the score plus its realisation in sound" (Heimes, 1990:58).

Musicology as a discipline has engaged belatedly with the music scholarship of the 20th century, and anthropologists with an interest in music brave tensions (Nettl, 1999:287-310) that exist between a 19th century Germanic world view and ethnomusicological research of that time and beyond the 20th Century.[20] By contrast to the 'hard' manifestation of a work, 'the soft inner part' of the music needs explanation. One may ask: "What is it about the realisation or performance of the piece that touches me?" "What explanatory terms would express the effect of the music as heard?" Linguistic conventions are an attempt to explain feelings or opinions, part of the rules of discourse for aesthetics. Yet, there are inherent difficulties in reducing music to verbal explanations. "Verbal expression is semantic on a rational level, but music expression is *suggestive* on an emotional level" (Reitan, 1992:626).

[20] The Musicological Society Southern Africa and the Symposium for Ethnomusicology are currently debating new formats for their collaborative, simultaneous meetings, which took place in September 2006.

Explanatory terms have been codified into the ‘meaning’ of the music listeners’ response to music. Such terms have been used in music education to describe the feelings or thoughts that manifest themselves when listening to music. In the middle of the past century the terms referentialism, expressionism and formalism served as methodologies for approaching the preferred way of ‘hearing’ and evaluating the reception of music. In recent literature (Reitan, 1992 and Samson, 1999), autonomism has taken the place of the last two terms. The first attempts to articulate what the music may be describing, depicting or sounding like. The experience of enjoyment and appreciation has an underlay of the affective or the emotional. Autonomism, part of the (impersonal) disengagement or *niveau neutre* principle, takes its descriptive function as the analysis of the music itself and not what it may signify in terms of the affect (Leonhard & House 1959). Music as an autonomous entity — expressing nothing but musical laws or codes — and a referential interpretation represents two separate musical entities, or methodologies of explication, in the same score, or work. In this regard, it is interesting to note that critics or audiences may respond in opposing and very different ways to the performance of a work. Musicologists have come to call some listeners autonomists and the other listeners referentialists. A distinction that may or not exist transculturally would be an interesting study.

Whereas Leonhard and House supported the legitimisation of aesthetic education as an endorsement of the epistemological merits of ‘teaching’ for the affects, Jim Samson takes a longer view of the position of the aesthetic autonomy:

> One of the achievements of reception histories has been to point up the central paradox concerning the ‘project’ of aesthetic autonomy. It was just when that project came nearest to completion, right on the cusp between classical and modern notions of art, that the domain of the aesthetic was most vulnerable to appropriation. In other words, the more art disengaged itself from the social world (and thus gained – as Adorno saw it – critical acumen), the more easily it could be

> manipulated by that world, and the less effectively it could adopt a disinterested stance. (Samson, 1999:51)

The threshold on which an individual composition meets the society or world is the moment of importance for the reception historians. They are less interested in whose hand produced a work than they are in the impact and how it is received as music heard — a two way movement with its conventions of how people respond.

The philosopher Theodor Adorno spent some time with the Princeton Radio Orchestra Project in the USA, where he studied a wide range of listeners from a qualitative point of view. His *Einleitung in die Musiksoziologie: Zwolf theoretische Vorlesungen* (1962) describes listeners in relation to their approaches to music, or their use of it. He divides listeners into eight basic types, describing them in detail, from the expert listener to one who is completely indifferent to any kind of music responses (Reitan, 1992:628).

In the top group is the *expert,* who perceives the structure and the complex continuity in the 'hard object'. He or she can follow the themes and development in a composition for idiomatic features. The *good listener* is part of a small group of more intuitive listeners who respond to the technical and structural aspects of music. Concert goers who with opera devotees appreciate music and show this by their presence at performances and the buying of recordings are the *cultural consumers. Emotional listeners* have much in common with cultural consumers "but music is more a source of emotional impulses than of knowledge. Adorno claims that this group is particularly evident in the Anglo-Saxon countries, where the pressure of civilisation has a strong need for emotional outlets" (628). The *resentful listener* and the *jazz expert/ enthusiast,*[21] a relative of the resentful listener,

[21] Theodor Adorno was not a jazz enthusiast, he may not have approved of the Swingle Singers jazzed-up versions of any of Bach's music.

share a critical outlook on musical institutions and the musical establishment. A *resentful listener* is impatient with 'versions' of Johann Sebastian Bach's music that are 'adulterated', or played on 'unsuitable' modern instruments or 'changed' from the facsimile publications. A resentful listener has less favourable opinions about how musicians and their agents engage with the public. The difference between them is that while the resentful listener may have 'purer' ideals, such as a Bach enthusiast, the jazz enthusiast is attentive to technical detail, "but less interested in aesthetics and often ignorant of conventional musical terminology" (Reitan, 1992:628). There are jazz musicians who incorporate Bach into the jazz idiom, by using thorough bass, and contrapuntal voice leading, as there are 'classical' performers who 'jazz up', or insert modern versions into an existing Bach composition. The majority group of listeners consists of people who listen to music purely as *entertainment.* The eighth group is the *totally indifferent* listener to music, the person whose state of mental engagement with music could be said not to exist.

Bennett Reimer has argued that educative worth is "that which emphasises the products of musical creativity, usually called musical works or pieces, as being the key component in understanding what music is and does, why it should be valued, and what about music is the most important in education" (Reimer 1997:5). The link between the emotional, the referential, the 'soft' inner part, and the 'hard' and the formal or, autonomous aspect of music listening, was what aesthetic education in music was based on.[22] Music educators who endorsed Reimer's view were Mark (1982), Abeles (1984), Hauptfleisch (ed.) (1991), and Colwell (ed.) (1992).

Retrospectively, Reimer (1991:20) credited much of his thinking to Ralph Smith, and to Leonhard and House's book *Foundations and Principles of Music Education*, which appeared in 1959, in which these aesthetic terms were explained for the benefit of the music education student. When Leonhard wrote the preface to the first edition of *A Philosophy of Music*

[22] Robert Walker (1990:97) describes advertising and movie music as derivative of this concept in Chapter 7. of this thesis —A Quodlibet for South Africa

Education by Bennett Reimer (1970), he endorsed Reimer's position in the field of music aesthetics as a cornerstone of all school music education.

Estelle Jorgensen (1992) acknowledges the work of Reimer in bringing philosophy and advocacy of music education to worldwide attention. She nonetheless expresses criticism of the way Reimer "uncritically borrows Meyer's taxonomy of musical meaning" (Jorgensen, 1992:92) (from Meyer's *Emotion and Meaning in Music,* 1956). Meyer developed models of listening modes and other aspects of aesthetics to a high degree of scholarship. Reimer was also to borrow from Susanne Langer's view of artistic symbolism (as expounded in Langer's *Philosophy in a new Key,* 1942, and *Feeling and Form,* 1953), the notion that the 'work' by itself and its formal structure was for contemplation and analysis, thereby "failing to take sufficient account of the social context in which individuals are socialised into particular understandings of music" (Jorgensen, 1992:92). In Jorgensen's view, Reimer's philosophy was limited to a western school music world view. Langer expounded the view that musical works existed as objects that are listened to and appreciated with the sense of the contemplative nature of the beautiful, i.e. 'aesthetically'. Both Langer and Meyer provided the basis from which Reimer built a philosophy of music that was understood and used by music educators.

Adherents to this aesthetic tradition have influenced the practice of music education in the United Kingdom and the United States. The antecedent of music as aesthetic education was Harry Broudy's article about the arts in education (Broudy, 1943 and 1958), a chapter in *Basic Concepts in Music Education.* It was believed "that music education needed a stronger theoretical foundation to be sufficiently comprehensive to unify the members of the profession, a more academically credible (and perhaps more respectable) basis upon which to explain its importance in the school curriculum" (MacCarthy, 2002:19).

Broudy was neither a musician nor a music educator. Yet, he was the first educational philosopher to argue, consistently and extensively, for aesthetics as a foundation of music education in American public schools – in the sense of aesthetics as a form of sophisticated cognitive and moral rationale for music education. What knowledge, he inquired, belonged in curricula of secondary schools as they opened their doors to the entire population? He distinguished between the value and utility of different kinds of knowledge, as reflected in two questions: what is good knowledge? and, what is knowledge good for? Delegating the first to specialists in the various disciplines, he focused on the second question. His framing of school music education as aesthetic education evolved out of his philosophy of general education for citizenship, grounded on an ethical framework within the context of the United States. According to Broudy's *A Realistic Philosophy of Music Education* (1958) knowledge, values, and skills were, by general consensus from the late 1950s onwards, a cornerstone of an established aesthetic music education in the United States (Bresler, 2002:20).

Philosophical Currents

The philosophical separation between music making and appreciating, practice and theory, was undisturbed until 1995, when David Elliott, a music educator and philosopher, challenged Reimer with a 'new' philosophy of music education that was 'praxially based'. Reimer's view of the work as the object, an ever greater refinement of contemplation only, had seemed unassailable. (Broudy was able in the 1950s to develop a theory of the aesthetic in music education before Reimer achieved his landmark book, *A Philosophy of Music Education,* 1970.) Broudy defined music education as

> [a]ll deliberately instituted procedures designed to shape musical skill, knowledge, and taste of the learner — and only such procedures. To say that music ought to be part of general education is to say that all of us ought to be musically literate, that is, able to express ourselves in musical terms and to understand these terms when used by someone else. These might be called the skills of expression and impression. These skills would include the skills of listening, reading, composing, etc., as well as of musical performance. In formal education, educators strive to guide the behaviour of learners into specific routes of value realization, selecting

> material and methods according to some principle or theory. It is not just habit, not impulsive, imposing their taste on students. (Broudy, 1958:67, in Bresler, 2002:21)

Liora Bresler (2002) maintains that Broudy was a self-proclaimed classical realist. He also had a strong interest in the problems raised by Existentialism. Classical realism, Broudy wrote, is based on the hypothesis that human nature strives for perfection. Broudy held that common knowledge, a set of key ideas, and learning skills are the attributes that everyone should possess. Broudy's realism meant that he needed to maintain that judgments of worth were not merely personal preferences, but rather were real, grounded in concrete musical attributes. Thus, according to classical realism, there is a profound difference between statements 'I like this music' and the realist view that 'this is good music'.

According to Roberta Lamb (1994), Reimer (1989 in Lamb 1994:63) makes the claim that since the 1970 publication of *A Philosophy of Music Education*, no alternative philosophy of music education had been proposed. Reimer stated at a conference in Pretoria in 1991:

> In my view a philosophy of music education must start with an intimate acquaintance with the field of music education — its history, its problems, its issues, its functions in society, its position in the larger educational enterprise. (Reimer, 1991: 20)

He also maintained that the task of "building a responsible philosophy must be the task of music educators, because they can do it, while others won't and can't" (20). Although Reimer claims that music educators need an intimate knowledge of the functions of music in society, his society is exclusively western and Eurocentric. It has to do with "an intellectual horizon compatible with Western high culture and Western ideals of humanity" (Westerlund, 1999:95). This opinion is repeated in the Pretoria conference quote, in which Reimer emphasises aesthetic education as "the deeper reason for existence from those fields of study dealing with the nature and

value of music, that is philosophy in general and aesthetics in particular" (Reimer, 1991:20). Alperson delivers a reasoned criticism of the statement quoted above, that Reimer's methodological stance suggests that he is not considering change and reassessment of the aesthetic education view of music education (Alperson, 1991:238). My own understanding of the 1989 edition of Reimer's book, *A Philosophy of Music Education*, is that his ideas had remained stable and unchanged from the earlier edition, reflecting a North American English speaking world view, in terms of music education.

Like his predecessors, Reimer conceived of music as a collection of 'objects' or 'art works'; the aesthetic or expressive elements of music being rhythm, melody, harmony, tone colour (including dynamics), texture and form. To Reimer, the "meaning and value of musical works are internal: they are functions of the aesthetic qualities themselves and how they are organised" (Elliott, 1995: 28).

Jorgensen (1990) sets out to engage American music teachers in thinking philosophically in the *Music Educator's Journal*. She challenges the music educator to critique Reimer's *A Philosophy of Music Education* and Keith Swanwick's 1979 *A Basis for Music Education.* Jorgensen goes on to say that in the United States, the preparation of music teachers at the undergraduate level centres on skills and methods rather than on critical thinking. Her perception is that teachers are trained as technicians to use other people's methods, rather than as professionals fully capable of designing their own music education curricula.

Elliott (1995) provides an opposing view to Reimer on the aesthetics of music, as something that people 'do' — which is at root a human activity. In his response, Reimer contends: "Music as a performance becomes the valid form of knowledge" (Reimer, 1996:60). He goes on to say that Elliott is mistaken when he attempts to separate process from product, and to argue that music exists only as process. Elliott (according to Reimer) is making an

assumption that people when asked ‘What is music?’ are likely to refer to the product rather than a process, indicating that ‘music’ is different from a ‘work of music’ (Reimer, 1996: 64). As will be seen, the argument between the two music philosophers continued to enliven the music education debate through the 1990s.

Elliott uses the terms MEAE or Music Education as Aesthetic Education, embodied in the writings of Bennett Reimer, and his own ‘new’ philosophy described as MEPE or Music Education as Performance Education. MEAE versus MEPE has become a battle of words in the music education world. I will try to unravel the apparent opposition between experience and ‘musicing’ as knowing ‘how’ and the contemplative and verbal act of knowing ‘about’ at the base of the discursive narratives employed by the two writers. This will be expanded in the chapter on Music and Cognition. The arguments between ‘aesthetic’ versus ‘praxis’ models in a philosophy of music education have, I believe, roots which indicate a paradigm shift in the 1970s and 1980s towards cultural contexts or situated learning and the older more conservative ‘arts for arts sake’ school of the western European aesthetic notions of Dahlhaus (1982), Langer and Reimer. Other music educationists (Swanwick, 1995; Sarrazin, 1996; Stubley, 1996; Reimer, 1996; Koopman, 1998) have responded to this challenge by Elliott of Reimer’s position, and to the growing polemic between MEAE and MEPE. Koopman (1998:16) suggests an end to the polarising of the praxial or social realities of music and the musico-aesthetic insights of music. He puts forward the point that “we are not forced to make a choice between an aesthetic or a *praxial* view of music education. Music should be inspired by the best ideas that originate from both” (1998: 16).

Only the western music tradition is embodied in Reimer and Elliott’s views. Both write from an Anglo-American perspective. Their illustrative examples are mainly from the western repertoire, and when not, they serve to illustrate ‘exotic’ contrasts. They are, in my opinion, too steeped in their cultural milieu to see that the main difference in their approaches hinges on the theory/ praxis dichotomy: the theoretical, contemplative set in contrast to the hands-

on, practical study and performing of music. By ‘music’ is meant any sound pattern that is ‘intentionally’ (Elliott, 1995:50) made, heard and responded to by a human being, which satisfies melodic, rhythmic and harmonic criteria. Reimer has tried to reduce Elliott’s philosophy as one for performers only. The argument or debate deteriorated into Reimer writing an attack, while reviewing Elliott’s book, in an article called “A ‘new’ philosophy of music education: music for performers only” (Reimer, 1996). Later Elliott replies to the attack and refers in the title to ‘myths’ that Reimer perpetuates. The article contains 14 rejoinders called “Continuing matters: myths, realities and rejoinders”, in a later issue of the same journal (Elliott, 1997).

Elliott describes one of the three fundamental concepts of the ‘praxial’ aesthetic of music education:

> Music is the diverse human practice of overtly and covertly constructing aural-temporal patterns for the primary (but not necessarily the exclusive) values of enjoyment, self-growth, and self-knowledge. These values arise when musicianship is sufficient to balance or match the cognitive challenges involved in making or listening for aural patterns regarded significantly, but never exclusively as audible designs. (Elliott, 1995:128)

Both express a fixed view of the theory/ praxis dichotomy: the dichotomy between mental activity versus performance in music education; at the basis of these arguments is the perceived status of thinking over doing, the contemplative over the hands-on method of appreciating music and music education. The dualist tradition of separating thinking and doing into theory and practice is possible in discourse about music, but as soon as music is embodied in sound, the one relies on the other. Compositional analysis, aesthetic viewpoints, and structural elements become a way of listening, and one is typified by Adorno (1962).

One of the guiding outcomes in the new curriculum for the arts, a key design principle, is the necessary condition of teaching and learning holistically, through knowledge, skills and attitudes in the Arts and Culture Learning

Area.[23] Music philosophers may in the end decide that the praxial position is a form of aesthetics after all, with its emphasis of the enjoyment and beautiful being on the making and 'doing' of music, not on contemplation of a theoretical nature.

The perspective I offer is neither unbiased nor complete. Furthermore, I recognise that it is not possible to operate from a safely detached observation point. I situate the polemic or discourse of praxis-versus-aesthetic on a belief that both Reimer and Elliott are bound, as I am to an education system that accepted the theory/practice separation. I do, however, wish to show an 'opposition' between transience and fixity, knowledge versus experience. The manner in which Reimer and Elliott philosophise about aesthetics is a separation between doing and thinking. During more exposure to musical arts events that include music, dance, ritual in a participatory context on a personal level, I support the view that the separation is unnecessary and distracting. The nature of expressive exploration of individual creativity makes dance, music and the other arts a vehicle for learning through active involvement of the affect (the emotional response to compositional techniques).

One can broaden the scope of the aesthetic as a hedge against impersonal forms of the curriculum, especially when instrumental goals and passive pedagogy prevail. A balance between forms of knowledge that include the affect and 'knowing' in arts is often overlooked. The value of feeling and making is akin to what Elliott later writes about (Elliott, 2005).

> Elliott (1994) found the Reimer-Swanwick version of aesthetic education wanting, and set about systematically dismantling it. He objected to music being thought of as an object, as a set of works rather than practices. He criticised both the idea of aesthetic perception as being concerned with a one-dimensional form of listening with meaning inherent in musical patternings, and the belief that musical education is the education of feeling. (Finney, 2002:125)

[23] This topic is further developed in the chapter Policy and Place for the Arts in South Africa.

The aesthetic is not a sufficiently encompassing rationale on which to base music education. At the moment of philosophising or making choices about what is significant or relevant for the here and now, music educators in South Africa are in, and of the moment that I am attempting to analyse. The African way of musicing combines the making with thinking in a far more obvious way because it is not theorised or lost in translation. Innocent Onyewuenyi argues that even if a philosophy of the arts is a universal,

> [i]t does not mean that all aestheticians should employ similar standards of value in judging art, or similar principles in explaining the value of any work of art. Neither does it mean that all the rationally warrantable or objectively granted principles or methods must be identical or that they must establish similar truths. Two separate aesthetic standards of value or general principles – both rational – can be opposed to one another. (Onyewuenyi, 1998:397)

The Africanist stance to the musical arts is premised on a contextual view as to how music should be evaluated. One should be part of the ensemble and an 'insider'; a contested part of the African view[24]. I underscore this view later when I attempt to propose conditions for a philosophy of music suitable for South Africa. The conflation of a part of philosophy with aesthetics is an explanatory justification for the combination of the 'hard' and 'soft' object of studies in musicing. Music making is philosophical in so far as both aesthetics, that which is considered beautiful, and praxis performance and composition are fully represented. The interest shown in African 'world views', philosophical concerns and the search for forms of 'an African epistemology', or even 'African solutions', bear out the notion that rightly or wrongly, there are Africanists who insist on asserting an African truth that is different from a colonial, western orientation[25].

My search involves musical knowledge and how culture shapes this particular form of cognition. I also look at African music in particular, and how 'traditional' music is regarded as a way of life. The inclusiveness of musical involvement by all the people is part of a cultural 'given' in an African society. Making one's voice and body part of the musical ensemble is manifest in

[24] See Meki Nzewi, 1999, 2003.
[25] See Philip Higgs, 2003.

both urban and rural settings. Musicing becomes a way for finding an artistic or human truth.

A Philosophical Perspective from Africa

Onyewuenyi (1998) argues for an African aesthetic that precedes his argument for an African philosophy. He accepts the argument that aesthetics is a branch of philosophy dealing with questions like 'What is beauty?' and 'What is art?' A part of any philosophy in the arts would necessarily deal with defining the above questions. It would also deal with taste and standards of *value* in judging art.

> Accepting that the above definition is universal, there is an intellectual temptation to take the position that it is unnecessary and even futile to ask about the existence of an African aesthetic. If aesthetics is universal, it is as ridiculous to talk of African aesthetics as it is to talk of African physics or African chemistry. The question may even be regarded as racially and nationally loaded, an attempt to narrow the discipline of aesthetics in order to satisfy some racial or national whim. (Onyewuenyi, 1998:396)

If the philosophy of art is universal, the temptation is rather to impute similar standards to all notions of beauty or value in the arts. The question is a universal one, but the explanation would vary from culture to culture. One hears music from different cultures as 'new' and to unfamiliar auditors even 'strange'. Chinese opera is different in sound and spectacle from European opera and both are considered high art. Philosophy of art is *not* concerned with establishing universal standards of beauty or value. Two different aesthetic standards of value or even general principles operate in this instance. Georg Wilhelm Frederich Hegel stresses the cultural and relative aspect of philosophy when he says:

> But men do not at certain epochs philosophise in general. For there is a definite philosophy which arises among a people and the definite character which permeates all the other historical sides of the Spirit of the people, which is most intimately related to them, and which constitutes their foundation. The particular form of a philosophy is contemporaneous with a particular constitution of the people amongst

> whom it makes its appearance. (Hegel, 1975:53 in Onyewuenyi, 1998:397)

For Hegel philosophising is relative and context-bound, a non-universal. It seems that Hegel proposes that there are those who 'philosophise' under certain circumsatences and that this has little connection with philosophy *per se.* It seems that the religious and spiritual dimension is conflated with philosophy for Hegel. Men who philosophise in Hegel's view are particular individuals and do not philosophise 'in general'. Does this mean that philosophising is given to those who are capable of appreciating the historical in the present moment and/or the particular constitution of the chosen?

This account serves the African philosopher well. Gratton might include Hegel when he says that the two competing identities of the western and colonial are not conserved, but that they give birth to a hybridised post-colonial presence which invokes "the important ways in which post-structuralists use the language of the dominant structure in order to re-organize it from within" (Gratton, 2004:73 in Le Grange, 2004:15). The search for an African philosophy is an imperative that permeates the discourse of an 'African' music and one that connects education with the search for an African identity.The colonial music project (overseas Board Examinations of both the Royal Schools and Trinity College) is inextricably interwoven with idioms from all the African musics. This is evident in choral four part singing, and harmonic progressions which are essentially western.The music enterprise in South Africa could act in a post-structural manner. For instance, music educators can use the European music conventions, the African sounds and instruments to create a musical organisation that is new. A hybrid musicing must be created out of western and African roots, and so produce a new South African identity.

The observation made by Onyewuenyi that the question of a 'national' or race bound aesthetic may exist, makes one ask what then of music *per se?* For example, music cannot be 'false' in intention or embodiment. The practice of philosophy in music and music education, arguably, should

establish its own context bound critical standards and value to the musicing. Take, for example, the descriptive theme of a pastoral piece of music. The composer chooses a set of instruments, a set of melodies and a plan which would embody the pastoral theme. For Ludwig van Beethoven the cor anglais and the hunting horn is a specific reference to evoke the theme. The tone paintings of two motives are melodic examples of murmur of streams and intervals in the leading motiv that suits wind and brass instruments.[26]

If one looks closer at the quotations by Hegel and Onyewuenyi it is evident that an organising force exists in philosophising:

> What is generally agreed about philosophy is that it seeks to establish order among the various phenomena of the surrounding world and it traces their unity by reducing them to their simplest elements. . . that while these phenomena are the same in all cultures and societies, each culture traces the unity of these, synthesizes, or organizes them into a totality based on each culture's concept of life . . . hence it is that the order or unity that the people of a culture establish is their own order, relative to their own conception of life in which everything around them becomes meaningful. (Onyewuenyi, 1976/77:513)

If one takes the quotation by Hegel and the one by Onyewuenyi, they appear at first to be similar in that a definite philosophy "arises among a people". Hegel talks about people's spiritual foundation. Onyewuenyi about reducing various phenomena to their simplest elements, which he says creates a unity which is universal. The spiritual element cannot possibly be simple or necessarily a universal. A person may espouse a spiritual inner world; it remains mainly an interior embodiment. Onyewuenyi takes on the idea that life is the starting point of a philosophy. "Africa has its own view of life" (Onyewuenyi, 1998:396). To find a similarity between the two philosophers I look at values in Onyewuenyi and the establishment of order; something upon which value is reliant:

> One function of the arts is to make explicit the images by which a society recognises its own *values,* and thus to offer a means by which the members of a community may express and evaluate new elements in their lives. Furthermore, the arts afford a perspective on

[26] See Paul Mies, 1974:153,154.

> human experiences as they are created to channel or express the powers of a super-human world – a world upon which people recognise their own dependence. (Onyewueny, 1998:397)

African works of art are frequently created in a combination of visual, kinetic, musical, or poetic processes. They serve a purpose; they are performed with and by the community with the help of 'artists', often members of the ordinary community. When a spiritual rite or a political gathering is held, the artists are designated and ceremonially authoritative. The spectacle necessarily engages a whole community from infants to the older members. In being part of the event, everyone is 'inside' the experience. One is at the same time a participant and viewer. Whereas the separation of artist and audience might foster appreciation and adulation of the individual artist or the uniqueness of the recital of a musical work, in the total involvement of a community, the event as described, appears as a social totality.

Performance Art

The closest example of a social totality involving the artist and his/her palette in the west is performance art or an aleatoric musical event. Performance art is a combination of bodily, kinaesthetic and visual actions in real time. The artist may be the subject and enact the 'performance' with or on his own body or, a locality, a site with all its properties, may be the 'work of art'. An example is to drape an entire building in a swathe of material, light it up, blow air through it and the public are participatory figures who move in and out of the art work. The 'performance' is so called because it is not permanent but has a beginning and an end. Aleatoric musical events are performances to random events like lights that switch on and off to signal start, and stop of sounds made by players, and physical movements of chance, or rhythmic pulses to which players respond with voice or instrument. The sounds are generally non-pitched because the 'score' may not stipulate pitch or even dynamic directions. Generally, starting and stopping can be indicated by 'rules of play' that may be the wind direction of a mobile hanging in front of the players, lights that flash on and off, and so on. The effect is intended to be enjoyable and participatory. It is generally assumed to be less serious

than representational visual art or playing a musical work from a score. Another form of participatory musicing can be mentioned. Jazz, as played by musicians and the vocal and physical response to the players' improvisations.

For western musicians in both art and popular styles of musicing, the 'star' syndrome leaves many deserving musicians out of the public light and relegates the average musician to a difficult existence, should he/she decide to continue musicing. If we accept that musicing includes the audience as participants, that it is therefore inclusive, structured as a non-extraordinary life experience, it is possible to claim that Africans value the community experience of music. Furthermore, Africans have their own ways of showing that art works and the embodying symbols to make the art works are revered. The role of the musician is respected. Musicians are honoured as community sages, as is demonstrated by Ganda Xylophone music (Cooke, 1970:68). Musicians are respected as masters of their art form, and the dichotomy between praxis and theoretical study is not an issue. The instruments that are used in ceremonies are carefully guarded by some tribes; particular houses are built for instruments and protected from intrusion by unauthorised people.

I am aware that there are scholars who are critical of Africanists; their insistence on African world views is criticised as not particularly African or unique (Horsthemke, 2004; Horsthemke & Enslin, 2005). Their main thrust seems to be that there is confusion between philosophy and ideology or doctrine (2005:54). In contrast, there are African scholars, who are interested in the academic legitimisation of African studies (Higgs, 2003; Adeyemi & Adeyinka, 2005 in Horsthemke, 2005). The debate between the two opposing groups is complex. The different schools of western and African thought are well described by Le Grange (2004). There is little doubt that the volume of articles will fuel much speculation about which school of thought will be most convincing in the years to come. If legitimisation is declared as feasible, the expectation may be that a 'philosophy of African studies' might come into existence. My position in the search for an 'African' way of philosophising

about music education is in part the regard with which criteria of aesthetics are applied in South Africa, as a locality in Africa. Are there different standards for musicing applied to the makers that are 'inside' their own music? Are 'outsiders' permitted to evaluate musical standards and have a voice? The frequency with which African musicians and scholars of African music deny 'white' counterparts an opinion on musical matters that reside in a tribal milieu is indicative of an exclusion of the 'other'. It has been said that the colonial music system bred resistance and strong prejudice from African musicians. Nzewi (1999:72) talks about musical practices founded on "authentic African" thinking. This view is ideological at best and politically suspect. It does *not* mean that African thinking is suspect; it means that one person's view is biased. In this regard, I agree with Horsthemke and Enslin's thesis that philosophy is being confused with ideology or doctrine. I also respect that their thesis is based on analytic and continental philosophical trends.[27] The type of reasoning that the 'inside'/'outside' faction indulges is to be evaluated as either good or bad. If such reasoning excludes certain people from access of musicing, it is poor reasoning, and therefore cannot be acceptable to the notion of a philosophy.

In John Miller Chernoff's definition, music for the African is "a social-community-mediated process of education: Music's explicit purpose is, essentially, socialization" (Chernoff, 1979:154). He goes on to say:

> Within the complex balances of communal activities, Africans manage to retain a focus on the individual. Just as they encourage a musician's confidence in order to enhance creativity, so too do they encourage participation in order to enhance possibilities for personal happiness and community realization. (Chernoff, 1979:162)

The social dimension of musicing is open to participation by all sexes and the cohesiveness of community is as Chernoff says the main rationale for musical mediation.

[27] In my opinion Horsthemke and Enslin subscribe to the analytical school of philosophy influenced by Russel, Moore and Wittgenstein, concerned with concepts and propositions, and the educational philosophers who use conceptual analysis, heirs of Richard Peters and Paul Hirst (Le Grange, 2004:145).

Ethnomusicology and Musicology

The task of ethnomusicologists has been affected by the globalisation of musical influences and the increasing impact of the inclusion of the female perspective on all matters in its domain. It is therefore necessary for voices of women composers, conductors and field researchers to level a field of study that has historically been male dominated.

At the present time, the cultural authority of the western musicology as we have known it is waning, along with its political and intellectual traditions. Africa is offering the western world an inclusive model of living and making music: a model which could point to an aesthetic, and musicing as a universal attribute of all sexes. Women pop stars earn equivalent status and money as their male counterparts. The pop world is not gender driven, as is the serious musicological arena. Here, men have played major roles and have reserved their right to exclude women. The world has become a gender sensitive stage where cultural and ethnic differences are acted out in a rich arena for musicologists. Men have historically dominated the domain of musicology as a discipline. American women composers questioned the masculine nature of musicological research in the 1930s. The development of gender studies related to musicology has grown along with the rise of interest in feminist studies in general.[28] For example, the exclusion of women in the founding meeting of the American Musicological Society was a deliberate action taken by the founders, amongst whom was Charles Seeger, an musicologist, called by Suzanne Cusick a “musical polymath” (Cusick, 1999:471). The founders excluded a woman composer, Ruth Crawford, but allowed her to sit in another room where she could listen to the proceedings. Seeger confessed to an interviewer in later years, that he had “deliberately excluded Crawford to avoid the incipient criticism that musicology was [woman’s work]” [sic] (Cusick, 1999:472).

[28] For an in-depth study, see diverse writings by Susan Mc Clary, 1991.

Since the 1880s, American musicologists have worked towards strategies to "establish the study of music in a position of give and take with the great studies of our day". The exclusion of women was designed to confirm the "proper performance of masculinity" (Seeger, 1924:250).[29] Gender and specifically feminine interests have since infiltrated the male dominated domain.[30] More and more women choose music applied research as careers. Music anthropology is represented in South Africa by members of the academy, such as Deidre Hansen, 1981; Elizabeth Oehrle, 1992; Elsbeth van der Merwe 1992; Deborah James, 1993.2000; Sina Kutu 1998. The male gender domination of the discipline is being deconstructed from within by competent researchers. Not only is musicology upstaged by feminism, the peripheral discipline of ethnomusicology is clamouring for a greater role in the discipline. The existence of non-European studies of African and Asian origin is claiming ascendance instead of remaining in the peripheral ethnomusicological space where it had previously been pigeonholed.

The paucity of ethnomusicological studies with an educational focus has meant that little direction has been given to teachers who have wanted to use resources outside their own cultures. The International Society of Music Education (ISME), and more recently the Pan-African Musical Arts Society (PASMAE), has worked on intercultural contact. It must be emphasised once again, that the Anglophone countries have taught music with repertoire from England for the purpose of Board Examinations. This has regrettably been an influence of colonial expansionism in music education that has arguably stifled what might have enriched local African cultures. If we consider the ethnomusicologists' and music educationists' work, it would appear that music as a socio-cultural-humanistic process can offer much that is exemplary of the African way of life. Africa's time for producing music education theories, or values for the musical world, has dawned. The potential for an Africanist aesthetic is developed and elaborated upon later in this study.

[29] In Nicholas Cook & Mark Everist 1999.
[30] Cusick, S. 1999.

Few systematic theories of music education with reasoned conceptual centres have emerged in the 20th century. Among these is *Music, Society, Education* (1977), a noteworthy study by the New Zealand writer and ethnomusicologist, Christopher Small. It draws from two historical paradigms of music and society (the traditional western and holistic world views). Small develops a model of music education that features an international, inclusive, co-operative, and egalitarian approach to music making within the context of world musics, and that contrasts with the parochial, exclusive, competitive, and hierarchical approach to music making in the western classical tradition (Jorgensen, 1992). Both Small (1977) and John Blacking (1973) point out that the western classical ways of musicing are not universal (Oehrle, 1998:152). Music making and listening is a socio-cultural construct and we understand this better now that philosophers and musicians who are also academics are sharing ideas. “Music education has long struggled with ways to incorporate some of the basic tenets of ethnomusicology into a multicultural music curriculum. Despite the best efforts, these ideas often remain peripheral to music education philosophy” (Sarrazin, 1996:517, in Elliott, 1997:1).

Allan Merriam, an ethnomusicologist who has worked amongst tribal musicians of the Flathead Indians (1967), theorises about music as a construct of social cohesiveness. Merriam’s ten functions and uses of music are especially valid if we take learning about music as a lifelong activity. They are: emotional expression, aesthetic enjoyment, entertainment, communication, symbolic representation, physical response, and enforcement of conformity to social norms, validation of social institutions, contribution to the continuity and stability of culture, contribution to the integration of society (Merriam, 1964).

Mark Kaplan (1990:28) lists eight social functions of music: a form of knowledge, collective possession, personal experience, therapy, a moral and symbolic force, an incidental commodity, a symbolic indicator of change, and link with the past and the future. Appreciation and education in music will

foster and widen horizons for the student. Bruno Nettl, in his opening address to the 1992 conference of International Society of Music education (ISME), defined a new mission for educators in the field of music: "To lead students to an understanding of music as a worldwide and varied phenomenon which will provide an entry into understanding other things about world cultures" (Nettl, 1992:6 in Oehrle, 1996:98).

Blacking's doctoral thesis, *The Cultural foundations of the music of the Venda, with special reference to their children's songs* (1964*)*, was founded on the amply documented legacy of Percival Kirby (1934) and of Hugh Tracey (1902-1977), an ethnomusicologist who documented seminal work in Southern Africa in a library of instruments and written records which were documented in *African Music: The Journal of the African Music Society.* Tracey established and edited the journal until his son, Andrew Tracey, took up the responsibility. It has remained a valuable resource for ethnomusicologists. Tracey senior's *Music of Africa Series* is an electronic sound resource, housed in Grahamstown: International Library of African Music. It has attracted funding from the Smithsonian institute in Washington DC.

Blacking gained worldwide acclaim for his work among the Venda. The quality of his Venda scholarship was able to resonate throughout the other writing that he accomplished. His output was prolific and multi-faceted. It exercised a worldwide influence on anthropological and ethnomusicological research. His contribution to knowledge about the Venda musical and other cultural practices helped to familiarise people with the idea that 'everyone is musical'. He describes this socialising, community activity in his field trips and later, on his return to Europe and America (1973, 1990).

The next section is an exploration of how the field of music philosophy called aesthetics is a powerful influence in music education.

The Aesthetic in Music

There are many interpretations of the word 'aesthetic'. For sociologist Child, the term had meanings that were part of the study of philosophy, and also part of behavioural science, a term used in the 1960s to describe psychological procedures that were empirically observable. I paraphrase the model presented by Child (1969:853). His view is that "the aesthetic experience is the study of man's *making* works of art, man's *experiencing* works of art, and the *effects* on man of this making and experiencing" (in Evans, 1981:49). The aesthetic is evident when the processes leading to the production of a musical work of art *work* their effects on the artist. Child's model does not take into account the different *roles* that come into play when the aesthetic experience is described. Howard Gardner (in Evans 1981:50) puts the work of art at a central point around which revolves the creator, the critic, the performer and the audience member or spectator.

Thus, making, experiencing, and critically reflecting on musical events and attempting to explain these are the tasks of aesthetics. The Greek word *aisthetikos* means perception. It is a perception of a feeling that one senses to occur when hearing, seeing or tasting something. The music teacher uses the perception of a feeling and explores it with words and sounds. The education of senses or feelings about art affects how this perception is interpreted and evaluated, which then requires the involvement of our critical senses. We need to be receptive in order to allow the aesthetic to take hold, in the sense of making us take note of a heightened sensibility.

John Blacking's book *How Musical is Man* (1973) and his previous work in Vendaland set him apart and made his contributions on a variety of subjects authorititative, such as musical meaning, semiotics and the value of the musical act.

"No study of signs is adequate unless it assumes or includes an account of their meaning" (Blacking, 1981:184). Blacking states that the study of African music has led him to believe that:

> [t]he musicologist's perception of musical structure is only one of a number of perceptions that must be taken into account in arriving at an explanation of the musical product; and that the focus of analysis, in written as well as unwritten music, must be on the creative process, and in particular on performance. (1981: 184)

Blacking continues: "In seeking to understand the elementary structure of human thought, music is in fact more appropriate than verbal language for revealing the purely structural requirements for a symbol *system*, as Langer has pointed out" (Blacking, 1981:186, Langer, 1942:185). The word and the musical sound work both inwards and outwards to make meaning. Responding to music is a special mode of communication. It is organised differently to verbal language. Blacking speculates that it was music, and not language, that was the primary modelling system of expressing thought in prehistory. He argues that musical sounds, signs, and gestures were uttered pre-linguistically and that music could be *a* primary modelling system of thought. Blacking does not wish to invert the order of precedence of language and music, and claim that language is a secondary modelling system and that music is primary, for that "would be making the same kind of assumption as those who argue for the primacy of language in human thought" (Bkacking, 1981:185). He adds, moreover that:

> In language, code and message cannot be distinguished analytically without the need to invoke facts that are not linguistic. In music, code and message are inseparable: the code is the message, and when the message is analysed apart from the code, music is abandoned for sociology, politics, economics, religion, and so forth. That is, music is treated as an arbitrary symbol in essentially social, political, economic, or religious interaction, so that it ceases to have meaning as *music.* (1981: 185)

The integration in music of code and message is not altered by linguistic conventions. Musicing leads to deeper immersion in the music as a message of sensory reaction that is called the aesthetic.

In the arts, being and knowing are fundamental to the ontology of the aesthetic. One has to recognise the sensory aspect of one's reactions to

surroundings, and to music in particular. The first reaction is rarely thought out, or 'considered'. Martin Heidegger provides a powerful position from which we can counter the "encroaching forces of rationalism and economic efficiency within education" (Pike, 2004: 24). The sensory reaction is often not rational; it has to do with 'being' in the moment. This is nowhere more prevalent than in the temporal event we call 'musicing'.

> For Heidegger, understanding the nature of *Dasein* [being here or existing] was a matter of central importance for it preceded other enquiries just as understanding how we can ask a question precedes the question itself. At the time Heidegger wrote *Sein und Zeit* (1927) he considered that not only is the answer to the question of Being lacking [,] but even the question itself is obscure and without direction. (Pike, 2004:24)

According to Heidegger:

> Everybody understands "the sky is blue." "I am happy" and similar statements…. The fact that we live already in an understanding of Being is at the same time shrouded in darkness (,) provides the fundamental necessity of recovering the question of Being…..We do not know what "Being" means. But already when we ask, "What is Being?" we stand in an understanding of the "is" without being able to determine conceptually what the "is" means. (Heidegger, in Krell, 1993:44-45)

As stated above, being in the moment of immersion creates the possibility that music 'is' as perceived and this depends on the interaction of many interrelated stimuli. Most importantly, music does not exist without a 'hear and now'.[31] The temporal, immediate, and audible perception is essential. Music as composed or made audible depends solely on man as the artist. Actions we perform with regard to music are about the compositional act, listening, and performing or interpreting the composition. The implications for music education and the aesthetic concern the *Dasein* of the creation of the musical event and its imagined audience.

> Heidegger places questions of art and thinking within the horizon of time. For him, the objectification of what is 'present at hand' – the way

[31] I borrow the use of the term from John Paynter, 1972.

> modern science observes and calculates things as objects for human use — is a condition of metaphysical thinking that conceals the temporality. Nothing can escape the rubric of time, not least the fluid and changing art of music. (Lines, 2005: 68)

The receptive, productive and recreative domains of music all have an aesthetic *raison d'être.* An encounter with music compels us to recognise that those actions that take place in time have a telos, and in addition that they are instrumental means with their own integrity; the making of a work, or piece that has a beginning and a conclusion, what Israel Scheffler calls "pre-figured end":

> Thus re-enacting the creator's teleological process, you grasp the intelligence that went into each step of construction, seeing how each figured in the maker's mind as serving some purpose in accord with the strategy or choice. To see how the carpenter's prefigured end is realized in the cabinet through his intelligent use of causal factors is what gives understanding or appreciation of the product: we see it not merely as caused but as caused by intelligent action in pursuit of a purpose. Grasping the strategy of such action we can view its outcome as an embodiment of intelligence. (Scheffler, 1991:30, 31)

When we have an aesthetic experience some of the following might happen. There is an immediate reaction from the auditor when music is heard. An aesthetic experience is the affective response to the present sound or to the remembered effect that a person perceives when listening to music being played. An intuitive response could also be a finely tuned feeling. When music is played most human beings respond immediately; their feelings then cause a reaction of and in the moment.

Music is an obvious stimulus for an aesthetic response because one reacts to the rich auditory stimulation, which entails awareness and frequently an impulse to respond physically such as a movement of some sort. Conversely, the contemplative responses are quiet, thought out, and may be reflective rather than active. The aesthetic moment could be an intense subjective feeling that is "intimate and difficult to share", according to Dorothy Taylor (1981: 94). Said (1991: x) draws the two still separated poles of experience of music together when he says:

> Music, like literature, is practised in a social and cultural setting, but it is also an art whose existence is premised undeniably on individual performance, reception, or production.

He stresses that:

> [o]n the one hand there is the ideal purity of the individual experience, and on the other, of its public setting, even when music is most inward, most private. (Said, 1991: x)

We attend to what we can perceive and seek explanations from others about the meaning and value of the music that we have heard in a concert or on record. The contemplative act can then be shared because we may find the structural or referential features mentioned by someone else; then again, we may try to remain neutral or outside the experience. The contemplative act remains neutral until we share thoughts about a musical performance and then we take a stand and are ready to evaluate our listening experience with 'the imagined listener' of Martha Nussbaum (2001), an American philosopher and classicist, whose more recent writings deal with current debates around emotional and affective dimensions in music. Blacking says of the experience of listening to music: "Can anyone else hear these notes as I do, or as Mahler did? Is the purpose of musical experience to be alone in company?" (Blacking, 1976:62 in Taylor, 1981:94).

Axiological concerns are central to whether the arts are important enough to exist as an intrinsic form of knowledge. The question of worth or value is the heart of the matter. The aesthetic consciousness translates from sound to perceptions of value located in the musical work. In other words, the consciousness of value of music lies in the meaning that one derives from engagement in its manifestation. The meta-affective aspect of what one feels while hearing and reflecting is envoked by timbres, and textures of the musical realisation, for example, horn fifths and long held trombone tones in a Gustav Mahler Symphony can evoke thoughts that reflect the beauty of pure harmonics.

The value one apportions to the musical event in its concrete works or performances, and the symbolic language used to express the sound, is a concern of a philosophy of music. In the next section the significance of symbols is explored, as found in the writing of some philosophers of the early 20th century. The investigation into symbols and abstract forms of meaning has interested philosophers sufficiently to provide music educationists with a theoretical and conceptual basis for their professional practice.

The Symbols Approach to Aesthetics of Music

The influences of Ernst Cassirer, Suzanne Langer, and Nelson Goodman are singled out here to provide a basis for the development of aesthetic education as seen in the works of Smith, Reimer et al.

The Philosophy of Symbolic Forms (1923-29), Ernst Cassirer's three volumes, helped bring about a major reorientation in philosophical thought both in the United States and elsewhere. The influence of this work is reflected in the social sciences, and in the investigation of artistic symbols (Gardner, 1982:41). Cassirer acknowledged Immanuel Kant (1724-1804) as the first philosopher to give aesthetics a logical (rational) and distinct role within the entire philosophical system. Although Cassirer's interest in science and rationality was dominant in his writings, his sensitivity to other contemporary strains of intellectual thought in Europe alerted him to the necessity of including other forms of knowing in a comprehensive treatment of epistemology from a philosophical perspective.

Cassirer had studied the philosophical writings of Kant, the major figure in academic circles in Germany at the time. The Kantian basic categories of knowledge, space, time, number, and causality were for Cassirer a persuasive affirmation that our daily experience results from the organisation that the active mind *imposes* upon reality, and the related realisation that knowledge must be based on objects and sensory data, but that these can never be known directly (Gardner, 1982: 41). His immersion in the problems

of knowledge convinced him that he would have to include a wide range of forms of knowing — not only those valued in the sciences. He also acquired a lifelong scepticism about substantive definitions (the essence of man is….) as opposed to functional descriptions (what humans beings do… is to..). In the light of such insights, Cassirer was placed in an excellent, perhaps unique, position to attend to the wide range of human symbolic activities, including the forms of knowledge important in the arts.

In the course of his early training Cassirer had been profoundly influenced by the Kantian revolution but was also prepared to question certain aspects of classical German dogma. Kant had assumed that the categories of pure understanding were simply given to human beings as part of their birthright. He had taken for granted that such concepts as the relationship between part and whole, the law of identity, and the contradictions between 'A' and 'not–A' would be clear to every human being from the first. If we say that an apple is green, the stipulation infers that 'A is A'. The contradiction occurs when we maintain that all apples are green, then 'A is not A'. According to this dogma, man should be inherently capable of rational scientific thought. For his part, however, Cassirer became convinced that these rational constructions arose later in the course of human history and were "always commingled with other less rationally oriented forms of thought" (Gardner, 1982: 42).

In a later work, *An Essay on Man* (1944), he showed ever growing conviction that the importance of symbols lay in their "not simply being tools or mechanisms of thought, but [in being] the functioning of thought itself, our sole ways of 'making' meaning and synthesizing the world" (Gardner, 1982:42). In *An Essay on Man* (1944), he summarised and reformulated the most important themes in his earlier *Philosophy of Symbolic Forms.* In this later book Cassirer had clearly moved beyond a hierarchical notion of forms of thinking. He conceded that there were limitations in the sciences: the move toward mathematical and scientific thinking entailed an impoverishment of reality, with objects being reduced to mere formulae. Cassirer now embraced a set of ways of knowing, each having its own strength: "All these functions

complete and complement each other. Each one opens a new horizon and shows us a new aspect of humanity" (Cassirer, 1944:228).

Cassirer recognised that the arts provided a richer, more vivid and colourful image of reality and offered in addition a more profound insight into its formal structure. He placed the highest value on spontaneous original work in which man fully explored his own universe. As he put it: "This form of originality is the prerogative and distinction of art: it cannot be extended to other fields of human activity" (1944:227).

The philosopher who did most to bring Cassirer's work to a wider public was his translator and colleague, Suzanne Langer, especially in her *Philosophy in a New Key* (1942). Langer sketched out the new directions in philosophical thinking which had been inspired by Cassirer's pioneering work and which at the same time provided a foretaste of her own views on the basis of artistic thinking (Gardner, 1982:50-51). The main argument of *Philosophy in a New Key* posited a basic and pervasive human need to symbolise, to invent meanings, and to invest meanings in one's world. But the symbols wrought by the human mind were multi-dimensional. "Langer found it necessary to distinguish two kinds. The first, called *discursive symbolism*, involves the use of language to arrive at a commonly shared meaning; so that a sentence expresses ideas and notions about a proposition `George Washington chopped down a cherry tree'. The second, and opposed to the former, Langer labelled *presentational symbolism* where the meaning resided in the whole picture of the event, but needed to be seen as the sum of its parts" (Gardner, 1982: 51).

Langer developed Cassirer's intuitions on the difference between scientific and artistic thinking. Writing in 1942, she saw that central agendas of the philosophical tradition had been invalidated by the emphasis on science. "The nature of truth, of value, of beauty had been ruled 'out of court'. The bifurcation of mind and body was no longer taken seriously; with positivism at the helm, there was tolerance only for hard material facts and no niche for ideas, emotions and values" (Gardner, 1982:49). Langer thus commented on

the veneration that mathematicians and their numerical symbol system were enjoying.

Nelson Goodman's *Languages of Art* (1969) "converted the dreary world of the philosophy of art (or aesthetics) into a major and vigorous area of study" (Gardner, 1982:56). Goodman mentions that systematic inquiry into the varieties and functions of symbols has seldom been undertaken:

> "Symbol" is used here as a very general and colorless term. It covers letters, words, texts, pictures, diagrams, maps, models, and more, but carries no implications of the oblique or the occult. The most prosaic passages are as much symbols, and as highly symbolic as the most fanciful and figurative. (Goodman,1976: xi)

Goodman, while acknowledging his considerable indebtedness to the Cassirer tradition, draws the following distinction in relation to his own work: in *Ways of Worldmaking* (1978) he declares that, whereas the Cassirer view could be described as "countless worlds made from nothing, by use of symbols", his own approach "is rather through an analytic study of types and functions of symbols and symbol systems" (in Gardner, 1982:56). The classification of symbols and different kinds of symbols prompted Goodman to discuss the notational system of music. He says that in this the criteria of semantic and syntactic requirement for a notation are satisfied: "Consistent with the rigorous demands of a notational system, it proves possible to move, and go from the notation to the performed work and back again to the notation" (Gardner, 1982:57). As for performance, it seems that Goodman has provided his own solution. Tempi, dynamic, and timbre markings are not notational: they do not meet the requirements of his theory.[32]

Lydia Goehr (1992) discusses Goodman's theorising as a separation of philosophical theory from all considerations of a practical sort. Goodman achieved this by employing strong provisos. The crucial proviso was also the one most heavily used, namely that he refused to quibble about "the proper

[32] *Languages of Art 1976* . In Chapter V, Goodman devotes space to "Score, Sketch, and Script" for music, which is a full explication of his notational system.

use of words such as ‘notation’, ‘score’, and ‘work’. Rather, he claimed, all such terms are used theoretically in line with his philosophical concerns” (1992:75). Goehr is here explaining how the concept, ‘work’ and the idea that in a piece of music such as Beethoven’s Fifth Symphony there might be differences between the work in performance and the score of the work examined silently.

Symbol Making and Symbol Taking

In oral/aural culture, the idea that music could be examined silently is implausible. Making music and using symbols are what Clifford Geertz has called an ‘assemblage of symbols and events’ when he described culture. This thesis is concerned with symbol systems that exist in the written and oral/aural, or unwritten musical ‘texts’ (see Agawu on text, in African Ways of Musicing in Chapter 7 A Quodlibet for South Africa).

Symbol systems give identity, and are a means of connecting with each other. Communicating through symbols can become the cornerstone of recognising difference and cultural diversity. The psychological effect of sharing one’s cultural symbols, and in this case, music, with another person is part of the axiology of living forms:

> Symbol-making and symbol-taking are supreme human gifts. The psychological space between one person and another, between an individual and the environment is mapped out in symbolic forms. The main criterion by which we evaluate the value of a work within a symbolic tradition has to do not with its social origin but with its cultural richness; are there levels of depth, the possibility of further exploration and development? Following this imperative, musicians tend to go beyond the immediate needs of ritual or community. They decorate, elaborate, improvise, they borrow and adapt. They rarely simply reproduce. For this reason it is nonsense to say that we cannot understand music without understanding the culture from which it came. Music *is* the culture. We enter minds of others through their products — the things they make, do and say — … Of course, there may be helpful things to know, bits of information that help to set the context, but these are no substitute for direct experience of symbolic forms; in our case, making music. (Swanwick, 1994b: 221-222)

The gift of being inside the space provided by a rich imagination is expressed in symbols of aesthetic beauty. As culture, and by inference music, is constantly recreated, so too is an aesthetic experience, which is stimulated by repeated listening to musical works. The music teacher has the task of awakening and fostering this interchange in the music education classroom.

The agents for promoting music education have come from philosophers interested in advancing the aesthetic dimension of human perception of music. The work of legitimising music studies at schools, and here I include universities, has been the main project of the early 20th century scholars.

The 'praxis' school of David Elliott is influenced by music education for performance and in this he was influenced by visits to South Africa, where he saw black musicians and choirs perform and improvise. The inclusion of an aesthetic that comes from Africa provides a suitable inclusivity to simultaneous production of song, dance and playing music. Performance art and other improvisatory performances by 'western' white or black musicians set the scene for ethnic influences to coexist and become simply musicing in the holistic sense. Performing and composing music becomes part of a social ritual.

In the next chapter I draw from material implicit in previous policy and professional concerns that impinge on the health of the music teachers' self-identity. I suggest conditions for a philosophy of music because, to succeed in the teaching arena, a music educator needs a conceptual basis for why he/she teaches and how this influences the pupils.

CHAPTER 4

MUSIC EDUCATORS AND A PHILOSOPHY OF MUSIC EDUCATION

Introduction

In this chapter I will try to show that effective action *by* music teachers is more urgent now in South Africa than has been the case to date. Curriculum and policy is still in flux and constantly revised. This is an ideal opportunity for the music teachers to make their voices heard. Teachers need to be sufficiently open minded to handle difficulties in implementing curriculum. They need to realise that implementation cannot occur without a guiding philosophical foundation that they as teachers use as a basis for conceptual and practical decisions.

The original intention with the new curriculum in South Africa was to redress past inequalities, transform the education system to serve the new social order, meet pressing national needs like 'education for all', and to respond to the state of educational deficit. Opportunities that had not been attainable by the majority of our population needed to be made a reality. Examples of arts curricula from other countries were studied and incorporated. The music curriculum is an amalgam of the national curricula for the arts in Australia and Britain, with the added overlay of imported Outcomes Based Education (OBE). Music is now an obligatory subject and the benefits and problems of this are briefly discussed by Ross (1995), Plummeridge (1997) and further highlighted by Drummond (2001) and Roulston (2004).

Music teachers are today more likely to succeed in the three areas of policy, curriculum, and professional renewal if they understand how to take responsibility for their teaching modalities. Teachers who have a strong

sense of self or identity can cope with change and grow with assurance. Teachers who are not academically and musically ready for curriculum change are at sea with what policy statements on curriculum require. To start the process, they need to be professionally confident that they can engage with policy. When the music teacher takes responsibility for the process of creative writing, and teaching a curriculum, enrichment of resources take place at all levels.

The teaching profession needs philosophical direction and drive from proactive, confident teachers who are agents especially in the area of curriculum development. The education system in South Africa has been dislodged from the previous apartheid regime. In the haste to 'transform' the entire education system, a crisis has resulted on all tiers of education. This has left many teachers unsure of their place or status in an education system that is mismanaged. Procedures around policy implementation that have taken place since 1994 have not improved the education area. Being an agent for change in the class music teaching should be an exciting prospect. An agent would take an active role in recognising and improving aspects from the 'old' syllabi and choose what to use in the 'new' Curriculum Statements. The area of re-training, in-service learning and continual renewal is part of the preparation and agency that a teacher is committed to.

How do music teachers assume agency for curriculum development? To start the process, they need to be professionally confident that they can engage with the philosophical base that *is* present but not explicit in the Curriculum Statements. The average teacher is concerned with the practical difficulties that are not compatible with the verbiage of the policy directives.The teacher's own labour and his/her working conditions are important in the education renewal that is occurring today.

Dave Balt, President of the National Professional Teachers' Organisation (NAPTOSA), asserted in *Fast Facts. South African Institute of Race Relations.* 10/2004/October 2004:

> Three serious problems needed to be tackled urgently. These were:
>
> - The training of teachers
> - The re-evaluation of the complicated and time-consuming assessment and reporting requirements
> - The number of pupils per class. (Balt, 2004:3)

Balt stated categorically: "The curriculum can't work without trained teachers and the requisite learning materials. Watch this space. It's a disaster waiting to happen if the Department (DoE) insists on implementation in 2006" (Balt, 2004:4).

> About 12 000 (4%) of SA's public schools teachers' highest qualification was matric, while the education department's minimum qualification was matric plus three years' training, Democratic Alliance education spokesman said yesterday. "The current situation is simply not good enough. [It is] even worse, when one considers, according to a parliamentary reply from the education department in June, that some 11 000 educators are currently unemployed. (Blaine, 2006:3)

Teachers expect that policy makers are people who have served as teachers in the past, especially when policy makers plan curricula for teachers. These same teachers could then assume that they would understand the difficulties that are still present at the chalkboard. Provided that they have taught, it would be desirable that policy makers are also subject specialists and are, in addition, able to advise on general educational theory. How would policy makers be educated into the role if they have not been teachers themselves? Moreover, where can they receive training in policy matters? Larger problems lie ahead, for it is in the very training centres that should operate under guidance by a basic philosophy of music education, but such a philosophy is absent.

Music taught in South African academies today reflects respected but out-of-date canons that are not congruent with presently popular and ethnic-traditional musical subcultures. Not only is there a generation difference in musical tastes, but also a cultural gap between the musics different race groups enjoy. In addition, teacher training does not provide for a curriculum in which music from the different cultural groups is taught.

There has been unevenness in terms of educational output in teacher education between advantaged formerly 'white' institutions and training colleges in the rural areas. This makes the creation of resources and finding of materials problematic. The physical or technical aspects that inform composition and performance skills are to be distinguished from the level of curiosity, responsibility, and general care that teachers display in the previously mentioned difficult conditions. It is unrealistic to expect a music teacher with limited capacities to enable pupils to become composers or proficient performers of music.

The provision of teaching guidelines for classroom music has historically involved lists of song titles, and simple theory of music of the Board examination variety. Subject music, theory and practice has consisted of notes or imported texts for history and theory of harmony and instrumental playing, with musical works to be analysed. There have been no textbooks of classroom activities, only handbooks of the theory variety. The theory books, solo instrumental scores, and history of music books were often taken from British Board examination texts, and general music appreciation books.

South African texts have been produced in KwaZulu-Natal by Shuter and Shooter (Oehrle, 1988), and in the Cape Province by the publishing houses of Macmillan and Maskew Miller. The texts produced have still not yet been prescribed or supported as official textbooks for school use by the provincial DoE in Gauteng.[33]

[33] By implication, the publishing of textbooks has been slow and unprofitable, delayed by political imperatives, such as the policy of scrapping all textbooks used by the previous regime.

Contact hours and administrative overload are issues of increasing frustration for teachers. Music teachers in South Africa and elsewhere are left to their own devices and policy makers are primarily interested in the implementation of their administrative workload. For example, Balt talks about cumbersome assessment procedures:

> The OBE directives issued by the various departments were "overwhelming". Teachers reported being able to summarise 20 pages of directive into one page. A learner profile, just one of several reports meant to be submitted as part of the assessment procedure, consisted of a 70 page form that had to be filled in at the end of each term for each of the 40 odd pupils per class! (Balt 2004: 4)

Teachers are concerned with emotional labour, practical hands-on teaching and school based goals. They are frequently, as shown above, 'directed' by goals set by policy makers. Music teachers use their physical and emotional energies to produce a concert, a choir, a chorus for drama productions; any musical appendage to the school calendar is their appointed task. Although other extra curricular non-competitive activities may be comparable in scope, a sporting competition is a one time event handled by many teachers, time keepers and starting officials, in short all staff members are expected to assist. A choir performance is not conducted by anyone other than the music teacher who, in the absence of an accompanist, does this work too. If there are co-operating staff members, they would be able to assist the music teacher to produce a school concert.

Working Hours and the Status of Music Education

The task of teaching music in schools is more complex and is done in difficult conditions, compared with private one-on-one teaching of an instrument. Private music teachers are necessary for the instrumental components in the music programme at Matriculation level. Progress in music performance and composition skills at Grades 10 to12, the Further Education and Training

(FET) band, is not possible without one-on-one teaching.[34] For the classroom teacher conditions are far from ideal.

Hours of work, calculated as curriculum time, are a particular problem area within class music teaching. Music teachers are expected to rehearse large groups, plan the activities, prepare the venue, lights, and electronic equipment and everything else for concerts. The extra-curricular contact hours spent in rehearsal for performances, planning and performing of concert time are not counted as working hours. For this to be officially recognised, teachers need the help of teacher unions to lobby labour relations legislation that should be reflected in policy documents of the DoE. A work agreement of teachers' unions constitutes a route of negotiation.

> Taylor et al. (1997) have examined the educational policy in Australia and how policy changes are worked out in school contexts. These authors comment that "teachers' voices have been largely marginalized" from policy development, and argue that "teachers are seen to be implementers of policy constructed elsewhere and by other people" (Taylor et al., 1997:98). The restructuring of music teachers' work agreements provides one example of this phenomenon. (Roulston, 2004: 34)

Roulston explains that the introduction of non-contact time (time to prepare and mark) for classroom teachers in Australia had implications on the workload and numbers of pupils in one music session.[35]

Two recent research studies into working conditions of teachers have expanded their remit to emotional commitment and stress during the working hours of music teachers. A three year study in Queensland Australia, of itinerant music teachers shows that teachers expend emotional labour in classroom activities with elementary pupils but value the intrinsic rewards. Reasons are offered why music teachers continue to make the effort to teach music. These involve love for the subject and enjoyment of working with young people (Roulston, 2004). However, the author speculates that the

[34] The section on an overview of Arts Policies, Chapter 2, details how the complex outcomes are unattainable during school hours.
[35] It is not unusual for a music teacher to have more than one class in a music session while the class teachers have a non-contact period, meaning that they are free to sit in the staff room for the duration of the music lesson.

labour conditions may be insufficient in spite of enjoyment and love for the subject (Roulston, 2004: 56).

Support for this view comes from a five year research project carried out in Northern Ireland. The low status of music education was disappointingly evident in secondary schools. The study revealed that 60% of the scholars who acted as respondents believed music to be lower in status than other subjects (Drummond, 2001: 19).

The Northern Ireland study devotes detailed questions to stress related working conditions, during class time and during public performances. “High stress levels affect significant numbers of respondents, and they believe that the anxiety levels are expected in the public domain in which they work and organise performances” (Drummond, 2001:15).

In-service music teachers cite early individual instrumental lessons as a reason for studying music (Drummond, 2001:7). The challenge of advocating a reasoned case for a music programme may not be as easy. To recount love for the subject and enjoyment of private music lessons is easier to do than to provide a philosophical rationale for the timetabling of a music curriculum. This will come as no surprise and indeed, there is a need to advocate “a reasoned case” (Reid, 1979:2) for school and instrumental music, and thus a place for music in the curriculum. “For to articulate a *rationale* for music education requires some philosophical training; it is a branch of philosophy of education which includes aesthetics as an essential ingredient” (Reid, Foreword in Swanwick, 1979).

> Teachers of music are pressurised to be seen to be able to produce performances, and thus pushed into ‘[a] culture of ‘performativity’, a concept borrowed from Lyotard (1984), which refers to a focus on performance outcomes, efficiency and effectiveness, and the pressure to be *seen* to perform are endemic to the post modern state”. (Lingard & Douglas, 1999:62)

Amongst the forces that dominate our culture today, the notion of performativity is pervasive in music education. Teachers feel that the anxiety, tension and hard work associated with a performance of rehearsed therefore, repeated items or a musical is part of the 'job description'. But performances require mechanisms of efficiency and productivity which are counter-productive to the conditions under which the arts thrive. The idea that flow of artistic creative time can be channelled and controlled is contested by Koopman. "Artistic activity cannot be forced into a scheme in which clear goals are defined, after which appropriate means are established and put to uses in the most efficient ways. In the arts there must be room for the free exercise of imagination" (Koopman, 2005:120).

"The performative organization harvests the emotional, intellectual, and physical work of educators and their desire to be good teachers, leaders and researchers" (Blackmore, 2000:27, in Roulston, 2004:35). Roulston goes on to explain that class music teachers were omitted from working agreements that took into consideration non-contact hours accorded to Health and Physical Education, and Language other than English teachers as an outcome of collective bargaining during the restructuring of Australian Education in the 1990s (Roulston, 2004: 34). Roulston argues that:

> [b]oth the *structure* and *nature* of music teachers' work relies heavily on a high degree of "self-surveillance". By *structure* I refer to the structural constraints of teaching music on multiple settings under restructured conditions. By *nature* I refer to the very essence of the subject music itself and its peripheral location within educational curricula and school settings. (2004: 38)

The effect of career commitment on the occupational stress job satisfaction in South Africa has been researched by Robert Moore. Another South African study has looked at the relationship between perceived OBE competence, teacher stress and career commitment moderated by self efficacy by Mbongi Ndabeni. With the increasing disequilibrium between what teachers can cope with and what is expected of them in the climate of change, more of these studies will doubtless be researched and published.

Why Does Music Need a Conceptual Centre?

When the status and survival of school music is in the balance, arguments for non-musical benefits are frequently used:

> Advocators of music education often yield to the pressure of justifying music in terms of what is seen as performative results. Various kinds of positive effects have been claimed: improvement of mathematical insight, reading skills, concentration, social skills, the development of creativity and positive self-image, the channelling of emotion health, etc. (Koopman, 2005: 121)

Why does the teaching of music, which is an intensely practical enterprise, come to need a *raison d'être* and therefore a philosophy? The argument that music teachers require a philosophical justification comes from Keith Swanwick (1988, 1990). Advocacy for teaching music and convincing policy makers to take music seriously are part of the task of the music teacher. Taking the responsibility for according music a meaningful place in the curriculum would be another task that music teachers have to perform in the workplace. Intrinsic benefits of the place of music in schools, or the question 'why is music taught' have elicited much debate (Swanwick, 1988,1990,1994a,b; Paynter, 1982, 2002; Plummeridge, 1991,1999; Koopman, 1996, 1998, 2005), and a vast literature of advocacy (Reimer, 1991,1997; Elliott, 1995; Oehrle, 1991,1996, 1998).

The intrinsic values of an arts education, and music in particular, and the extra-curricular energy required from the music teacher are often ignored. It is probably the fault of the music teachers that the extra work involved in teaching has not enjoyed attention or concern among policy makers and teachers of other subjects, who call on musical input for their productions, or their marching bands. Instrumental goals are separated from the intrinsic roles that the arts play. By contrast, the showpieces and activities on the fringe of the curriculum elicit interest from other teachers and especially school principals and parents. It is, therefore, a further responsibility the music teacher shoulders and becomes a necessary call for co-operative support from school colleagues.

Constantijn Koopman, a Dutch music philosopher and educationist, argued in favour of a place for music education in any educational setting, saying that "three things should be demonstrated: (a) that the value of music is such that everyone should have the opportunity to engage in musical activities; (b) that musical abilities are capable of being cultivated; and (c) that the school is the appropriate place for cultivating musical activities" (Koopman, 1996:483). This set of first principles concerning the importance of music in schools can bolster confidence and revive the flagging enthusiasm of a music teacher[36] in the day-to-day nurturing and expression of musical abilities. Music teachers in secondary school classes are frequently in small group or one-on-one relationships with pupils. These classes are generally small and the music teacher has to seek contact with other teachers in order to alleviate the isolation that could result from long hours of work with a small sample of the school population. When the music teacher engages in professional dialogue with another teacher this can bolster the loneliness of the music teacher and could be a morale booster (Plummeridge, 1991). Any teaching modality benefits from balanced contact with other subject teachers in respect of broadening the exposure of both teacher and pupil to different subject influences.

Charles Plummeridge, a British music educationist and philosopher, from the University of London's Institute of Education, has lectured internationally and written about music education widely. He has talked about the multi-functional tasks that music educators carry out. Types of teaching functions that a music educator will fulfil are multi-dimensional, and he proposes some models. Teachers have to ensure continuity of the past musical traditions, a conventional model, they need to familiarise learners with the present world of music making and listening; a progressive model, to facilitate the creative impulse, stimulating an eclectic dynamic for the future generations whose responsibility it will be to continue the cycle once again. If we consider personalities and skills that teachers have, certain teaching styles will emerge.

[36] Another source for working conditions of the music educator is provided by Brace (1970).

The conservatoire teacher is concerned with transmitting the practical work of instrumental, technical and orchestral work. The educator in the academy is generally musicologically engaged in studies that embrace composition, theory and history of creation of musical ideas. Within these parameters of the academy, the conservatoire and the public domain, the classroom teacher has to tread a multi-functional path (Koopman, 1996, Plummeridge, 1991). Those people teaching and learning about music have ideals that express the nature and purpose of the teaching setting. The transmission of the value of musicianship is part of the teacher-learner relationship. A relationship with pupils and colleagues would also involve dialogue and communication about the "emotional labor" involved in teaching music (Roulston 2004:37). According to Hochschild, who has written about the commercialisation of feelings, jobs requiring emotional labour have three characteristics in common:

> First, they require face-to-face contact with the public. Second, they require the worker to produce an emotional state in another person – gratitude or fear, for example. Third, they allow the employer, through training and supervision to exercise a degree of control over the emotional activities of employees. (Hochschild, 1983:147 in Roulston, 2004:37)

Many music educators feel that the position of music as a subject in schools is far from secure. According to Malcolm Ross (1995), a British writer on music education, aesthetics and school music in general, there is something 'wrong' with school music; children show little interest in class lessons, and programmes are in urgent need of reform. Ross's article followed the earlier study which he undertook with Robert Witkin (1974), in which student questionnaires concluded that music was the 'failing arts subject', secondary school pupils found music boring, and when asked to rate music, students rated it lowest of ten school subjects. Ross maintained in 1992 that little had changed. In "The rights and wrongs of school music: A brief comment on Malcolm Ross's paper", Charles Plummeridge says:

> It is well known that in the past thirty years there has been significant innovation in class music teaching and a healthy expansion of musical activities in educational institutions. The achievements of school orchestras, choirs, jazz bands, rock groups and other ensembles are widely publicised, and in spite of financial constraints large numbers of children are taking part in musical activities of some sort or other. (Plummeridge, 1997:23)

Plummeridge concurs with Ross that for secondary school pupils "[g]ood standards are found less frequently in music than in other subjects" (1997: 23). His criticism of unsatisfactory practices forms a part of what he calls the 'rights and wrongs of school music'. Some other British educators comment on the improved status and position of school music as a result of the inclusion of music in the National Curriculum:

> [Music is] seen by many as an official recognition of the educational value and a confirmation of its improved status as a school subject. No longer a peripheral and sometimes endangered activity, music was now to have a secure place as part of a broad and balanced curriculum. (1997: 23)

Ross and Plummeridge provide us with parallels for South Africa in the above statements. Music is part of the Learning Areas, and an officially recognised subject in the South African National Curriculum. South African music educators still have to see the benefits of this development.

In the restructuring of the educational system insufficient cognisance is taken of difficult conditions created by the changes. Amongst these are increased workloads leading to further marginalisation of the arts subjects in favour of the 'hard' sciences and literacy. This is evident in the lower three grades, an important time for educating in the arts. The situation does not improve much, with insignificant focus and small amounts of time shared by all arts, in all the other levels or phases. Organising arts subjects is still at a beginning stage, with many schools not providing what the Curriculum Statements are expecting. This lack of focus continues until Grades 10 to 12, when music is offered as a subject for the school leaving qualification. Appointments of music specialists have not replaced the voluntary and involuntary

retrenchments that took place post 1994. Many teachers were not only unsure of their positions at schools, but they were informed that retirement packages were on offer, and redeployment, that is, relocation to other schools was a certainty if packages were refused.

The South African teachers' unions, generally, have not bargained successfully for better working conditions or better salaries. This changed in 2004 when the largely black South African Democratic Teachers' Union (SADTU) called on all other teacher unions to join in a nation wide strike.[37] In 2004, percentage salary increases were the cause of a strike by teachers. Their demands brought to public notice how low the take home pay of full time teachers was. Practical matters of living wages, and work satisfaction should be a priority in union negotiations. Unions could safeguard salaries which would assist in the recognition of the role that teachers' work plays in the lives of pupils. Unions will not assist in bringing together teachers and music practitioners to work towards goals for all pupils to benefit from music education if the teacher themselves do not lobby.

Music educators must realise the importance of a philosophical basis for their theory and practice. Teaching and learning music needs an underpinning that makes sense both intellectually and practically. If pre-service teachers were encouraged to reflect philosophically, might they articulate an advocacy for music education that could be inclusive and culturally tolerant? A philosophy of music education for South African music teachers would improve teacher training. But, more importantly, teachers need to take seriously the formative influence that they exercise and examine the part they can play in improving and changing the structure and the nature of music education as it is presently practised.

[37] SADTU is mostly a black organisation and its call to strike was not followed by 'white' teacher unions.

A Conceptual Framework for South African Music Teachers

A philosophy of music education that could serve as the basis of a curriculum for music education has not yet been formulated in South Africa. As far as I have been able to ascertain no department in any South African university has yet presented research that meets this need. Prerequisites for a philosophy of music education were described in Chapter 3, A Philosophy of Music Education.

Academic research and dedicated courses in the philosophy of music education should demonstrate the relevance of thorough inquiry into assumptions of music teaching conditions and stimulate intellectual rigour. A conceptual framework or set of conditions for underpinning music education training and teaching should also be formulated, which this attempted by this thesis. I would then expect this framework to be adapted by the teachers and pupils for 'fit' and appropriateness.

Estelle Jorgensen (1990), an American music education philosopher from Indiana University, deplores the inclination of the teacher to take what is offered without active engagement in philosophical scrutiny. To be engaged requires that critical inquiry occur, which leads to questions and a wide engagement with education, politics, and the profession of teaching. An inadequate or insufficiently reflective critical practice leads to one-sidedness that finds its place in education for instrumental purposes which marginalises the arts, but more seriously deprives arts educators of a voice to stake a place in the decisions that affect them.[38]

In South Africa, pre-service music teachers are encouraged by means of assigned projects to develop personal philosophies, to justify why they value the teaching of music, and why school music is invaluable for school activities that involve dance, drama and poetry. This exercise usually forms a

[38] For more on this subject see Chapman, 1982; Ross, 1980. (Ed.) and Ross, 1981. (Ed.)

long essay and is often incorporated into a teaching resource file, to be referred to in the first years of teaching. The essay sets out the students' conceptual positions *vis-à-vis* advocacy, and the wish to persuade others of their commitment to the teaching profession.

In order to develop a philosophy of music education, the music educator and the pre-service student teacher must settle why they are pursuing music as a study. They must decide, on a personal and professional basis, what music means to them. When they have begun rational and reflective deliberation in this regard, they are on the route towards a philosophy of music education..

Students at the pre-service stage are also concerned with skills and knowledge acquisition in the teaching courses. During the teaching practice, anxiety about classroom authority, management and discipline form a focus. Student teachers can witness first hand what types of habits and qualities teachers display. A classroom teacher develops repetitive strategies of fixing attention and assuring a productive working atmosphere. Pupils respond positively to habitual structure of actions and disciplined responses. By observing such actions a student teacher can try to copy the strategies from such an experienced teacher. Research by Kagan (1992) demonstrates that students' attitudes are influenced by teachers' beliefs, their classroom behaviours and the learning environment (Kagan, 1992, in Austin, 1999:19).

Many school music teachers in the government sector are willing to present and perform world musics, and this is a requisite of the Curriculum Statements. Some teachers lack training and the necessary resources. Arguably, the impetus for a more general acceptance of indigenous materials from our own country might have to come from the universities. Klaus Heimes, an academic and musicologist in South Africa, addresses the inevitability of making changes in all sectors. He states:

> I am convinced that, if we are at all serious about music education in this country and wish to act out a philosophy of music education, we shall have to re-think our entire system, starting in the university music departments with a re-definition of our aims, tutorial content, research priorities, and organisational structure. (Heimes, 1990:71)

The paradigm change our general education system has undergone more than 15 years to improve progress in its music education curriculum from the time Heimes made the plea for renewal.[39] Some of the ingredients of such changes could be the incorporation of African, Indian, Malay and San music styles and instruments (with suitable practitioner-teachers in residencies).

South African experiences in intercultural music making have been politicised by the previous regime (Lucia, 1985; Schreiner, 1997). Intercultural artistic contact and free association between artists and teachers were legally forbidden. Even if we were not influenced by what was happening in the rest of the world, our rich heritage of music is now proving of interest to researchers elsewhere (Nzewi, 2003; Agawu, 2003). If we as music educators are to find our own systems of values and beliefs, that we hope to share with pupils and colleagues, we need to discover and use our own human resources, resources that have not been used fully before.

As early as 1955, Yvonne Huskisson explicitly deplored the nationalist government's control and destruction of existing education systems, especially insofar as it affected music education (Huskisson, 1955). Although at the time she and Hugh Tracey were critical of the musical influence that missionaries exerted upon black converts, missionary schools were the only place in an already deeply divided education system for blacks to obtain any education. Concerts, festivals and church services were historically occasions at which members of different races frequently and openly mixed and different musics were shared.[40]

[39] My point here is that waiting for permission to effect change and renewal by legislation is to miss opportunities to take a lead.
[40] The influence of missionaries is described by Stig-Magnus Thorsén, 2003.

In 1955, schools were officially segregated and Bantu Schools were planned for future establishment. The recommendations for a system of education evolved to cater for the special needs and living conditions of the Bantu people became an Act of Parliament in April 1955. Huskisson offered a recommendation that African music be given preference over its western counterpart in Bantu schools, and that a comprehensive and essentially African music syllabus, including instrumental music, should be devised, because it was needed in 'Native' schools (Huskisson, 1955:20).

In the view of Tracey, foreign religions had effectively removed the faith of the Bantu in their past, without as yet supplying an adequate vision of the future, in juxtaposition with economic realities and increasing populations. Tracey later commented that Native education had been a great leveller of individuality, which forced African youth into a single close-fitting mould (Tracey 1953:43, in Huskisson, 1955: 219 and 221).

Later, during the rule of the white nationalist government, music education syllabus designers in government schools of South Africa accepted the 'Pretoria' models of the Western European canon:

> ….the present syllabuses for black, coloured and Indian schools and training colleges are devised by a central committee in Pretoria, which imposes its "values" without any regard for the wishes of teachers, parents or inspectors. The limitation of, for example, the tonic solfa system and the recorder are deeply resented by those music educators who are forced to use these as tools for the musical development of children from Sub A through to matric. (Lucia, 1985:3)

It was repeated further that:

> The musical "surroundings" of South Africa are diverse and substantial, as Dr Oehrle points out in her opening address at 'The first South African Music Educators' Conference in the context of world music education', but they remain largely untapped as sources of material for school and college use. Here South African music education stands in sharp contrast to music education in most other countries in the world, where the local music culture is (in varying degrees) reflected in educational programmes at all levels. Our music programmes, on the other hand, reflect almost exclusively the cultural

> tradition of Western Europe, and even that tradition is not adequately represented, in that early music, jazz, popular music and post-war classical music are largely excluded. (Lucia, 1985:2)

At the first National Music Educators Conference, held in Durban in 1985, concerted voices of dissent and frustration with this status quo were heard. Andrew Tracey, Hugh Tracey's son, urged the delegates to take the initiative in renewing the syllabi.

One important motivation for a philosophy for music education in South Africa, a conceptual basis, is that enculturation into music has been disrupted and fragmentary for the majority of our population. In spite of the disruption, Mngoma maintains that there are many children who absorb the musical culture in which they live (Mngoma, 1985:115-121).[41] Their parents and care-givers are responsible for this part of their musical education. Nevertheless, the school might be the primary site for some children to hear and participate in the music of their maternal language. There exists an opportunity to explore intercultural contacts through music making, through incorporating the musics of what can be called 'sibling cultures',[42] a music typical of the culture of another group, close enough in age and custom with which one can identify. Kathy Primos of the University of the Witwatersrand interviewed black students whom she taught and made some interesting discoveries about musical identity and urban culture. Students agreed that there was a need to research African traditions. But what these were was not very clear to them. The students also agreed that children should be taught songs from the tribal sources. When asked to sing and present these songs, a few students did but it was disappointing that the majority of the students had no songs to offer:

> It became evident that these future teachers were out of touch with what I have termed a 'Hidden Repertoire'. This was especially so of those brought up in the urban environment of Soweto; not because the

[41] Mngoma was a champion of education for black children in the 1950s working as a violin teacher in Soweto and KwaZulu-Natal into later years. He was honoured at the first National Music Educators Conference where he delivered a paper (Lucia, 1985). He remained the Honorary President of the South African Music Educators Society until he died.
[42] I borrow the term 'sibling' from 'sibling society', so called by Stig-Magnus Thorsén, 2002.

> songs are not there in Soweto, but because they were not handed down in the tradition of African oral culture. As one student expressed it in private conversation: 'They did not learn it from their mothers' backs'. (Primos, 1992:134)

Children absorb what is close and repeated and part of a social fabric. When this is torn apart, the cultural identity and the affective development of a child suffer, resulting in musical deprivation.

Implications of Music Education in Schools

The choice of curriculum in schools is always justified on the grounds of a perceived need. The need could be ideological, clearly seen in South Africa after 1994, when a new government came to power and transformed the educational system from one of limited access to one open to all citizens for the first time. Curriculum change is seen in South Africa as a restoration of education for all after a socially disrupted history.

Acute need to create equity, one 'nation', has infused political imperatives of correction and compensation with maximum importance. Enslin argues that education and democracy are incompatible with the notion of 'nation', and 'nation-building', which is essentially driven by political aims of reconciliation in South Africa. The 'nation-building' slogan and its companion term 'patriotism' (not necessarily the same as 'equity') are signs of an ideology driven by political needs (Enslin, 1994). An economic need for the creation of a job market also drives policy of curriculum and subject choices. School resources may lean heavily toward subjects that prepare the youth for economic viability: generally, computer studies, business related subjects, mathematics and languages. Yet, it has still not been proved that this bias in education has produced more successful growth in wealth or the overall economy (Jansen, 1998a). Professor John Verster from Gordon's Institute of Business Science has a contrary view:

> I think he's wrong; there is good empirical evidence of a high correlation between quality/level/type of education and per capita GDP across nations. See e.g. Michael Porter's (1998) "The competitiveness of nations" and subsequent work; Richard Lynn's "IQ and the wealth of nations" (his data is good although his interpretation is wrong) and publications of the World Bank on human capital formation. Nations in the former Soviet Union that had good quality education with a bias towards maths, science and computer technology, yet were economically suppressed by communist doctrines, have leaped ahead economically since the demise of communism (e.g. Estonia, Latvia, etc.). This is interpreted as evidence of their readiness to release well prepared human potential once the shackles of a repressive regime are removed. African countries are not expected to show a similar leap forward under favourable political economies because the human capital has not been prepared through the right kind/quality of education. It will take generations. (Personal communication, 9th August 2006).

Historic Overview of Music Education

Throughout recorded time schools for children served a community for the purposes of preparing the youth for participation in civil society. The sons of Hebrew, Greek, and Roman citizens attended classes in subjects considered important enough to require tuition outside of the home environment. It was expected that schools would teach numeracy, languages, and ethics. Schools have been a/the major instrument of culture transmission to each rising generation.

Music in the curriculum has inhabited the area of preparation for the good, moral life. The establishment of moral grounds for education is a necessary part of the education curriculum, and has always been so. Parents would be the initial ethical supervisors or educators, after which the community would play a part in what was transmitted to the young. The learning of music was aimed at fulfilling the required accomplishments demanded by the community. Choral singing was deemed suitable to regulate a group of scholars, and behaviour control and didactic content were successfully combined in the innocuous activity of singing religious music. Music education for moral and didactic reasons in a school setting took the form of

group training. Ceremonial singing for rituals or rites of passage was the music preferred. The rationale for teaching music was to inculcate religiosity and faithful obedience whether the faithful were early Christians, or Hebrew scholars and other religions. Some more recent examples were the singing schools of Lowell Mason in the United States in the 19th century that focused on hymns and prosody of a liturgical nature. The Tonic Sol-fa movement in England at the turn of the 19th and early 20th centuries was the preferred mode of learning the hymns in the Catholic and Protestant churches.

The only music teaching in schools during early colonial days in the Cape and in the mission schools for the indigenous peoples was the singing of hymns. Children and adults had to learn the religious music in order to sing it in church. The purpose of music was clear: to serve the community's social needs in organised religions. In the past, crafts, music performance and the making of artefacts took place in the village squares or in homes. The place that music occupied in the curriculum was limited. It was not until the 20th century, with the advent of radio schools broadcasts, and the emergence of aesthetics as a musical rationale that music as an autonomous and intrinsic art form gained a differently focused place in schools.

Frequently, extra musical qualities that have to do with psychology, sociology, and politics are given as reasons for music education, for example, self discipline, turn taking and civic pride. Yet, they have little to do with music. The ethical, didactic reason is another extrinsic value attached to music. These extrinsic values are employed to justify *using* music in the curriculum.

The questioning of a status quo is particularly hard for South Africans who have been steeped in authoritarian Fundamental Pedagogics of the Christian National education system; a narrow, restrictive pseudo-philosophical apartheid education doctrine that teachers had to study. Fundamental

Pedagogics is now called “wetenskap” (science) by some predominantly Afrikaans universities and taught as a compulsory module.[43]

In South Africa we need to ask questions about the place of music in schools. If one asks white children and adults what they thought of music education at schools that they attended, one is often given the answer that music was badly taught, a waste of time. In some instances, however, adults would admit that school music played some role in their choices of music consumption in later years. black adults, when asked the same question replied that they sang in choirs, took part in choral competitions as an extra-curricular activity. The perception remains that music was only taught in white schools (Bokaba, personal communication, 1992).

Philosophy Of Music is ‘for Others’

When Estelle Jorgensen talked to music teachers about philosophy of music education she concluded that teachers are reluctant theorisers and believe that philosophies of any nature are prescriptive and contain rules of thinking (Jorgensen, 1990). Music teachers generally consider a philosophy of music to be esoteric, only for ‘others’ and not useful to everyday practical demands. Teachers rarely take time for philosophising. It is as though the word deters some educators. Practitioners in any field generally don’t like “philosophising”. According to Jorgensen (1990), to philosophise is too restrictive, too rule bound, and only for theoreticians.

Reflections, if at all, are based on advocacy in keeping music alive in a school. This is a visible, practical endeavour, and easily quantifiable, whereas philosophising is not as easy. The present situation (it needs to be said that little has improved since 1994) is that a pupil can proceed right through school without having any art or music exposure during school hours. Music teachers need to realise that the fundamental work of growing

[43] North-West University may not call its guiding philosophical ethos Christian National any longer. Their Fundamental Pedagogic Course is now named Philosophy. This is to satisfy the ideology of ‘transformation’ and ‘political correctness’, now as then.

musical strength philosophically is, however, in their hands. The hard truth is at times that advocacy needs fundraising acumen, which is also in the hands of the music teacher.

Philosophy of music education is different from the psychology and sociology of music education, or the history of music education. The psychological approach deals broadly with developmental and motivational issues amongst some of the areas of research that include qualitative and quantifiable results of empirical and other studies. Types of assessment in musical activities, motivation and achievement are the work of psychology. A psychologist of music can design a test to measure movements made by an instrumentalist while executing a musical passage. Practising techniques are studied for actions that the arms and fingers produce for optimal speed and fluidity for the requirements of a musical score. This specialist can also devise motivational strategies and advise on expected norms of behaviour.

A sociologist of music could observe and comment on the reactions of the young people at a rock concert. School going youth may display typical adolescent behaviour at public events, which they would not allow to surface at school. Observing large crowds in an audience could well be a combined task for the sociologist and the psychologist. Social psychologists could alert audiologists to assess the effects of hearing loss as a result of high and low frequency overload (a common feature of rock or disco concerts). A sociologist of music writes up research on social behaviour and other symptoms of crowd behaviour during music concerts. The music teacher may take an interest in out-of-school behaviour and listening habits for inspiration for classroom discussions. The philosopher of music analyses the fields mentioned for consistent, coherent and correct reasoning, which displays evidence and criteria of wisdom, truth, and growth of critical thinking.

The western European history of music, as it is taught in the matriculation syllabus, might lend a perspective on style periods, performance practice,

bibliographic skills and criticism. The approach of 19th and early 20th century historians, Hugo Riemann, Curt Sachs and Guido Adler provided western style taxonomies to exotic and 'primitive' musical cultures. The historians studied the exotic cultures. The non-European cultures were directly compared and the instrument types classified into classes of manufacture and use. As indicated earlier, the Germanic aesthetic was favoured in the 19th and earlier 20th centuries.

The role music plays in the sound system of any culture will be varied and defined by use, need and function; in other words, music has been the medium of ceremonial and social communication throughout time. The crucial roles of listener and audience will inform how music education is accepted in cultures in Southern Africa. Music is heard and listened to with intent by people who also react to the types of music heard. This is especially so when music is connected with ritual. The music educator can revive musical ceremonies in the classroom. To be creative at this level a music teacher must be able to score and arrange traditional songs and dances without the help of pre-written and published material.

The performance skills required to become both a composer and practitioner approach the realm of reflective practice and aesthetic decision making. The theory and practice of music becomes particularly interesting because of the diversity of peoples that have lived here for many centuries and are now brought together as one nation. Teachers need to understand why learning about music can be cross-cultural, and that shared and particular belief systems about the value of music education can also enhance the exposure that the teacher has to a diversity of music practitioners. The form of contact that promotes exploration and discovery enlivens the act of teaching. Teachers who are enthused with contact and communication with their artistic environment are generally more interested in their professional growth.

The Conditions for a Philosophy of Music Education for South Africa

There is no singular cultural entity called South African. A condition for proposing a philosophy *for* South African music educators would be to ensure that the basic tenets of such a philosophy are valid, with a South African flavour. A philosophy of music education for South Africa should incorporate the values held by a plural society. Our society is in the process of exploration of ideals, united by a constitution, but open to diversity in the implementation of 'democratic' principles.

South Africans are seeing a new way of being for themselves and their children. I believe that the time is right for educators to examine their individual and collective beliefs and build an arts curriculum that gives all groups a space for growth. A philosophy must adhere to the requirement of yielding criteria and standards for rational deliberation, critical interrogation and correct/incorrect reasoning. A philosophy supports those who proclaim truths about life and the way in which people behave or comport themselves.

A *philosophical* method arguably counters aspects of teaching and learning that are uncritical, and unquestioning. To philosophise is then to defend a point of view and/or a set of values, either in terms of logical validity or inductive strength, as a form of knowledge.

A case for a philosophy of music education for South Africa should be based on the tenets of philosophical inquiry as mentioned earlier. When a set of values is held in question, cultural mores will be one of the issues of debate. One will find that a music curriculum might reflect the cultural identities of particular communities. This insistence on the importance of cultural identities permeates this discourse. It is also linked to the need that all people express for a musical form of self- expression. The right to music education is part of an advocacy for placing music in the school, to be participated in by

all pupils. The music class is the place for reflecting on and acting out traditions that are part of particular cultures, for example, music used for tribal rites of passage like initiations and weddings. Furthermore, the music teacher also juggles with the modern idioms in musical cultures, for example, Kwaito and Gospel.

Music is the ubiquitous expression of a society. It is believed to be a powerful force for the good of a society, for example, by Dewey, as seen later in the chapter. Blacking (1995) believes that music is a primary modelling force for thought, and an indispensable part of the cultural foundation of all people. A philosophy of music education for South Africa is not immutable or permanent. South African musics have a long and profound history. Therefore, it is fitting that the music educational needs of the different race and population groups are placed on a firm foundation in a national curriculum at this time.

Is it possible for a music educator to cross the divide between modes of musical meaning that reside in the culture of their 'forefathers' and the musical culture of 'another'? The authority of the master-disciple paradigm requires that pupils adhere to historical canons of teaching and learning. Herein resides the conservation of older, traditional truths. The present music making is based on past assumptions of how best to teach and learn. This view is not antithetical to progress if teaching and learning is based on critical reflection.

A South African national musical (perhaps even cultural) consciousness arguably requires music educators to recognise and resurrect the musical cultures of lesser known groups and in so doing revive the musical heritages that were politically silenced. A contrary view is held by Keith Swanwick, an English music educator. He argues that it is not necessary for music educators to engage in perpetuation of traditions. His reason is that the corpus of English folk music is large and well documented, and Swanwick

maintains that many of the folk songs are anachronistic and no longer interesting to the young. This could be the same in South Africa, aside from the ideological suppression of folk musics and traditional art forms. English culture has not suppressed other groups' musics, art, and cultural connections, in the way that apartheid systematically attempted to do.

To return to the music of the forefathers, the act of resurrecting past traditions for rediscovery and renewal is difficult. The music educator needs to grasp the present musical soundscape: music that is played on the CDs and broadcast to the people. Music educators must cross or bridge the divide between past and present by understanding features that could be useful in the classroom. If musicing includes thinking and evaluating the types of music that are used in the music classroom, the teacher's critical judgment comes to the fore. Evidence for this would be that teachers seek out original renditions of folk music, and encourage pupils to find authentic examples of music and musicing. The enduring nature of musicing that is genuinely and honestly crafted requires fine physical and mental techniques in producing a musical event.

Authenticity In Music: A Valid Feature of a Philosophy of Music Education

The question 'why is music taught' is expanded with the addition of the question of music as a valid, cognitive activity. I deal with only a few authors who have written on music, and musicing, as authentic. Swanwick 1994b; Blacking 1973, Jorgensen 1997, and Paynter 1997, seem to agree that making music is a valid socialising force.

Making music is taking ownership of an activity and could be part of creating an identity through music. The significance of musicing as an intercultural socialising activity is a powerful force if a South African musical idenitity is to be formed and accepted.

Keith Swanwick is renowned for his contributions on fundamental concepts that involve music education. His contributions on a philosophical basis for the British National Curriculum in music education have been seminal. His *schema* for practical music education forms the conceptual base of composition, audition, and performance (Swanwick, 1979), and have been incorporated into the South African Curriculum Statements.

A characteristic concern of a philosophy of music education is its emphasis on authenticity — *realness*; music that has origins that are undisputed and are *in use*. As mentioned previously, two qualities in reproduction of musical events are reality and relevance of music. Swanwick (1994b) argues for such authenticity in music education. The reality of the musical experience and its connection to a way of thinking about music is the concern that he develops. The necessary condition centres on methods of reproducing music and the lived 'real' experience of music. This 'realness' is seen in very small children who are excited by music, as music, which enters their aural environment. They move to it and will delight in contributing to the ensemble, that is, if it is live and the teacher is playing the music (Paynter, 1997). Record keeping of such musicing is valid and a growing field or research (Colwell, 1992, 2002).

The records that exist for reproducing musical events perpetuate musical authenticity. It is the conservation of older museum pieces that is a form of study and mimesis. Scores and recordings can thus be appraised thoughtfully. The other aspect of reproduction of the authentic event is directly concerned with transmission of existing cultures. The musical event must also be authoritative. It must ring true, have genuine origins, it must also be open and able to accommodate outside influences. A living culture finds expression in adapting other musics. The analysis of what is happening in a piece of music must be a visible and audible part of praxis. The musical encounter cannot be obscured by technical discussion. In adapting features of other musics, a musical culture can be enriched by borrowed features: "Venda was one of many societies where people freely borrowed, adopted,

and adapted songs, dances, ideas, and customs from others without anxiety about their cultural purity" (Blacking in Swanwick 1994b: 219)

Blacking goes on:

> [A]lthough music making enabled people to express group identities and to experience social solidarity, its ultimate aim was to help them to pass beyond restricted worlds of cultural defined reality, and to develop creative imagination. (Blacking, 1984, in Swanwick, 1994b:219)

The third feature of a philosophy of music education is relevance. A musical event becomes 'authentic' when individuals make and take music as meaningful and relevant to them:

> As in all forms of symbolic discourse, music has the potential to take us beyond ourselves, our own space in time and our local tribe; extending knowledge, enlarging mind, keeping open our capacity for knowing. And we must teach as though we believed this, whatever the resistances, the disappointments and the cultural origins of our music. (Swanwick, 1994b: 226)

As with intensely personal sentiments, we can try to share the knowledge of cultural origins with another. The sphere of social relevance and validity embodies similar cognitive, emotional, and physical understandings, which are communicated through a given musical event.

Jorgensen (1997) mentions the sphere of validity in the individual genre, like jazz, as significant. This gives further credence to the notion of conservation of traditions in music. "Music is corporately and individually understood. It is limited to and transcends cultural context" (Jorgensen, 1997:36). When a musician goes 'beyond himself' by engaging in improvisatory jazz he does more than just play. He/she invests self in the making of jazz, builds a

commitment into much more than just one event in a time capsule. Jazz is a way of life, of thinking about music, of living a style of life that singles out aficionados from casual observers.[44] Jazz players attract like-minded musicians. The intense creativity of living an improvisation is the strength of the 'hear and now' metaphor.[45] The musicing produces a strong emotion, which binds the players for the duration of the session of playing. It is this transcendent yet intensely social activity that binds the players. Much in the same way, the child is bound by the enculturating influence of music heard at an early stage of childhood. This is expanded in Chapter 6, "Culture, the other and music enculturation".

Musical Validity

Musical validity can be suggested as a supporting pillar, if not the basis for a philosophy of music education. Jorgensen lists interlinked processes for musical validity to be created and developed. Jorgensen's list includes "family, religion, politics, the music profession, and commerce" (Jorgensen, 1997:45). The processes are necessary to mould a philosophical approach to music education. But even more importantly, the processes are inherently necessary for a philosophy to exist.

Jorgensen's five conditions of validity are part of the substance of the work in this thesis. I have used the family and early music enculturation as a cornerstone of the development of a musical life in Chapter 6, entitled Culture, the other and music enculturation. The religious, didactic role of music education and the music teaching profession is developed in this chapter section on the Implication of music education in schools, a conceptual framework for South African music teachers, and in Music educators and their work. The role of politics in developing a justification permeates the discourse, and finally the need for a philosophy of music education is discussed in Chapter 2: Policy and place for Arts in South Africa.

[44] See comments by Adorno on different types of listeners in Chapter 3.
[45] See Shapiro and Hentoff, 1955.

The role of commerce that embraces funding, sponsorship and the arts, and the commercialisation of music and the arts are developed in the section on noise. The polluting effects of noise on the young are explored in Chapter 6 in the section entitled Culture and its role in music enculturation.

Reimer, Elliott and the Western Paradigm

In Chapter 3, A Philosophy of Music Education, it was noted that both Reimer's and Elliott's philosophies are centred on the same genres of music that emanate from a Eurocentric basis. The notable similarity between Reimer's aesthetic underpinning and Elliott's theory linked to praxis is the embeddedness of both philosophies in the western paradigm. Reimer has a focus on art music of the 'classical' styles, and Elliott on more popular musical styles, which incorporate jazz alongside western art music. Their different foci within the western paradigm severely limit their suitability as models for a philosophy of music education for South Africa. The reason for this is the pitfall of the theory/praxis schism. It would not be possible for a proposed philosophy of music education for South Africa to be limited to the same assumption of western hegemony.

In the attempt the make suggestions for a philosophy of music education for South Africa, it would be correct to debate these issues but not to choose theory above praxis, or as could happen, the converse. This may conceivably be the case with African music traditionalists who have long eschewed the fixing of African music performance into text, or notation. To fix or notate a composite musical occasion would not reflect the contextual authenticity, and following this argument, a repeated musical performance could *not* be the same. A careful bridge between the western and African world views is needed.

Inclusivity of Indigenous 'World Views'

Careful consideration of 'world views' that are indigenous *and* imported from a colonial past are essential, but not sufficient to a philosophy of music education for South Africa. It follows then, that to be authentic a philosophy must consider the musical cultures of small groups with a musical culture that is practised, and with adherents who are dependent for a living on making music from those cultures. The Indian community, the Cape minstrels and the tribal musicians have musical traditions that both stretch into the past and influence the future generations. These musics and their heritages are in danger of being marginalised (even at school level) by the dominant black Nguni culture of the Zulu and Xhosa groups that form a majority in the ruling party. This has been noted in the Curriculum Statements, with many of the terms used in the Glossaries being Nguni-based.

The rationale for a philosophy of music education rests on some basic premises. A philosophy gives music educational practice a basis in reflective thought. A philosophy of music education does not say how an end will be achieved in the sense of specific strategies or techniques. The result of actions that would be considered philosophical, or, their testing for 'fit', and success is the philosophical field of ethics. Music teachers should understand that their personal and professional engagement with basic principles must precede the formulation or adoption of a philosophy of music education. To justify a philosophy of music education for South Africa, I propose some criteria for the justification that may be useful.

Criteria for a Philosophy of Music Education for South Africa

Principles of action or conduct in the music education arena are repeated here as a course that can be followed. Music educators need to demand that philosophy and the theoretical ability to produce critical discourse must be included in all tertiary studies. University teachers must engage students in

discussion and argument of the purpose of their studies and rationales for future careers. To do this, teachers must understand what the ambitious students bring to the endeavour. If all teachers could use impartial critical appraisal of beginner and adult music learners, the chance for collaborative study is possible.

Guidance in choices of curriculum will then be focused and be part of selection procedures before and during a student's study time. The teacher and the pupil must interrogate the material in a curriculum for 'fit', and, importantly for potential growth.

It is possible to produce critical results that would favour music education. Teachers need to sit on curriculum planning committees. Once there, they must work critically with the South African Qualifications Authority (SAQA). There are presently music educators on this Board that do not know that the University of the Witwatersrand has taught an Arts and Culture course to post-graduate pre-service teachers since 1998. What is needed is close collaboration between schools, universities and policy drivers.

Music educators need to:

- Believe that a coherent set of values, demonstrated by taking participatory action, show empathy in understanding the others' frame of reference. These are values that surround, for example, the *ubuntu* principle. More on this subject in Chapter 7, A Quodlibet for South Africa.
- Collaborate with and draw inspiration from private and corporate lobby groups for the arts. Empower the music educator to act as an agent of change by influencing other educators, policy makers and the future generation of music makers.
- Remain proactive in critical awareness that no philosophy is inflexible or unchangeable, but that without a basis and fundamental beliefs, music education cannot survive.

- Be aware of the particular musical contexts in which the majority of participants would be served, and make space in curricula, appoint musicians in smaller groups, and learn from them.
- Engage in critical awareness with the constitutional right of everyone to benefit from involvement in the arts.

In an academic sense it would seem that it is possible to proclaim a philosophy 'of' a certain discipline, and deal with its particular and universal problems, or challenges. That this might be in conflict with a 'philosophy' is admissible, if the disciplinary 'philosophy' does not satisfy criteria of truth, validity, and does not have a form of philosophically acceptable knowledge. But a philosophy 'for' one group of people like South Africans is not easily defensible. It may be possible to propose a philosophy 'for' Africa. This would combine the musical characteristics and cultural universals of music in Africa and South Africa. This essentially conserves the criteria stated earlier to be more widely applicable. I have made the distinction that this thesis is an attempt to prepare the ground for a philosophy of music education for South Africa, and not to formulate a South African philosophy of music education.

The criterion that a philosophical discourse is 'African', or 'South African', is valid if it directs attention to issues concerning the theoretical or conceptual underpinnings of African, and in this case, South African musical culture. Such a view is clearly presented by Gyekye, when he writes:

> "Philosophy is a cultural phenomenon in that philosophical thought is grounded in cultural experience". According to this view, then, the study of the traditional African world in term of views, ideas, and conceptions represents the unique substance of African philosophy and legitimates reference to what is referred to as African philosophy. (Higgs, 2003; 9)

The reductionist nature of the last quote has been criticised by Horsthemke and Enslin (2005), as an endorsement of 'ethnophilosophy' accompanied by 'culture-dependent rationality'. The problem with ethnophilosophy is that it

endangers the notion of philosophy *per se*. They claim ethnophilosophy allows anyone to 'philosophise'.

In arguing for a philosophy of music education, I want to stress the proviso that music educators need not all be philosophers, thereby diluting the "purchase" (Horsthemke and Enslin 2005:2) of philosophy. A music educator needs to be assured that the philosophic underpinning of his/her discipline is defensible, inclusive and sound. A philosophy of music education for South Africa is possible if these qualities are reflected in the Curriculum Statements, which need to be interrogated for cultural bias. As Oehrle (undated memo ca.1993) maintains music education is not for the reinforcement of tribal boundaries. She continues to stress that music education is not for the dissemination of the idea that absolute judgements can be made about music. A philosophy of music education for South Africa would come into being when South African music educators *own* and put to *use* a set of principles and conditions as listed.

The important consideration in developing a philosophy of music education for South Africa would be that it does not embrace *one* way of thinking, neither the western nor, for that matter, the African canon and way of musicing. If it is accepted that absolute judgements about music are not possible, it is necessary to look for the universals for musicing.

I will attempt to argue in the next chapter that musicing is also cognitive, and arguably, even a rational activity. Music itself is a form of knowledge. Learning music requires logical sequencing steps, and progressive expertise; the philosophies proposed by Elliott and Reimer are based on these very assumptions. Different conceptions of philosophy have enjoyed prominence. Writers who term 'philosophy' a rational, critical activity include Appiah (1989), Wiredu (1989; 1996) and Hountondji (1983; 1985). These writers

> [f]rown at the attempt to equate African philosophy with traditional African world-views. In doing so they make a distinction between philosophy in the popular sense, and philosophy in the academic sense. In the first instance, philosophy is regarded as being concerned with traditional African world-views whereas, in an academic sense, philosophy is seen as a theoretical discipline like, for example, physics, algebra and linguistics with its own distinctive problems and methods. (Higgs, 2003:9)

There are writers like Gyekye (1997), More (1996), and Mbiti (1970), "who maintain that traditional African world views constitute an authentic African philosophy" (Higgs, 2003:9). Worldview and philosophy are linked and joined in this statement. This is problematic if one considers that a worldview could be irrational, and immoral (viewed as irrational and immoral from the perspective of an outsider), whereas, a philosophy is rationally based on critical awareness of moral and axiological foundations.

Musicing is ubiquitous. Dewey observed that the relationship between society and education is so intimate that "society not only continues to exist by transmission, *by* communication, but it may fairly be said to exist *in* transmission, *in* communication" (Dewey, 1916/reprint 1966:4). He continues:

> …. The reciprocal interaction between music and society is dynamic; music follows society but also impacts, portends, and even reconstructs it. As such, music making involves a dialectic between social conservation and reconstruction. (Dewey, 1916/1966: 6-9)

Dewey goes as far as claiming that music reconstructs society. This study is concerned in part with the social conservation or heritage seeking music educator, who is at the same time an agent for reconstruction of music curricula to include all musical cultures. To model or demonstrate this commitment to an intercultural *rapprochement* is seen as a desirable goal for the music educator. Showing and seeing a society making music is significant as a mode of knowing for African epistemology (Anyanwu, 1987; Coplan, 1988).

> The African way of thinking emphasizes the human being's personal involvement. Nothing can be known by looking from outside of life as an observer . . . it is music and dance which offer the best way to be connected to life. Sound in the form of music summons a human being towards life and living . . . music signifies social sharing and participation in the most forceful way so that the performer and the product are inseparable. (Anyanwu, 1987:35, in Westerlund, 1999:97)

The cultural coherence in a specific group is not only constituted by the language or music. It resides in the reflective activity around mental concepts. The search for interpretations of expressing philosophical truths can be the personal hermeneutic of the African philosophers. Indeed, a need exists for the African intellectual, trained in western epistemologies to turn to good account their own cultural canon. This would embrace "beauty, being, causation, evil, God, gods, good, illusion, justice, knowledge, life, meaning, mind, person" (Appiah, 1998:110). When consensus or authority exists about such a canon, it involves the understanding of 'philosophy' as worldview versus philosophy as critical activity.

The wish to free African philosophical discourse from a western European model has given rise to the school of hermeneutics in African thought. Rooted in traditional Africa, the hermeneutic seeks to escape enslavement from the colonial past by using the indigenous past to open up the future. The sentiment is taken up when philosophers like Serequeberhan contend "that philosophy properly construed must move beyond a preoccupation with universalist abstractions and ethnological considerations and call into question relations of power in Africa" (Higgs, 2003:10). In this regard Serequeberhan states:

> The discourse of African philosophy is indirectly and historically linked to the demise of the European hegemony (colonialism and neo-colonialism) and is aimed at fulfilling/completing this demise. It is a reflective and critical attempt to rethink the indigenised African situation beyond the confines of Eurocentric concepts and categories. (Serequeberhan 1994:43)

Universals in musicing are shown in the evidence that all cultures ‘music’. Musicing is used to express sentiments shared by all humans. Music is selected from a traditional memory bank within a culture and put to use. The powerful philosophical value of music resides in the respect held by music in a society, and as Dewey maintains, the power music has to re/construct a society.

In this chapter I have briefly outlined some of the difficulties that teachers deal with in regard to working hours and lack of union interaction. The status of music education is such that an earnest call to improve the position of music teaching is required. Music cannot thrive as a generic subject, part of an arts subdivision. When teachers of music and those in policy implementation positions take a serious hand in improving its position, music will fill a rightful place in the curriculum.

If, as Dewey says, music transforms a society, it will be the music makers who create the climate for a growth of acceptance for many musics in our many cultures that make up the fibre of our society. I have set down conditions and criteria that encapsulate the South African and African possibilities in a rationale for a philosophy of music eduction. This develops the main subject of the thesis, to suggest the need for a philosophy of music education. The marginalised musical cultures and the musics of the large majority can be explored to good effect in the classroom.

South African music educators must be flexible enough to embrace the two problem areas for future disciplinary health. As a multi-faceted discipline, music education wrestles firstly with the stranglehold of a western paradigm and secondly with the African dilemma of validating an ‘African’ way of musicing, in spite of the ‘western’ hegemony that African music education has suffered. This factor is underlined by Serequeberhan on the relations of power in African society.

Again I stress that the music teacher should remain proactive in critical awareness that no philosophy is inflexible or unchangeable, but that without a basis and fundamental beliefs, music education cannot survive.

In the next chapter the epistemological attributes of music are shown as a form of knowledge in the philosophical sense. I attempt to show in the subsequent chapter that musicing is universal and that music has a role in reconstructing the South African society. This is possible if the reflective activity that gives rise to critical inquiry about types and genres of music is firmly based on a philosophical foundation.

CHAPTER 5

MUSIC AND COGNITION

Cognition and Thought

The chief purpose of this chapter is to establish music as a thoughtful, cognitive activity that is epistemologically significant. It is a form of knowledge as viable as mathemetics and science. Music has the added dimension of the emotional and affective response in auditors and performers. Music is called *Tonkunst* in German, from which I infer sound patterns that are artfully crafted, comparable with Elliott's (1995) notion of intentional sound patterns. To make music is to have knowledge of the properties of sound. When a musician starts to play an instrument, there is purpose and planning in the choices made for tonality, tempo and mood of the musical moment. This requires, amongst many skills, knowledge of what is going to be heard.

The general and comprehensive sense of 'knowledge' links it with cognition. Knowledge and its recognition are part of humanness. We seek to 'know' about what we discern as possible, and therefore we seek conscious engagement in learning more about music

> [as] an aspect of waking consciousness along with "conation" and "feeling". The word "cognition" will include awareness of all kinds and degrees, from vague to clear or certain, or from mistaken or false or true. The "cognitive" for the present purposes, includes *Wissen* and *Savoir,* the know-that expressed in propositional statements as well as the "direct knowledge" of *Kennen* and *Connaître.* (Reid, 1983:19)

One of the roles of thought is to embody knowledge, which is expressed in several ways. Strictly speaking, we cannot see thought happening, but we can use terms to describe or express in language what happens when we think. The meaning of cognition is the process through which the organism becomes aware of the environment. Being aware of the environment is a multi-dimensional set of interactions that includes thought, intention, memory,

and affect. We act with the intention of filling the particular needs of a circumstance. Our cognitive growth is reflected in more capable actions as we mature, as experience becomes part of a stored memory of earlier events in our social and private lives.

Thoughts and ideas about the phenomena we see and hear, touch, and feel are necessary for knowing. This “knowing-in-action” (Schön 1987:25) is intimately linked to music in learning, playing and listening. Particulars of melody, for example, may be grasped before the tones and their ascending and descending movement in a rhythm is construed as ‘melody’. For cognition to be more fully realised, the human individual must form concepts about the environment. Sounds that move in time are felt and heard, from a high note in a series of descending steps, and coming to rest, and then used as a compositional device. For the listener, the repetition of the melodic phrase makes the sequences of sounds memorable, which after the event may be conceptualised as the main or the subsidiary melody of the work. Perception is crucially linked to the senses of sight and sound. This connection is not necessarily conscious. The subconscious and unconscious have a role to play in how the transformation of a melody might be fitted into a composition of music. The melodic determinants here would be culturally defined. A trumpet, kelp horn, or any bowed or plucked instrument produce the octave and its nearest harmonic overtones. The perception of the same intervals played on a mouth bow and a trumpet will ‘sound’ different, in relation to the setting and many other culturally appropriate parameters. Intentionality resides in purposefully using melodic possibilities to create a composition.

When a musician is able to work creatively with a melody, or a rhythm, he or she can transform a germ of an idea into a larger work. If one takes Beethoven’s development of a rhythmic motive into a full movement in a symphony, the threefold repetition of the rhythmic and melodic motive in the first movement of the Third Symphony, the Eroica, shows one instance of small moments expanded into larger ones (Mies, 1974: 134). To conceptualise what is changing or developing in a melody, repeated listening

is usually needed. No amount of verbal articulation or scientific proof can speed up the perceptual development of musical ideas.

Musicing

Paintings and art installations can be viewed, music can be heard and drama can be seen enacted. The notion that music is time dependent makes music different from visual arts. A piece of visual art can be watched and examined in one's own time. I choose how long I look at a sculpture and see it on different occasions, perhaps with different light sources, probably in the same place. A piece of music can be transported, stored, played by someone else, and finally decoded on different instruments. Not so with a piece of sculpture. Whether I stand in front of a sculpture or make, listen, and dance to music, the experience is one of fine acuity and stimulation of sense perception. The difference is that the piece of sculpture will wait for me but the music will not. What is excitingly similar is that I am able to value the sense experience with the passing of time. Memory of excellence and 'knowledge with time' is possible by reflecting on the art object. By remembering significant moments that were particularly noticeable, one is connected with the creative energy of the composer. Time experienced from looking at film is another dimension because film can be speeded up, played backwards or freeze framed. In a sense a frozen film frame is similar to a painting or drawing.

Qualitative particulars, a feature of concept formation in the creative modality, are highly developed and explored in arts experiences. The process of forming concepts is one of construing *general* features from qualitative particulars. The perceptions of the qualitative world are always fragments: we never see a particular immediately, in an instant. Time is needed (Eisner, 1986).

Time is also needed when the antithesis to artistic thinking and the artistic domain is exposed. Hans Georg Gadamer (1977) explains different ways in which 'time' is used by humans. He describes artwork as play, symbol, and feast:

> As play the artwork appears as autonomous movement. By its movement artistic play does not pursue any external aims but movement as movement, which signifies a phenomenon of surplus, of self-presentation of livingness (p. 30). As feast art replaces the 'normal' pragmatic experience of time – the experience of time as 'time for something'. This is the time of which one disposes, which one fills with some kind of activity. Instead of this, the arts feature a different type of time: fulfilled time. When the feast starts, the present is being fulfilled by a celebration, (Koopman, 2005: 121).

Many people have a sense of being elsewhere, than in the present time/space when absorbed by art, music or drama. They are in the time/space of the art work and its duration.

The fragments in music are the melodic motifs, the rhythmic patterns that are nuanced, played subtly so that one can hear difference in a repeated section. These melodic and rhythmic patterns form a set and are part of the root forms of musical experience. The skills of thinking and making are considerations of music cognition. Our search is not complete within one feature, or one hearing, or playing of a work. Time for 'play' and repetition is needed. Music cognition is essentially a composite:

> Music cognition is an activity of thinking in or with sound. It is defined as a human oral-cognitive activity that results in the posing of artworks embodying finite and organized sets of temporal events described in sound. (Serafine, 1988:69)

The concept of 'musicing', a generic term for all musical activities (Elliott 1995), as a form of practical knowledge —- what Donald Schön calls 'thinking-in-action' and 'knowing-in-action' —- is found in the forms of musical knowledge that proceed from the novice stage to those of the expert musician. 'Knowing' music is a gradual developmental activity. The shift from practical knowledge to propositional knowledge is further developed by Elliott.

Elliott talks about four kinds of musical knowledge which contribute to "the procedural essence of music making: (1) formal music knowledge, (2)

informal music knowledge, (3) impressionistic musical knowledge, and (4) supervisory musical knowledge" (Elliott, 1995:53). Within this conceptual framework I propose to explore what Elliott means by the different types of knowledge.

- **Formal music knowledge** includes propositional facts about music and musicianship. Music can be written about, whether in the form of analysis of composed works, or as an examination using empirical musicological approach. Lastly, music performed and criticised after a concert can also be understood as factual knowledge. Music cognition also implies knowledge that is required for analysis of the musical work as it sounds. "It follows that formal music knowledge is necessary to become a music teacher, critic, or musicologist, it is neither a prerequisite nor a sufficient co-requisite for achieving competent, proficient, or expert levels of musicianship" (Elliott, 1995: 62).
- **Informal music knowledge** is the know how or practical common sense that precedes and accompanies musical knowledge in action: it is evident when a performer plays with others, and when they improvise, without a written score. Improvisation is a type of musical reflection, which conforms to the context of the musical situation and the necessities of a musical work that is being made or played. An example is a solo 'spot' as in blues, over a set of twelve bars, which players use to decorate the theme or just display brilliant technique. According to Elliott:

> Informal music knowledge derives from two sources. One source is the person's individual (and usually partial) interpretation of the formal musical practice (if such is available) (and) one's own musical reflection-in-action. Informal musical knowledge is *situated* knowledge. (1995: 64)

- **Impressionistic musical knowledge** is intuitive, which he says "is a matter of cognitive emotions, and knowledgeable feelings" (Elliott, 1995:64). It helps us assess, categorise, and 'place' our musical

actions. Supervisory musical knowledge has the key component of imagination, mental rehearsal and target of attention to new musical challenges. It is supervisory on a personal and public level. For example, a music teacher will impart supervisory musical knowledge.

- **Supervisory knowledge** is yet another kind of situated knowledge (1995:66-67). Supervisory knowledge implies learning under tutelage by a master musician. It is in part the task of the teacher to model musical skills and to supervise the realisation in performance. A master class is probably the best known example of supervisory knowledge. In a master class, the teacher models a technical or interpretive nuance in a musical work that has been prepared for tuition by an advanced concert performer. The occasion is a distillation of musical moments savoured by a selected audience, usually other participants who are learning from the modelling during the lesson. The master frequently uses metaphor to express the musical gesture needed for the performance of a selected note, phrase or overall vision of a musical work. This guide to how musicians think and work is expressed in the Davidson and Scripp (1992) model of a master class with Pablo Casals, the master cellist, with a pupil, Bernard Greenhouse, during a lesson on one of the Bach Cello Suites. In the section called Cognitive Maps I explore some examples of cognitive modelling.

Interpretations of the terms ‘formal knowledge’, ‘informal knowledge’ and ‘impressionistic knowledge’ advance the important feature of links between knowledge and the aesthetics of music. Swanwick talks about intuition likened to formal musical knowledge in his book *Musical knowledge: Intuition, analysis and music education* (Swanwick, 1994a). Elliott’s forms of musical knowledge skirt the importance of the contemplative aesthetic experience as a form of musical cognition in order to place the ‘praxial’ aesthetic in direct contrast to the aesthetic education of Reimer.

It is in proposing an alternative way for considering the appreciation of musicing that Elliott sets up his essential difference with the prevailing philosophy of music education of the aesthetic underpinning of Reimer, and his adherents. Elliott calls his book a 'new' philosophy of music. Elliott speaks about musical knowledge in his chapter on *Musicing*, about his forms of (musical) knowledge, without reference to the term or concepts surrounding the aesthetics of music (1995: 49-77). From this lacuna I therefore assume that aesthetics, not included for consideration is, however, connected with intuitive knowledge. In a later explanation (Elliott 2005: 94) of his reading of the emotional aspect of 'musical understanding' Elliott calls the emotional response "expressional musical meanings" from which the emotional affective response is probably intended (Elliott, 1995:143-151).

As a weak interpretation of intended aesthetic reactions to listening to music, pupils are called upon to consider their emotions and feelings while the music is being played. The music 'means' something if metaphors as well as pictorial descriptions are employed by teachers to elicit a suitable response. Elliott may mention intuition as a subset of impressionistic knowledge, but it is connected to action, and is situated or context specific.

Elliott has reservations about frequently used props for aesthetic explanations in music education classes. They are pictorial or referential charts frequently shown to pupils during listening classes.[46] Discussions about the music, assisted by the referents, the pictures on the call charts, should rather focus on the factual, formal properties of the music itself. So, by referring to Reimer's formalist aesthetic or perception call charts when listening to music (Elliott, 1995: 97), Elliott signals those pictures of intuitive feelings as referents while listening are insufficient and not part of his praxial philosophy of music education.

If some type of response is expected, especially in the music classroom, it is because the teacher may need affirmation that pupils *are* attending to the

[46] A pictorial call chart is used as a visual cue to the musical events. They are shown to pupils while music is being played, and are intended to heighten musical appreciation.

music. The contemplative and reflective moment is rare in a busy classroom. The music teacher can, however, transform musical thoughts and concepts into workable actions. A transformation of thoughts into actions can be a developmental growth in knowledge. The mind can be said to construct knowledge about what is seen, or heard, and assimilate the sensory perceptions into knowledge, which in turn is internalised into mental structures.

Developmental growth is germane to enculturation in music and the related learning processes. The idea of developmental change seen as the transformation of internal biological/mental structures, a process of assimilating knowledge, can be attributed to the influence of Jean Piaget, the Swiss genetic epistemologist. Transformation of thought into meaningful action is part of Piaget's constructivist epistemology.

Constructivism And Music Education

Vygotsky and Piaget were known as constructivists. Constructivism is a theory of knowledge or epistemology. The two learning theorists' central project was to explain how one learns:

> Constructivism can be contrasted with a philosophy of knowledge called *Realism,* which holds different, more intuitive views about our relationship with the world. Realism holds that there is a "real" world out there, and the task of the scientist is to discover this "reality". Realism could claim that teachers are teaching learners facts about the real world, and learners should simply learn those. One of the problems with constructivism is that it undermines this traditional view of the world. (Macdonald, 2003:23)

The *match* or correspondence between cognitive structures and what the structures are supposed to represent can be perceived differently between a teacher and a pupil. The teacher presents *his/her* view of things. They interpret what is being heard to the pupils, and they in turn *hear* what is real for *them*. What they learn and how they do it, is the task for which the teachers assumes responsibility. "In constructivism there has to be an adaptation in the functional sense: The relationship between the biological

structures is a constant one in the same way our cognitive structures are related to the environment. Our knowledge is *useful, relevant* or *viable"* (Macdonald, 2003:25). Goal directed consciousness is part of the process of constructivism. The constructivist view of knowledge has important consequences for the teacher's ideas about teaching and learning. One of the tenets of constructivism is the idea that the 'copy' model, the realist's learning of facts about the world, is set aside. The construction and understanding of the factual knowledge proceed developmentally, rather than by mere acceptance and imitation. Knowledge is not hastened but nurtured to grow. After Piaget, it is not a matter of how fast intelligence can grow, but how far (Barker Reinecke 1995: 46).

To move to a deeper understanding of the modalities of construction, understanding and mimesis, teachers must be able to understand when pupils have missed some of the building blocks towards cognitive competence. Teachers must also recognise when pupils do not grasp basic principles and are unable to make connections. When pupils fail to make adequate connections ths is demonstrated by an inability to solve problems, or explain solutions in a sufficiently adequate fashion. Declarative knowledge, the ability to explain one's actions, is part of developmental growth and a mental operation that Piaget has named figurative and operative.

One of Piaget's contributions was defining the figurative and operative structures in terms of the doing and thinking aspects of epistemology:

> Piaget's challenging notion of cognitive structure is grasped more fully when put into figurative/operative terms. The theory proposes that there are two inextricably related aspects of knowledge: an aspect that pertains to the physical realities of an object (e.g., its colour, texture, size, weight, molecular composition, position), and another aspect that pertains to the ways in which an object can be comprehended, explained, understood analyzed, reflected upon and transformed. The former of these is referred to in the theory as *figurative* and the latter is called *operative.* For Jean Piaget the content of thought develops from the figurative to the operative, from the knowledge of static states to knowledge of dynamic transformations. (Elkind, 1979:225)

The two mutually adhesive qualities of knowledge are knowledge ‘of or ‘about’, and consequently figurative, and knowledge ‘in’ or ‘in-action,’ and therefore operative. The senses are essential to such knowledge. Cognition and concepts are demonstrated by actions carried out or spoken about with the information that the senses provide. Working with the operative mode of knowledge one should see how a pupil can create a piece of music from raw building blocks, create a cementing structure and produce a piece.

From the constructivist view of interpreting the nature of the ‘knowable’, our transformations are relative between the teacher and the pupil. They are a human construction of reality as perceived. From this it follows that multiple realities exist in people’s minds. We act on our knowledge and transform and internalise the process of mental discovery. The importance of content for epistemological discussions was a principal feature in understanding concepts of reason and reality. Memory in a person’s reasoning about realities is based on experience, and the transformations that occur between the figurative and operative structures of the mind. In short, structures of the mind are biologically determined for Piaget (1970) and socially mediated for Vygotsky (1978). Nature vs nurture – i.e. their views are diametrically opposed. According to Kozulin:

> Both made their first significant contributions to psychology in the 1920s, but in English-speaking countries true renown did not come until the 1960s for Piaget and even later, in the 1980s, for Vygotsky. This late recognition underscores the universal values of the contributions made by these psychologists: their theories address the fundamental problems of child development and learning, and do not aim at providing quick answers that follow current fashion in popular science or education. (1998:34)

Piaget and Vygotsky accept the *a priori* categories space, time and causality of Immanuel Kant, for the development of scientific thought. All three concur that the reality of the categories is a given. It is with regard to the ‘*how’* of knowledge acquisition that Piaget and Vygotsky, both as cognitive psychologists, differ from Kant. The mental structures for acquiring knowledge are not innate, nor determined, but made functional by

developmental change in the human subject. For Piaget, mental structures of knowledge were internal. For Vygotsky, knowledge acquisition was externally and socially mediated. Common denominators include:

> [a] child-centred approach, an emphasis on action in the formation of thought, and a systematic understanding of psychological functioning. Differences are reflected in the Piagetians' focus on the inner restructuring of children's thought and the Vygotskians' emphasis on the formative influence of the socio-cultural model upon this thought (Kozulin 1998:35).

In the second half of the 20th century there were music education researchers, seeking to distinguish music learning as cognitively valid, who used some of the central tenets of Piaget and Vygotsky (Pflederer, 1964; Serafine, 1988; Bamberger, 1991; Milbrath 1998). They worked experimentally within developmental psychology. Pflederer constructed tests to check the responses of children using Piaget's principle of conservation but failed to take cognisance of the aspects of memory and the impossibility of 'conserving' melody.[47] Her experiments used melodies that 'changed'. It is possible to change melodies by playing them faster, at a lower pitch and using different timbres. Returning a melody to its original sound after a change would be repetition. This original melody would be stored in the listener's memory. The principle of conservation is a qualitative change that does not affect the properties of the original article used to demonstrate its reversibility. For example, a ball of clay that is rolled into a sausage or into a ball still remains clay. Essentially conservation is about reversibility of objects that are visible and seen to remain the same in whatever form they are presented. A child of pre-operational mental abilities believes change and not conservation takes place when one of two identical balls of clay is rolled into a snake like shape.

Piaget's conservation studies were adapted to fit into a musical framework. 'Change' in a melody was presented in musical examples as the subjects

[47] Barker Reinecke, M. (1995) explains that musical memory is not changeable with difference in pitch or tempi and that 'change' of pitch or tempi is not an act of conservation, as Pflederer tried to show.

choosing to hear the difference between higher and lower, faster and slower. What was being tested was not conservation but musical memory (Barker Reinecke 1995). Pflederer failed to understand the reversibility of the conservation principle as expounded by Piaget. Music takes place moving forward in time, it cannot be reversed or, played backwards: the point being that alterations of pitch, speed and the like alter the original, and do not ‘conserve’’ it. In other words, Piaget’s principle of conservation cannot apply to music.

The discipline of psychology of music also opened up further research possibilities as a branch of cognitive psychology, music psychology and the study of music cognition. Researchers have charted composing or inventing by the infant (Moog, 1967; Milbrath, 1988; Davidson, and Scripp, 1992) and instrumental playing by children through developmental studies of how children respond to and learn music (Pflederer, 1964; Gardner, 1983; Sloboda, 1985; Elliott, 1995). The enterprise of developmental study limited to childhood and child art has been criticised by David Pariser (1995: 93), professor in art education in Montreal. Lyle Davidson and Larry Scripp, echo his criticisms (see below, where I describe developmental models for music cognition). Briefly, their objections are that the samples are small, and that they are also inexperienced and cognitively immature artists.

Although Piaget did not examine the development of the arts, his influence in cognitive sciences is still pervading epistemological thinking in music education. Application of Piaget's theory of figurative and operative processes has been used in an experimental situation (admittedly with too small a sample, and cognitively immature artists) by Milbrath (1998), who posits a thesis that talented and less talented child artists perceive visual stimuli similarly. Their perceptions of physical realities in the figurative domain were found to be similar. But there were qualitative differences between their outputs, artistically, in the operative domain. In other words, some children took the same composition, and drew or painted it more competently than their peers. This posed an interesting debate about talent

and ability, one which is frequently used in conjunction with the nature/nurture argument.

Piaget was interested in scientific thinking. His theories had interesting parallels with development in other disciplines. His stage theory[48] had transcultural validity, in the growing sociological field of cross-cultural studies (Modgil, 1981). The developmental hierarchy of stages of sophistication in thinking processes that he observed and wrote about was found in all cultures that were tested, but not without controversy.[49] For a synthesis of Piaget's stage theory and the incorporation of it into a musical developmental model see the section of explanation of the Swanwick Tillman 'Spiral' model.

Piaget talked about the figurative aspects in logical structures as perception, imitation and mental imagery which are, in fact, interiorised imitation. The operative aspect of thought deals not with states but with the transformation from one state to another. For instance, it includes actions themselves, which transform objects or states, and also includes intellectual operations, which are essentially systems of transformations. "Human knowledge is essentially active" (Piaget, 1970:15). The imitative ability to draw an object as seen is an operative action in Piaget's terms. Piaget's insistence that development is a spontaneous process has to be understood within his constructivist account of knowledge, which he opposes to an empiricist account. An individual is said to construct reality through his actions on objects and events, rather than receiving it as a copy (Piaget, 1970).

For the purpose of this argument every person or teacher engaged in teaching and learning music is actively engaged in transforming and acting upon a body of knowledge. The figurative/operative structure is at the core of how we perceive knowledge in music education. The psychological basis for music education seeks to teach about the perceptions and opinions surrounding the production of music. Three research orientations are found here, psychophysics, cognitive psychology, and neuropsychology. At a

[48] For his stage theory, see Piaget, J. 1968.
[49] Dasen, P. R. 1972. Mangan, J. 1978.

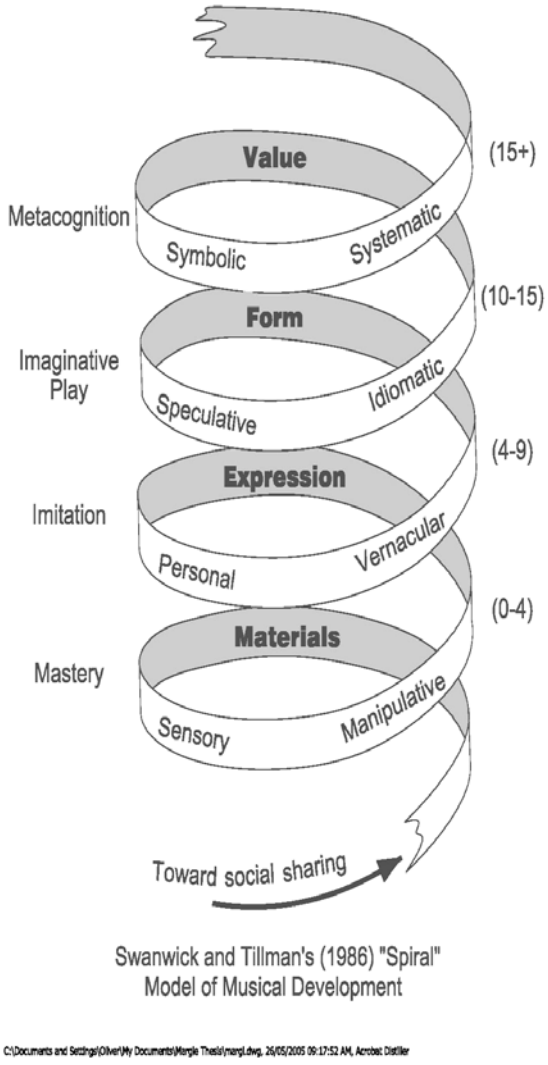
conference in Aspen in 1978, psychologists and music educators gathered to disseminate the most recent research directions in music education in the abovementioned topics. The editor of the proceedings, Stanley Madeja, writes a summary in the introduction of *The Arts, Cognition and Basic Skills.* Of interest is the hope that he expresses for cognitive mapping (or models of stages of learning) as a necessary technique with which the existing cognitive developmental research can be advanced for "sound instructional benefits" for the arts (Madeja, 1978:13).

Cognitive Maps

Music education experts and music psychologists who wish to explain musical learning use cognitive maps, or models, representing developmental stages, resembling taxonomies. These models incorporate psychological theories of teaching and learning alongside cognitive and psychomotor as well as affective taxonomies. An early 20th century example is found in the Gagné (1965) model, which demonstrates stimulus response conditioning in learning how to use harmonic analysis for composition. The strong behaviourist influence did not survive long. Sensory perception was not easily 'measurable' by the tools of behaviourism.

The diagrammatic shapes of models are arbitrary (usually spirally upwards), and attempt to show developmental growth. A wide based spiral seems the usual type that represents gradual slow beginnings. The spiral moves upwards by the ever smaller ascending path to represent more refined capabilities, and more complex concepts. The step wise taxonomic nature is then clearer. The original musical spiral model was called the Manhattanville Music Curriculum Project (MMCP, Ronald Thomas, in Mark, 1978). This spiral separated elements of rhythm, pitch and harmony into a taxonomy from initial simple stimuli to the more complex analytical synthesis of rhythm, pitch and harmony used in compositions or analysis. This type of step-wise map that progresses from simple to complex resembles the taxonomy of cognitive objectives developed by Benjamin Bloom (1954), known as 'Bloom's Taxonomy'. The representation of Bloom's taxonomy is read or

understood either from the top, the most complex, to the bottom as the least demanding mental activity, or a progression from the bottom simple rote learning activities to the top. The MMCP model is shaped in a spiral with a wide base and encompasses the various grades of musical skill development in an upward motion that does not step but rather spirals. Bloom's taxonomy, which grades responses to questions in a hierarchy of simple answers to more complex ones, and the MMCP model are the basis of a developmental spiral model used by Swanwick and Tillman in 1986.



Swanwick and Tillman's (1986) "Spiral" Model of Musical Development

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Figure 1: Swanwick and Tillman's (1986) "Spiral" Model of Musical Development

The model serves as an illustration of stage related development, and gives pointers in curriculum design of activities for age related development.

Although neither Piaget nor Vygotsky explored the psychology of music, their constructivist theories have been useful to build models for music as cognition. The Swanwick Tillman model is detailed from the study of compositions made by children, which they maintain show age related competencies that increase from ages 0 to 4, to the age of fifteen and over. The model is based on an analogy of musical development and three aspects of children's play, namely ***mastery, imitation*** and ***imaginative play.*** Credit for this is the Piagetian influence on the theory of play (Piaget, 1951). The coincidence of the four major stages of cognitive developmental stages that Piaget posited, are implicit in the model. I only briefly outline them here. They are namely sensori-motor stage, which included manipulating and mastering a sensory environment. Roughly lasting through the ages of (0 to 4): imitation and musical games in a vernacular corresponds with Piaget's pre-operational/conceptual, intuitive period subdivided again but roughly lasting from ages (4 to 7): when the child becomes fully operational after this time and uses the **materials** of music with **expression.** Piaget's formal operational developmental stage is where **form** and **value** in musical development is encountered by the young adult of ages eleven and onwards. Swanwick and Tillman's (1986) spiral model of musical development was "based on their analysis of 745 compositions that were collected from 48 British schoolchildren over a period of several years" (Colwell, 1992:379). The compositions were judged by three independent music educators. Their analysis suggested that there were distinct age-related trends. Swanwick calls the model an experiential map of music encounter(s), and talks about "Elements of musical experience as response to properties of sounds, perception of expressive characterisation, awareness of structural speculation and experience of symbolic meaning as personal value" (Swanwick, 1994a: 87).

My own experience of teaching pre-schoolers music literacy through the Yamaha method, made possible first hand experience of the stages of development and the growth of music compositional skills learnt by children around the age of 6 to 7. The classes were socially significant in that mothers and children learnt together while the children shared all the experiences with their peers and the teacher acted as mediator. Groups were small, never more than ten children. I assert the social aspect of musical development that weaves around the spiral is a 'tool' in Vygotsky's socio-cultural world. I develop the notion of music as an instrument of social cohesion as a 'tool' in Chapter 6, in the section called "Socio-cultural Mediation".

Bruner's (1966) spiral curriculum and the Swanwick Tillman model have some features of the Manhattanville Music Curriculum Project (Mark, 1978). The model when read in a spiral from left to right implies with the entry level increasing levels of social sharing occur as part of the learning process. The mediated social aspect has implications mentioned earlier for Vygotsky and his socio-cultural mediation, which includes scaffolding, or building supporting foundations for learning and sharing. I develop the role of the mediator and the concept of scaffolding, within the context of the child's musical enculturation by care-givers in Chapter 6 "Culture, the other and music enculturation". The spiral assumes musical learning in and out of school.[50] Hargreaves & Zimmerman (in Colwell 1992) critique the model as prescriptive, and they speculate that the empirical data of the experimental group might be viewed differently, with a different set of judges who may produce other developmental modes.

My experience has shown that in teaching and learning with the youth, this model provides necessary steps to higher order activities, while each stage of a child's musical development is covered. Given the flexibility of the age related stages, a more mature beginner learner in musical skills could start at the lower range of the spiral and move necessarily through all the processes of the spiral but at a greater speed. One important factor in any 'new' skill is

[50] For music and the adolescent, see Lamont, A; Hargreaves, D; Marshall,N; & Tarrant, M, 2003.

the basic foundational competencies that need to be interiorised and assimilated *before* proceeding to more difficult stages.

When studies use young children, and the sample is small, as in the examples quoted by Davidson and Scripp, the applicability of empirical data is skewed. A model like the Spiral shown in Figure 1 has been derived from many children. Another yardstick for the model is the universal applicability of age related stages.

Davidson and Scripp's main contention is that the samples taken for the empirical studies by Serafine and Bamberger are based on studies of musical novices based on discrimination tasks of short melodic fragments which presented a far too limited view on which to base an understanding of music cognition (1992). They claim that symbol systems, as well as the requisite performance skills and critical thinking, are beyond the cognitive understandings of the younger musician.

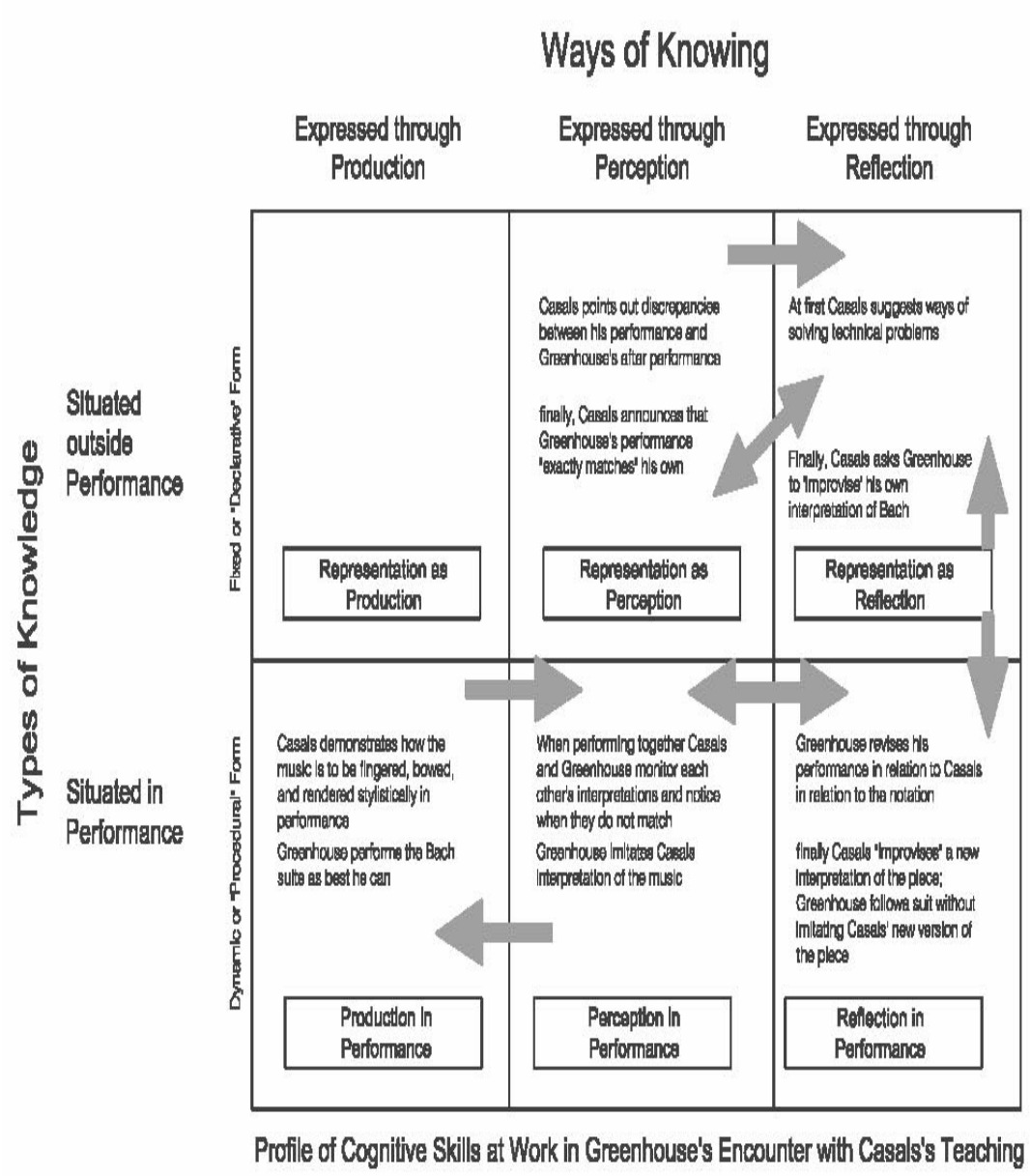
The most sophisticated model in the development of musical skills and thinking is by Davidson and Scripp (1992), in which earlier music education researchers are criticised for a ''narrow view of cognitive development"(1992:392). As indicated, their main criticism concerns small samples and musically immature subjects (namely children):[51]

> To obtain a comprehensive view of cognitive skills in music, a more inclusive matrix is needed. The matrix should address the three distinct ways of musical knowing: *musical production* (e.g., compositional and performance skills) *perception (*discrimination and monitoring skills), and *reflection* (e.g., critical thinking skills and the capacity of re-visioning work). To ensure musical validity, there is a need to investigate these ways of knowing in two basic conditions: *in performance* and *outside of performance.* By stressing the integration, co-ordination, and transformation of these ways, this matrix is linked to the "web of understandings" from intrinsic to artistic development and practice. (Davidson & Scripp, 1992: 392)

[51] See, for example, the work by Mary Serafine (1988), Jeanne Bamberger (1991).

The Davidson Scripp model or matrix is able to describe a comprehensive understanding of musical artistry. The types of knowledge that are at play here are interesting for the music educator. The ‘declarative’ form of knowledge deals with creating musical knowledge, through representative production of analytical and theoretical and musical processes. The perception of musical elements is the second form of ‘declarative’ knowledge. The third form of this type of knowledge involves identifying and suggesting solutions to problems, or formulating critical judgements through interpretive metaphors, and practice strategies through reflection. The organising principle in these types of knowledge situates it outside performance. The dynamic, or ‘procedural’, type of musical knowledge needs to be a demonstration of creating, interpreting and executing musical actions, taking place within a performance of a musical work. The pupil will act this work on by imitation and self or ‘supervisory’ monitoring. The continuation of the ‘dynamic’ and musical processes representations, resides in transforming, reordering and reconfiguring the expressive nuances of the music while performing.

The Cognitive Skills Matrix below, shows the types of knowledge that Davidson and Scripp examine. The two types of knowledge that are proposed are situated in performance which is dynamic, and knowledge that is outside performance is a declarative fixed form of knowledge. The action performed on practice strategies transform sets of actions in performance. These forms are further represented in the same order in the fixed or declarative form. When situated in performance or procedural form, the verbs used to describe the actions give an indication of the dynamic praxis. The parallels with Elliott and Reimer are difficult to ignore. **See Figure 2 below: “**A Conceptual Framework for Surveying the Co-ordinates of Cognitive Skills in Music”.



Source: Davidson & Scripp (1992) in Colwell (1992:405).

Figure 2: A Conceptual Framework for Surveying the Co-ordinates of Cognitive Skills in Music.

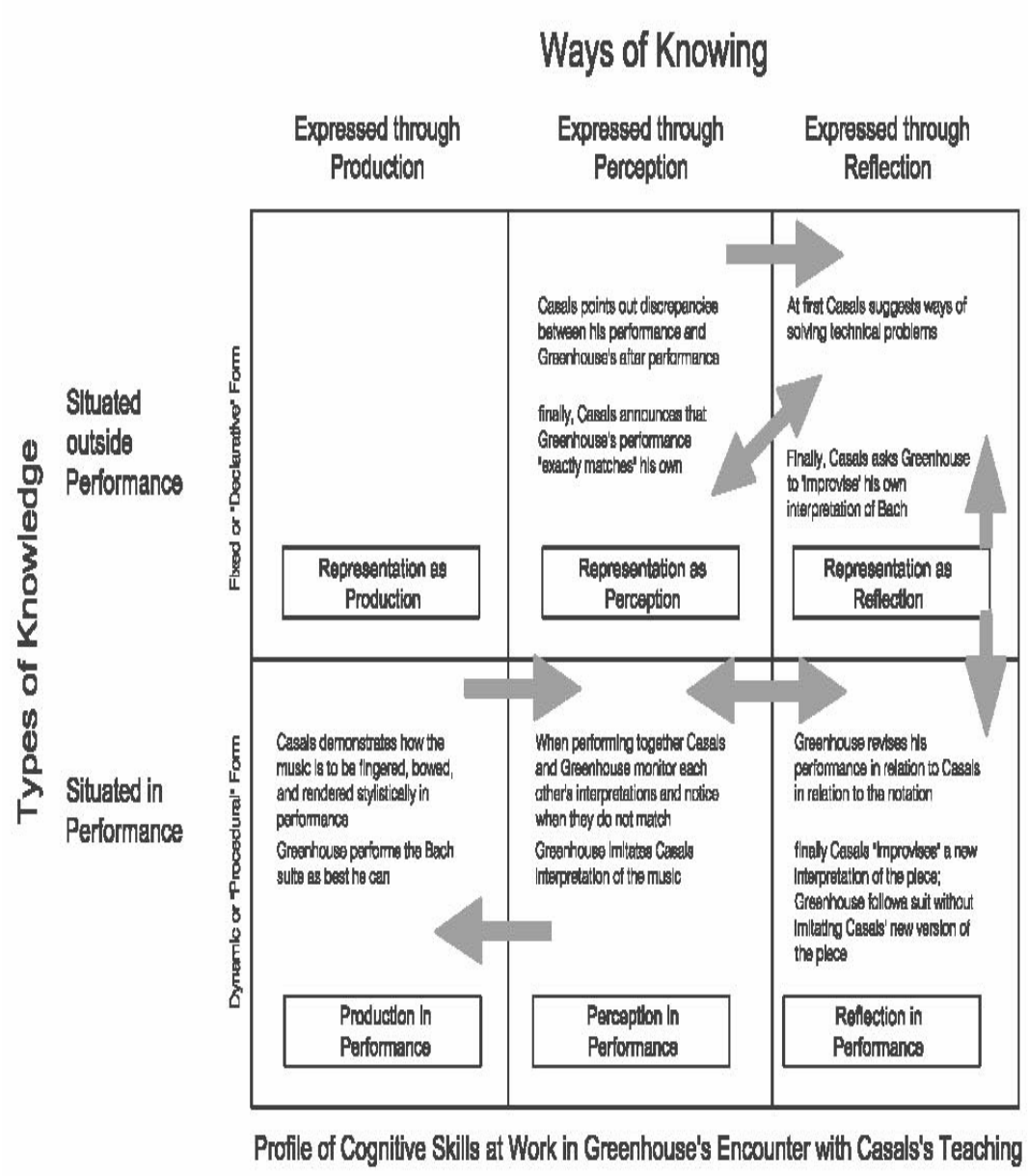
Another of the matrices or models that Davidson and Scripp propose describes multiple ways of knowing displayed by a master musician:

> A particularly crucial feature of the framework is the *cross-referencing of the three ways of knowing with two conditions of knowledge.* Exploring the difference between musical knowledge situated during performance and outside of performance allows the distinction between the two very different manifestations of musical production, perception and reflection. (Davidson & Scripp, 1992:396)

The cognitive skills model is expected to integrate psychological models of cognition with musically situated knowledge. Earlier I mentioned Elliott's fourth type of knowledge, 'supervisory knowledge', which is acknowledged in the Davidson & Scripp model used in the profile of cognitive skills at work in Greenhouse's encounter with the teaching of Pablo Casals. **See Figure 3 below:** "Profile of Cognitive skills at Work in Greenhouse's Encounter with Casals's Teaching". The matrix in this figure uses modeling as a guide to interpretation:

> Modeling demonstrates how musicians work and think, but it can also provide occasions for generative work of the highest order. Imitation may prove to be a tool for skills in ways the student may not grasp at first. Citing his experience with Pablo Casals, Bernard Greenhouse reports painstakingly replicating Casals's idiosyncratic fingerings and bowings for a Bach suite. (Davidson & Scripp, 1992:404)

Greenhouse's encounter with Casals produces a particular pattern of cognitive skills in interaction. Beginning with Casals's initial performance demonstrations, Greenhouse imitates (perception-in-reaction). What makes this interaction successful is Greenhouse's ability to imitate reflectively, that is, select the salient aspects of the demonstration. Casals, we assume, repeats the demonstration as necessary while continuing to articulate a particular interpretative version of the score. It is easy to imagine Casals making additional use of declarative statements outside of or interjected during performance, focusing on how this is to be achieved.



Source: Davidson & Scripp (1992) in Colwell (1992:406).

Figure 3: Profile of Cognitive skills at Work in Greenhouse's Encounter with Casals's Teaching

A recently developed South African model takes on the shape or a cube "which can be manipulated according to the needs of the specific music practice involved, while at the same time accommodating the broader context of music education in South Africa" (Grove, van Niekerk, and van der Mescht, 2003: 57). The proposed model will serve as a yardstick for the South African

Qualification Authority (SAQA) to use when accrediting music practitioners and musical practices from diverse role players. These models are symbolic patterns that are more readily processed and possibly put into action than prosaic explanations that serve as essays without being as easily assimilated into practice.

Aspects of Musical Thought

I shall deal here with some musical features in respect to their being integral to learning in a thoughtful manner. When we consider that music is an intentional construction of sound and rhythm patterns, and if one accepts the characterisation of man as a pattern seeking animal (Sloboda, 2003), then music is a human-made representation of rhythm and melody patterns in sound. In order to construct these patterns man has to think and extend melodic or rhythmic motifs to conceptualise what he wants to express. Humans are able to 'play' in respect of musical patterning:

> For example, humans tend to superimpose rhythmic patterns on such regular sound patterns as those that arise from breathing, walking, playing, and working. Such occurrences provide the ingredients for the deliberate making of musical works (1) to accompany work and play, (2) to recall meanings associated with the original impetus for rhythmicizing work and play, and (3) to perform and listen for rhythmic patterns in themselves (Elliott, 1995:138).

Music characteristically excites with animating patterns of sound repetitions, juxtaposed in striking contrasts in timbre, rhythm and play with uncompleted or unresolved melody. The 'identification' of such distinctive patterns in music seems to be a unique experience, but we bring to the discoveries cognitive habits already learnt. Where the surprise factor enters musical invention, patterning is sometimes dislocated by being inverted, a favourite device seen in many of Beethoven's Symphonies.The habit of giving attention to surrounding soundscapes, and our interaction with sound, is an intentional awareness of the patterns in our environment. When a pattern is transposed from the living sounds to a musical pattern, we are transferring learnt activities from outside of the musical act. These sounds and silences become

musical tempi and dynamics: awareness of tension and release is part of perception of difference in pattern stimuli.

To attend closely to musical sounds is an innate attribute of the infant child, and a learnt one for the musicologist and the ethnomusicologist. For example, perceptual attention to particulars of melody is concentrated effort at work, as Elliott would call it musicing (1995). The *tessitura* (compass or range) of an instrument and the analysis of a *scalic* organisation of another culture may be striking, and the timbre and the changing tones can become less strange with repeated hearing.

To attend to many sounds is difficult and our ears choose and discriminate intuitively. Earlier instincts would let us hear when danger lurked in sounds. When we concentrate on a particular sound we select the one on which we want to focus. This is called the figure-ground effect. We start by concentrating only on the sound and its locality; we filter out other sounds in order to hear well. When we hear a repeated sound we locate, identify and even copy the sound for our cognitive memory banks. A sound is consciously foregrounded in our consciousness. Another musical embodiment of form and content is the sense perception of rhythm and the patterns created by it. Time and repetition are again essential because rhythmic patterns become thoughtful activities when they are transformed and developed musically over time.

We locate the source of the sound by aural and visual stimuli, and the redefinition of this sound that we have in memory becomes a cognitive activity. When we want to locate a bird in the act of singing, our ears do the initial work of placing. The direction and point from where the sound comes is significant on two grounds. The birdsong must be repeated and we must remember the sound on which we choose to focus: a figure-ground experience. Our ears focus and then our eyes join to find the sound source. We attribute meaning to sense perceptions, which can reach all areas of our consciousness to move us to action. By attending to sound we show an absorption that has much to do with the sense of hearing, and the need to

move our bodies to the rhythm and inflections of melody. Music can be felt through vibrations from the sound source to the body. The frequencies which for example, cannot be heard and are only felt when a person is hearing-impaired.

Distinguishing a melody from a rhythm is cognitive: the figure from its ground, feeling the pulse and being able to distinguish the regular pulse from the figurations, which are the ornamented rhythmic-melodic figures. The figure-ground motif plays a part in the *da capo* aria. On the first hearing the melody is sung in its essence without embellishment. The second time around the singer may embellish the individual notes of the melody with inventive melismatic ornamentation that adds to the listener's interest. The listener is challenged to seek the original melody from the bits of extra notes that are added. The novelty of the fresh melodic figures over the bass line stimulates interest, and is a feature of the improvisation required of the vocal interpreter. Another musical pattern that a listener can attend to while a melody is played is the 'ground bass', also known as a 'thorough bass', which means that a bass harmonic line (that could form a melody in itself) becomes a repeated pattern over which the composers or performer can extemporise. Taken as a rational activity, structured representation in compositions encompasses the patterns and repetitions that the composer has used. The intention of both interpreter and composer may be playful, intense, or an attempt to create a mood. Whether this is intentional or not has always interested listeners. Listeners may guess if the composer was to refer to some extra musical meaning with a particular sound or rhythmic pattern.

Must a work or a musical structure mean something? The literature shows that composers are not always seeking to convey meanings in their compositions. Beethoven's Third Symphony in E flat, was called *Eroica* and then became known as *The Heroic Symphony to celebrate the memory of a great man,* originally to celebrate Napoleon Bonaparte, but later retained in the inscription without specific mention of who the great man was. The listener is not obliged to know these facts, and lack of knowledge of the facts will not lessen the enjoyment, if it is that, or perception of the musical

features on listening to the symphony. The persistence of the 'heroic' allusion is evidence of the human cultural historic value given to musical works. The debate about deeper structures as an example of applied research is found in so called Schenkerian analysis, one topic of musicological research. I have already mentioned Kerman (1985) and Heimes (1990) in a discussion about the 'hard object' and the *niveau neutre.* It is with regard to the search for a "fixed theoretical point at all costs", the authors (Cook & Everist, 1999) argue, that "Schenker, Marx, Adorno and, even Dahlhaus have acquired the status of authorities who do not nor require (and maybe do not admit) question or challenge" (1999: Preface). Bruno Nettl (1999) suggests that the discipline of musicology could be regarded as "largely irrelevant to the creation and practice of music, as merely a kind of musical outcropping of fields of knowledge", (and earlier in the article) "a kind of police force which sees to it that one learns about composers and their works, long past and perhaps distant, things quite irrelevant to one's musical life in the present" (Nettl, 1999: 278).

The complete opposite reaction to music is an emotional reaction. Swooning with sorrow or ecstasy, which John Sloboda calls the roller coaster ride that we take when experiencing music, is something we may not be able to control (Sloboda, 2003:38), especially under the influence of recreational drugs. The effect of music is felt whether we are alone or in a group. The (music) critic Caitlin Moran writes: "There are few things in this world more exciting than a genuine rock moment"; and she goes on to describe the experience of hearing the group *Primal Scream* at Glastonbury, doing *"Step into this house":*

> The intro's got a whistle in it - I was just standing in a field, in the dark, listening to 60,000 people whistling. The girl next to me fainted - she said later on that she got so excited thinking about how great the rest of the song was going to sound that her brain overheated. (*The Times,* May 24 1996 quoted by Paynter, 1997:5)

The reason music forms part of a study in cognitive psychology is because responses to music are learned and we see that music affects us. It is well known that every culture has music as an important part of its social fabric.

Music is used at ceremonies, at leisure, in private, and in the public sphere. To watch people while they participate at a musical event is to know that the sound of music has an effect. Contextual factors are important for understanding that a musical event and the experience of a young person who loses consciousness at a rock concert can be socio-culturally induced.

Trance music as practiced by the San (Bushman) people could arguably produce the same effect by immersion in a similar way. For the 'outsider' levels of interest and acuity of perception may lead one to identify the instruments, tonality, timbres, and other effects, but one might not necessarily understand the subtleties of (extra musical) conventions involved. This interest and recognition would be cognitive, a learned response.

Performance of music is called making music. If we follow the analogy of what people do when they use language, we say they talk, we also listen, read and write. The undertaking of music is thus an action. When we use music we 'do' the well-known actions; we listen, we perform, we compose (Elliott, 1995).

In this section I have tried to explore the notion the musicing is natural when we make rhythmic patterns; it is deliberate when we set out to compose a musical piece. Music according to Small (1987) includes all musicking.[52] We value cultural artefacts, and conventions. The fundamental human attraction *is* kept vibrant within us for the reason that we need the bond that connects us to other humans.

Music Cognition and Emotion

The first response to hearing music (when one thinks about it) is expressive of emotion. Klaus Scherer argues in the foreword to *Music and Emotion* that music has been called the language of emotions. Music "provides an iconic representation of the affective movements of the soul" and, that "music

[52] I deliberately use the spelling the Christopher Small employs. Elsewhere I use 'musicing'.

cannot be composed, performed or listened to without affective involvement" (Juslin and Sloboda, 2001: Foreword).

The *Affective Science Series,* a group of publications by Oxford University Press has collections entitled *Affective Neuroscience: The Foundation of Human and Animal Emotions, Cognitive Neuroscience of Emotions,* and for this chapter - a cognitive reference of the epistemological justification of music, the chapter on *Music and Emotion: Theory and Research.* These peer-reviewed chapters signal the growth of acceptance that knowledge is multi-dimensional, and that thought, cognition, and concept formation through music are mutually dependent. 'The making with feeling and the receiving with passion', a science of mind that accepts the emotions and affect as cognitive, is developing within the cognitive sciences (Juslin & Sloboda, 2001; Nussbaum, 2001; Eisner, 1986, 1993) The 'cognitive sciences' are gathered together as an umbrella term for anthropology, linguistics, artificial intelligence, philosophy and psychology (Gardner, 1983). The concept of mind has moved beyond the laboratory and the older concepts of mathematical and verbal knowledge towards 'multiple intelligences' and a focus on thinking as it occurs in everyday contexts.

The affects or emotions form expressive representations of sound events. They are so because the response to sound comes from our insides. The body is involved with music making. The mindset around the 'making and receiving' of music has an active and a passive side, according to Dewey (Jorgensen, 1997:83). Embodiment is to know and to feel at the same time combined in a physical action (Dewey, 1934). The linking of emotions with cognition and thought can create the possibility of music's existence as an internal, physical process. This "process is created, perceived and made meaningful through bodily experiences" (Walker, 2000:28). It is sound that affects the body, a 'gut' feeling that permits us to respond to music. This feeling flows through the entire being of a human and demands a response:

> The connections of cerebral tissues with the ear constitute a larger part of the brain than those of any other sense. Recur to the live animal and the savage, and the import of this fact is not far to seek. It is a truism that the visible scene is evident; the idea of being clear, plain, is all one with being in view in plain sight as we say. The material to which the ear relates us through sound is opposite at every point. Sounds *come* from outside the body, but sound itself is near, intimate; it is an excitation of the organism; we feel the clash of vibration with our whole body. Sound stimulates directly to immediate change because it reports a change. Sound is the conveyor of what impends, of what is happening as an indication of what is likely to happen. It is fraught much more than vision with the sense of issue; about the impending there is always an aura of indeterminateness and uncertainty —– all conditions favorable to intense emotional stir. It is sounds that make us jump. (Dewey, 1934: 237)

When Dewey talks about direct stimulation, he is thinking about the whole being, body and mind. The organism cannot arguably be excited to any greater degree than through sound.

Cognition and emotion as a field of psychology of music has been the subject of enquiry since the earlier part of the 20th century (Meyer, 1956; Hevner, 1935). Dewey's knowing and feeling at the same time, had been separated in the work of behavioural psychology. Taxonomies for domains of learning were developed by the behaviourists. In the school of psychological development cognitive, psychomotor and affective areas were separated and tests were devised to substantiate the separations. The observable concrete behaviours were emphasised. If causality of behaviourism was rooted in positivism, it reached its peak in the 1950s.

Broudy, the keynote speaker at a conference on *The Arts, Cognition and Basic Skills* held in Aspen, Colorado June 19 to 25, 1977 (Madeja, 1978), was struck by the degree to which it was generally taken for granted that the discrepancies between cognition and emotion and feeling were no longer the separated as was the case in the 1960s (Madeja, 1978: Introduction). The divide between the knowledge of facts, scientifically based and the other

knowledge, dealing with affect, the arts and feelings, has a legacy rooted in the mind/ body schism.

There existed considerable authority in the views held by learning behaviourists at the effectiveness of dividing affect from cognition. Thinking and feeling were separated and feeling was part of a bodily response, and could not therefore be counted as cognition. Taxonomies exist for cognitive properties in constructing knowledge as an indication of the currency and value that this separation possessed (Bloom, 1954; Kratwohl, et al., 1964; Gagné, 1965; Bessom, et al., 1980). The boundaries of learning domains that were separated neatly into cognitive, affective, and psychomotor were now being blurred. Cognition could be counted with the affect and therefore with emotions, and finally with music (Eisner, 1986, 1993; Serafine, 1988; Sloboda, 1985, 2003; Nussbaum, 2001).

Nussbaum deals with music and emotion as cognitive acts in her book *Upheavals of Thought:*

> We need to substitute a broader account of cognition for the original Stoic emphasis on the grasp of linguistically formulable propositions. This modification is necessary in order to give an adequate account of animal emotions, of emotions of human infants, and also of the many emotions of adult human beings (Nussbaum, 2001:23).

Music education researchers have included the emotions and affect as essential in the aesthetic domain of musical experience (Sloboda, 1985; Swanwick, 1994b; Paynter, 1997). Claims for music as a basic property of 'human existence' have been made. Music research by anthropologists and social scientists (Small1977 1987; Dewey 1934) are reporting on the dimensions of emotions and heightened physical reactions that music causes. Deryck Cooke's *The Language of Music* (1959), has enjoyed a resurgence of academic attention, after languishing as insignificant during the years of behaviourist attitudes to emotions. Cooke believed that thematic

types provide the basis for the vocabularywhich he tried to complile, of the emotional states that are expressed in music. He wrote about the physical properties and colours of tonalities as indicative of passions or calmness. He has theories of which tonalities certain composers used, selecting E flat major as imperious used by Mozart when his compositions were exultant and D minor when the compositions were menacing or dark. John Blacking and Robert Donington pay tribute to Deryck Cooke in their works, *How Musical is Man?* And *Wagner's Ring and its Symbols,* respectively. The language of emotions and the claim that music can be regarded as a worthwhile form of knowledge is made in the next section.

Music as Epistemologically Significant

In this section I attempt to draw out from what has been previously asserted that both music and the construction of musical knowledge are epistemologically significant. Research literature in music education recognises the value of the Piagetian constructivist account of development and cognition because it is shown to have implications for artistic growth. The universal applicability of constructing a knowledge system using the Piagetian theory in action has been used across cultures and found to be applicable (Modgil, 1982; Dasen, 1972) .

On one side we have the importance of emotions and cognition and on the other the links between cognition and learning seen from the constructivist perspective. "The roots of knowledge are the immediate, primitive reactions to situations: a form of knowledge is derived ultimately from a certain kind of *interest* in the world." (Best, 1992: 21). For David Best, interest is at root a form of causality. He quotes Wittgenstein: "We instinctively look from what has been hit to what has hit it" (1992: 21).

The *Affektenlehre* is the condition of a set rule of conventions in composition, especially as used by composers in the 17th and 18th century. The chromatic colorations and syncopated suspensions of the *Chromatic Fantasia and Fugue* by Johann Sebastian Bach, and sound painting of scenes by Antonio

Vivaldi in *The Four Seasons,* are intended to bring about emotions in the listener.

The distinction between affect and emotion, and feeling and emotion, is drawn in like manner but is made more epistemologically significant by Best in *The Rationality of Feeling* and Robert Witkin in *The Intelligence of Feeling.* Best and Witkin argue that feeling is fully rational and cognitively valid. Elliott talks about knowledgeable feelings. Feelings can also be intuitive, and part of the sense experience when we perceive music. Broudy and Best call the distinction between cognition and emotion 'dichotomous', and part of the dualist nature of our still positivistic age. The emotional response in music is transcultural, and therefore a musical universal (Sparshott, 1994:26).

If, as Juslin and Sloboda (2001) say, music and emotions are cognitive, their epistemic significance needs to be drawn out. In addition, then, we need to consider the Piagetian learning versus development debate. Encapsulated in Piaget's distinction between learning and development is his conception that knowledge is a construction of reality. The two main differences between the two processes, Piaget claims, are that "cognitive development is spontaneous, whereas learning is provoked, and that learning is relatively particularistic in contrast to development which is concerned with generalities" (Piaget, in Tamburrini, 1982: 310).

Educating feeling is not a spontaneous affair. In saying this, the cognitive value in terms of long term management of emotions evoked by music needs the intervention of the teacher. I mention the climaxes and build ups inherent in musical experiences; these are the moments when the teacher has to intervene and guide the actions of children while they respond to the music. The music teacher is the mediator in line with mediation in Vygotskian theory.

The world exists out there whether or not a child or pupil exists. It continues and natural events are not in man's control. The teachers and care-givers around a tiny child temper the effects of the world 'out there'. School is for some children the defining moment of separation from family security and a

separate existence with others. It will then be the first place a child has to manage alone. The ideal music class is so designed to ameliorate the loneliness and the strangeness that some pupils feel at school. The reason for this is that the music teacher has knowledge of nursery songs and games that are familiar to most children. Songs that are familiar are usually the starting point for what is to follow in a non-threatening classroom environment. It is for most children a place where they hear new and old music. They learn to watch and play, move and dance to movements that they like. It should be a non-coercive and non-evaluative place.

Pupils like to make an effort especially if their emotions are being educated. In other words, they learn to deal with excitations of feelings that come from *inside* and are related but not of their making. Music educates actively. That means the sounds made in concert and in contrast to other sounds assist the ensemble, the emotions are involved but do not become uncontrolled in a classroom. The musical actions can be dance-like and in synchrony with a sound source. Climaxes and build-ups are by nature what music provides. Tranquil and soothing sounds are just as much part of what children want after passionate music that excites.

By contrast, Mathematics and Science can provide excitement of a cerebral nature. The mental energy generated in the Mathematics and Science class can be physically released in a music class.

I assert, following Goodman, that the joy of discovery and verification of a mathematical proof is cognitively similar. Emotions evoked by proving a mathematical problem can be likened to interpreting a piece of music. The cognition required in both, involves the emotions from the beginning. Emotions intimately mesh with all critical appraisals of the environment. In *Languages of Art,* Goodman emphasises the significance of feeling, in terms of the ability to discern:

> In daily life, classification of things by feeling is often more vital than classification by other properties: we are likely to be better off if we are skilled in fearing, wanting, braving, or distrusting the right things, animate

> or inanimate, than if we perceive only their shapes, sizes, weights, etc. And the importance of discernment by feeling does not vanish when the motivation becomes theoretic rather than practical . . . Indeed, in any science, while the requisite objectivity forbids wishful thinking, prejudicial reading of evidence, rejection of unwanted results, avoidance of ominous lines of inquiry, it does not forbid use of feeling in exploration and discovery, the impetus of inspiration and curiosity, or the cues given by excitement over intriguing problems and promising hypotheses. (Goodman, 1968:251, in Scheffler, 1991:7)

Music is part of daily life. The music teacher can harness this emotional energy in the music classroom. My belief is that feelings need to be educated, and that the music class is a safe site for this to happen. Drawing out, and learning from emotional reactions and interactions give the pupils and the teachers the opportunity to reject prejudged evidence in exploring the emotional domain of learning. Music can then become a modelling agent for socio-cultural competence. Mimesis of praxis in everyday actions with the music teacher is a powerful model of music learning.

> At the heart of aesthetic knowing was feeling, and feeling was knowable, Reid (1980) pointed out that feeling, thought of as immediate experience, is present throughout our waking consciousness, and we engage with it more or less depending on our concerns and dispositions. Feeling unlike emotion, was therefore an aspect of cognition. Reid (1983) proposed the term 'cognitive feeling' to help this way of thinking. (Finney, 2002: 123)

It could then be said that music resides in the cognitive domain. But because cognition and affect are intertwined and inseparable and music calls upon both, music should be accepted as spanning both rational and irrational aspects of our nature. The figures that I have chosen show both aspects of a learning paradigm. The figures should be part of the music teacher's training programme so that he/she can chart and inspire musical development in the pupils. A music teacher gives guidance to emotional states that are the result of making or listening to music in the classroom. Out of school the instances of emotional reactions to music may arguably be stronger, when community and peer influences play their role in guiding behaviour. It needs to be asked if music can combine the emotional and cognitive aspects of our personality when we interact with community life. Is music strong enough to influence

how we respond and interact with each other? It is thus necessary to explore how music is a modelling system for cultural identity, which is a subset of socio-cultural competence.

CHAPTER 6

CULTURE, THE OTHER AND MUSIC ENCULTURATION

Introduction

I will argue in this chapter that music is a primary modelling system for cultural identity. We need to ask questions about what we mean by our musical culture, how it is or was shaped, and what will shape it next. Crucially, how do we rediscover the musical traditions that have been left behind and ignored in our curricula and syllabi? These questions are in part the puzzle of a personal and cultural identity. Being influenced by childhood musical surroundings is part of the memory system of a human group. The music one hears in childhood may or may not have the effect creating an awareness of a family and group identity. I refer here to my own memories of song dances that Afrikaners sang and danced to at weddings and parties.

Blacking considers music as a gloss word that can encompass

> [b]oth the enormous range of musics which members of different societies categorize as special symbol systems and kinds of social action; and an innate, species-specific set of cognitive and sensory capacities which human beings are predisposed to use both for communication and to make sense of their environment. (Blacking, 1995:224)

Dewey (1934) and Small (1987) have emphasised the social and emotional importance of music. Blacking observed Venda culture and was influenced profoundly enough to call music a cultural system, generative of human thought:

> "Music" is a primary modeling system of human thought and a part of the infrastructure of human life. "Music"-making is a special kind of social action which can have important consequences for other kinds of social action. "Music" is not only reflexive: it is also generative, both as a cultural system and as a human capability, and an important task of musicology is to find out how people make sense of "music" in a

> variety of social situations and in different cultural contexts, and to distinguish between the innate human capabilities that individuals use in the process of making sense of "music" and the cultural conventions that guide their actions. (Blacking 1995:223)

Intercultural Compatibility

Intercultural music can be produced by taking composition and performance of rhythms, melodies and gestures from other musical traditions, songs and dances. A strategy for shaping intercultural compatibility in music classroom settings could be to appropriate traditional music into a modern idiom. An instance of intercultural music becomes a legitimate style when many composers and performers copy and create new musical ideas. Intercultural music creation in all its forms has the potential to act as an agent for breaking down cultural barriers, and in so doing can foster cultural tolerance. An example of such a use of traditional melodies is well known in symphonic music. The appropriation of music in popular culture has occurred in South Africa with Kwaito: The sound, rhythms, language and street-smart quality of Kwaito, a hip-hop, rap version of the North American street culture. South African musicians have appropriated and adapted both, and created an urban 'in your face' style that resembles rap. Crossover styles are a mark of either creative poverty or a display of innovation incorporating the currently 'cool'.

Creation of fresh, contemporary sounding compositions could be part of music classes at school. British composers, John Paynter, George Self, and Brian Dennis who graduated from York University's music department in the 1960s, taught and composed music with children in the classroom. Wilfred Mellers was the head of the music department and inspired influential class music practices during the 1960s and onwards (Paynter, J. and Aston P. 1970. Paynter, J. 1972). The rise of modernism in art music inspired composers from the 'York School' to make modern art music of the 1920s onwards, accessible to schoolchildren by letting them compose 'in the style of' Boulez, and the *avant garde* of the 1950s to 1970s. The idea was to break

the ‘classical’ mould and allow newer ideas to become part of the school repertoire.

The identity of a new type of music that is derived from many sources, and repeated, becomes meaningful to the audience and performers on the basis of the music assuming a local form of expression. It defines the group that makes the music. The music becomes a cultural gesture or symbol. The music becomes part of the identity of the group and the culture.

Culture as Determinant of Identity

The socially derived construction of a new style of music (that could be interculturally derived) soon grows into a cultural expression. The musician makes a composed piece his ‘own’ and stamps an individual style that gives meaning to him/her. The created genre may define the personality. Such a musical gesture, the embodied sound, becomes the culture defining activity and achieves place as a marker for cultural identity. I suggest that music serves as an agent of identity when seen as action towards intentionally cultivating a musical mindset. As mentioned before, the creation of a particular sound pattern or piece in a certain style or genre of music can be an expression of a cultural activity, like for example, music to accompany a rite of passage. These symbolic products are part of a culture. I have introduced many definitions of culture and the following serves the purpose in my attempt to argue for music as a cultural determinant:

> Culture consists of patterns, explications, implications of and for behavior acquired and transmitted by symbols, constituting the distinctive contributions of human groups, including their embodiment in artifacts; the essential core of culture consists of traditional, i.e. historically derived and selected ideas, especially their attached values. Cultural systems may on the one hand be considered as products of action, on the other as conditioning elements of further action. (Husén & Postlethwaite, 1955:1129)

The anthropological version of culture has as its focus comparisons between supposedly homogenous groups. The anthropologists' methods of inquiry were usefully employed to define how a particular way of life or a particular 'culture' was manifest. When used in this context, a 'culture' means a group or tribe living with their rules of conduct evident to the outsider. For ethnomusicologists this provided a rich field for comparing and classifying different types of instruments and for trying to codify the symbols or notation systems. (Merriam, 1964; Chernoff, 1979; Kubik, 1959-1994). The systems of classification extended to the instruments, what materials were used in their manufacture, and how they were tuned. Today, the sound and playing technique can be viewed with increasing opportunities of using instruments from different cultures in the classroom.[53] Much of the material resources should now be taken out of scholarly journals and made useful in learning situations.[54]

Anthropology's emphasis on fieldwork inspires a preference for bounded localities, easy to survey, as the apposite unit of study. However, globalisation directly undermines this search for boundedness, so strong in anthropology, but equally present in other branches of social sciences; after all, classification and marking boundaries seem to be basic to scientific research (Meyer & Geshiere, 1999).

Ethnomusicologists in South Africa (Hugh Tracey, 1953; Blacking, 1964, 1973, 1995; Erlmann, 1991; Coplan, 1988) have observed how the musical genres are presented and how cultural symbolism is expressed through music. The music itself changes with outside influences, as do the people who make it. The difficulties and pitfalls of fixing a musical culture are apparent as we realise that culture and the people who construct it are not

[53] Andrew Tracey from Rhodes University edits *African Music: Journal of the African Music Society,* a journal which has existed since 1954. A rich source for intercultural music is *The Talking Drum,* continuously published from 1992. Oehrle, E. (Ed.) Durban: University of Natal.
[54] Elizabeth Oehrle publishes an intercultural journal called *Talking Drum* from the University of Natal Durban. The materials here are in lesson formats and 'ready to use'.

homogenous. Some writers propose alternatives to the word while others want it ‘thrown away’ (Bayart, 1996).

Africa, Australia, and New Zealand are celebrating a rich cultural diversity within the arts, precisely because they are shedding the colonial influences. British, French, Portuguese colonial education, and here I mean music education, severely crushed the growth of indigenous music forms, both in the secular and religious domains. When groups of people ‘own’ the music that they make, its cultural significance is affirming to the creators and builds pride in an identifiable style or genre of music.

A view of culture propagated by anthropology — of the world as a conglomerate of separate and internally homogeneous cultures, each with its own essence, is not sustainable in the globalised interaction that most people enjoy. I hold that individuals can adopt multiple identities that are selected when the social occasion calls upon one to participate in social conventions. The choice of a particular role is not understood as a loss of authenticity, rather as a facet of many identities within one person:

> The history of any group forms the bedrock or the cast of that culture, with the contemporary definition of culture as an open-ended resource “upon which members draw to mediate the exigencies of their everyday lives. This resource provides at once: an interpretative framework for the generation of social meaning; a marker for the boundaries of individual and social identity, and a conception of the social processes by which social and cultural goods are produced and distributed. How a community understands itself underpins its own cultural bias. (Coetzee, 1998: 337-338)

Coetzee is chiefly concerned with political self-definition in South Africa. My purposes are served by the notion that cultural identity and the production of cultural products are important outcomes for a group, individual social-political identity, and its cultural capital:

> [A] community’s self-understanding provides at once:
>
> - An interpretive framework for the generation of social meaning .

- A marker for the boundaries of individual and social identity.
- A conception of the social processes by which social and cultural goods are produced and distributed. (1998: 337-338)

There is little difficulty in translating political identity, self-identity and the creation of artworks into markers of cultural capital. An indicator of the message in song and lyrics is the didactic, moral power of music in a culture. The musical vocalisations in any society are the songs that teach and communicate through words, rhythm, and movement. These vocalisations perform a socialising function that is part of the child, parent, and elderly sage's identity, and role in that particular group. The various forms of hegemony of black over white, or the other way around, the exigencies of the everyday are bound to heighten the awareness of political and social difference.

Heterogeneity

It is perhaps easier to approach heterogeneity through the opposite side of the lens. We look at each other and seek similarities. Identification of sameness is a search that the individual person does instinctively. When commonalities and differences are put together, it depends on how they are facilitated and managed. The music classroom is the locus in this instance. Sharing out-of-school musical experiences can be the impetus for discussion and musicing. A school pupil can be present at a cultural event and talk or bring examples about the music he hears back to school. The music teacher uses the opportunity and facilitates a musical exchange. The experience rests on the creative possibilities in difference, and similarity, facilitated by a teacher who is imaginative and receptive.

In any attempt to articulate a philosophy of music education for South Africa certain challenges are inescapable. I believe that it should be possible to formulate a philosophy of music education that takes cultural heterogeneity seriously. Emphasis on differences between people grouped by language or

nationality has a particular nuance in South Africa. When the Nationalist government came to power in 1948 South Africans learnt forcibly that laws of racial segregation brought ethnic separation. Difference meant racial and 'cultural' difference which in South Africa was accompanied by destructive enforcement. An evaluative discrimination on the basis of racial/cultural difference characterised the apartheid years, and race as the basis of enforced separation meant that inter-racial artistic contact was pronounced illegal. One of the consequences was the impossibility of a cultural celebration of difference. The most damaging aspect, in terms of the arts, was a forced separation and consequent loss of cultural sharing of artistic potential.

Additionally, there was little opportunity for growth or survival of customary norms and social practices that one sees in a democratic society. Hierarchical difference was legalised under Nationalist rule and the polarisation of cultural groups was an aim of homeland rule. The apartheid ideology has left in many people who have lived in South Africa for many generations a residue in all our minds and makes acceptance of cultural diversity problematic. The South African racial consciousness strengthens the imperative for trying to propose a philosophy for arts and music education which is an expression of culture.

The concept of equal citizenship and its responsibilities and rights has become universally accepted. The rights to freedom and to fair and equal treatment are two rights that protect all citizens living in countries with democratic constitutions. In the arts, where ideally equal opportunities should exist, we still need to distinguish people as unique, self-creating, and creative individuals. The ways in which people recognise each other are frequently in choices in tastes of music, the types of songs and the groups that are chosen when listening to music (Hargreaves and North, (Eds.) 1997).

Democracy argues Charles Taylor (1994) in his chapter on *The Politics of Recognition,* has ushered in a politics of equal recognition, which has taken various forms over the years, and now has returned in the form of demands for the equal status of cultures and of genders:

> A number of strands in contemporary politics turn on the need, sometimes the demand, for *recognition*. The demand (for recognition) comes to the fore in a number of ways in today's politics, on behalf of minority or "subaltern" groups, in some form of feminism and in what is today called the politics of "multiculturalism." (Taylor, 1994:25)

South African writers about music education, like Heimes (1990) Chew (1992) and Hauptfleisch (1998), discuss problems in the finding of cultural compatibility. When one seeks cultural compatibility, it means that all groups must be represented in their aspirations for representation. In music education, inclusion of musics and opinions of minorities and non-formal teaching and learning situations need to be represented. The HSRC study *Effective Music Education* avoided discussing non-formal music teaching and learning, and restricted the research in their questionnaires to school teachers and university staff members. This one-dimensional sampling was indicative of an assumption that music is only learnt, and therefore taught, formally. Amongst the issues examined was that of western versus African curricula in academia (Hauptfleisch, 1993). The study ignored a large section of historically marginalised music educators, and their pupils. The much larger segment of the music public, the practitioners and the music industry were ignored. The stakeholders and consequently the spokespersons were assumed to constitute the formal sector and their satellite institutions. It took the Arts and Culture Task Team of 1994 to address the concerns of NGOs, like Federated Union of Black Artists (FUBA), in downtown Johannesburg and Funda in Soweto.

The shades of meaning that culture and emphasis on differences create can be illustrated by research that was carried out before the first democratic

election of 1994. Basil Moore, an ex South African had returned with the change of government, with an interest in what he termed anti-racist education. In the course of his research he had a conversation with Paulus Zulu, an educational researcher at the University of Natal in Durban who had this to say in March 1992:

> In this country there has been an idolising of what they call "culture". People are told over and over again how important "their culture" is. They have come to believe that and they have clung to it. People, too, have imbibed from the Verwoerd years the link between "culture" and "race". People have been pushed into "race" groups and told that they are really cultural groups. They have been told to stay in these "racial" groups. (Moore, 1994:250-251)

South Africans tend to interpret culture as, and equate it with, racial difference. Ethnic difference was in part created, and enforced by legalised apartheid, and further formatively linked with the growth of a black culture of resistance. The issues, still, are institutionalised racial polarisation, and the dialectic that this creates for rebuilding trust and cultural coherence. For Michael Cross, ethnic differences form the beginning of a dialogue between the "oppositional and dominant culture on the level of lifestyle and aesthetics - in the dress, dance, music…." (Cross, in Moore, 1994: 20).

Brother Neil McGurk a headmaster of a Catholic School had assisted black parents to enrol their children in his school throughout the 1980s. The parents wanted quality Englishspeaking education for their children because in their eyes, economic welfare consisted in being able to converse and work in Englishspeaking business environments. This background (though only sketched) helps to understand the ensuing struggle for access to power. The elite culture and its systematic reproduction of white power under apartheid made gaining access to the institutions of political and economic power an important cultural/racial struggle under the new government. McGurk states:

> In education it is about people gaining the cultural competencies which will give them access to the institutions of power. This includes, for black people, being able to speak English well and of gaining an understanding of and a way into the social and cultural networks of power. (Moore, 1994: 248)

The growth of a divide between the rich and the poor blacks and to lesser degrees white, offers a sharp contrast to the perceived past 'difference' between blacks and whites. Rising black elites see themselves as survivors of the apartheid years. In their new state of affluence they could reach out to the poor or 'different'. The danger is that the poor and voiceless have become ignored. Transformation of power could ideally and by necessity be linked to the impoverished black masses who are in need of delivery by the new political power, but more urgently education, housing, and a better life. There are disadvantaged, poor blacks in South Africa who are not yet being served by the present government. 41.8% of the population is presently unemployed.[55]

Cross (1992), in an interview with Moore in February 1992, stated that (apartheid education) "needs to be understood as a particular model of multicultural education since in it ethnic difference is elevated to a fundamental principle of organization and governance" (Moore, 1994:240). Apartheid education entrenched an evaluative discrimination that denied black people their identities in an education system.

The irony of the South African Constitution is, however, that while it entrenches nonracialism, quotas directly based on black and white representation drive affirmative action, and people are becoming more openly racist. The equality clause, Article 9(3) of the Constitution, states for example:

[55] *Labour Force Survey*. South African Race Relations Survey 2003/2004 Johannesburg: South African Institute of Race Relations.

> The state may not discriminate directly or indirectly against anyone on one or more grounds, including race, gender. sex, pregnancy, material status, ethnic or social origin, colour, sexual orientation, age, disability, religion. www.polity.org.za/htm/govdocs/saconsti/ 26 Sept 2003

The Constitution might say that everyone is equal and one may want to believe that work is being done towards achieving this ideal, but here, as in Britain, a "multicultural society cannot hope to treat its citizens as equals unless it is prepared to show equal concern and respect for their cultures" (Harris, 1998:108). The preamble to the Constitution states, "We, the people of South Africa… believe that South Africa belongs to all who live in it, united in our diversity." It would seem that from this statement that emphasis on evaluative discrimination and polarisation of the 'other' is oppressive and in contest with cultural equity.

Today South Africans remain grouped by colour or racial identity. The projected and estimated total population size in 2006 is 50.7million. Statistics by racial identity show that the population numbered 35.5m in 2004. The breakdown in racial terms in 2004 was 79.3% African, 8.8% Coloured, 2.4% Indian/Asian, 9.5% White, 1% unspecified. (South African Institute of Race Relations Survey 2003/4: 3): a population in which each group is still divided up into different cultural entities and where eleven official languages are represented.

Cultural Continuity

Cultural continuity has been disturbed in South Africa by politically sanctioned acts of social engineering. Lebamang Sebidi, a prominent intellectual in the Black Consciousness Movement, believes that "the previous regime or the National Party was successful in hegemonising the ideology of 'culture'. We have learned through it to make culture the most important thing to us. It defines our identity and our difference. To establish 'cultural difference' is to establish a locus of power" (Sebidi, in Moore, 1994:

240). Even though in the interview Sebidi acknowledges that multicultural education is a liberal notion, The *locus of power* or the baggage of the hegemony and cultural control of the previous government cast suspicion and dislike for the notion of making difference a more fundamental principle than national unity. There is a tension between democratic rights and the cultural norms of some racial groups:

> One of the salient and vexing problems facing today's liberal democratic nation states is the tension between the individual citizen and group or collective rights. Liberal democracies, guided by their fundamental principles of individual autonomy, equality, freedom, and rights find themselves confronted by the emergence of profound, pervasive and persistent diversity among their citizens and the consequent demand for the recognition of these group or collective differences and diversities. (More, 1998: 364)

Older traditional ideas held identity positions or roles stable. Some of these ideas deserved respect for the way they emphasised a person's place in a group. Humans were valuable contributors to the good of a society. Teachers had a place in social hierarchies that existed to prop up the construction of identity. The racial identities and problems of nationality are expressed in the next section by W.E.B.du Bois.

Race and Musicians

In 1897, Du Bois wrote about whether he ceased to be a Negro when considering himself to be an American, or whether he could indeed be both (Foner, 1970:25, in More 1998:365). Recognition of an identity here is of two 'particular' identities, one the Negro, and the other, American in name and being. In this respect the realities of sameness are expressed by Plato. Plato problematised the dilemma generated by universalism predicated on sameness and particularism emanating from the recognition of difference. This he called the problem of "the one and the many" (cf. Plato 1961:par.596A in More 1998: 364).

In 1948 Jean Paul Sartre articulates the tension between the anti-Semite's particularism and the liberal democrat's humanistic universalism in relation to the Jew. The former, Sartre contends, denies the human being in the Jew while the latter refuses to recognise the Jew in the human being:

> The former wants to destroy him [the Jew] as man, so that only the Jew, the pariah, the untouchable will remain, the latter want to destroy him as a Jew. In order to preserve in him only the man, the universal and abstract subject of the rights of man and of the citizen. (Sartre 1948: 47 in More 1998: 365)

This double bind sheds light on the Platonic dilemma, one that is still ever present when the universal and the particular position in human living are mentioned. In this study about music and its universal appeal and the particular effect of the aesthetic, or the public and private dimensions of musical experience, one cannot minimise the socio-cultural impact of Plato or Sartre's dilemma.

In the face of such a double bind, how then should Jews – and by analogy blacks, women, gays, lesbians, and all excluded and oppressed groups – respond to the liberal democrat's universalist social philosophy that denies their specificity, particularity or difference, and to the anti-Semite's (racist, sexist, etc.) particularism that threatens humanity? Anticipating later postmodernist critiques of universalism, Sartre demonstrates how the abstract humanism of the liberal democrat is not actually inclusive, as it purports to be, but is rather exclusive and oppressive. As Sartre (1982: 752, in More) would later declare: "Humanism is the counterpart of racism: it is the practice of exclusion" (in More, 1998:366).

In line with Sartre, Lucius Outlaw also rejects the universalist liberal metanarrative. According to him, liberalism fails to take into serious account the concerns raised by 'raciality' and ethnicity, an argument also articulated

by Young (1990). According to Outlaw, liberal political philosophy requires that

> [O]ne look beyond what has been regarded as accidental "differences", including raciality, ethnicity, gender and "national character", to the essence thought to be the definitive constituent aspect of the human species shared by all humans that thus makes for the essential unity, oneness and identity of all persons, all other differences notwithstanding; reason, a capacity or capability defined by unique laws or principles. (Outlaw, 1996:148)

The 'essences' and the 'essential' are coterminous in the quote. In so doing Outlaw builds space for what I believe is the uniqueness and ubiquitous nature of music and the education of music learning as constituent of the shared part of its principles of performance. It is particularly apt for South African cultural expressions.

According to Kwame Antony Appiah, 'race' is an illusion, at best a social construction. It is fictive, imaginative, and not natural (More, 1998:366). Vis-à-vis Appiah's contention that there are no 'races', Outlaw is prompted to ask, if Appiah is right, would one continue to talk about 'race' and 'ethnicity' philosophically and thus contribute to the enduring politics of identity and difference?

> Outlaw is obviously careful not to mention 'race' in essentialist terms, that is, as a term for defining only a natural kind. He connects the natural with the social conjunctively such that each element becomes necessary and both are jointly sufficient. Given this conception of a human being, it follows that to privilege the social construction aspect only, as Appiah and other social constructionists do, is to elide the equally important natural element and thus to indulge in reductionism. (More, 1998:367)

Race, and exclusion from free association in South Africa during the apartheid years, was a problem for musicians who by the nature of sharing musics, were not allowed to appear at performance venues with members of

other ‘races’. Music concerts, festivals and church services were historically the few places where members of different races frequently and openly mixed, and where different musics were shared in defiance of the race laws.

Tradition, Change and Multiculturalism

The term ‘traditional’ usually refers to musical styles that are selected, slowly developed and gradually formalised, so that songs, instrumental pieces and stories accompanied by music become canonic, to be copied by other composers using the same genre. The repetitions of melodic and stylistic rhythms become so frequently used as to become typical, or idiomatic, and to this is attached a value of enjoyment and recognition. Could this be the way that Gregorian chant, hymns, ballads, rock ‘n roll were given identity, imitated, and canonised in *a posteriori* construction of making rules of play? One recognises the style of composition and therefore can name and define it as a canon. The genres mentioned have generated further development in compositions using stylistic similarities.

Musical expression and traditions can be as sacred as the Jewish folk history told in songs that go back to the Babylonian captivity, when the Jews hung their harps on the willows. In Psalm 137 the psalmist sings: “By the rivers of Babylon, there we sat down; yea, we wept when we remembered Zion. We hanged our harps upon the willows in the midst thereof” (Darby, 1952:773). Song and music was neither expression of mirth nor empty display but a way to say that “[a] dramatic and symbolic acknowledgement that their past had been rendered useless, and that their present and future were virtually non-existent” (Lees, 1994:3). The American Indians believe that songs that come in a dream are sacred. Giving such a song to someone else, is a supreme gift of trust. “Our songs, said the Blackfoot music-teacher, are among the most important things we have” (Nettl, 1992:7). Or, traditions could be “invented for tourists, like trooping the colour in Britain, and Balinese Kechak, invented by the locals as a kind of music-education project for visitors who

are often at a loss in the face of the subtleties of the gamelan orchestra" (Lees, 1994: 3).

Music researchers have understood that academic isolation was not a fertile ground for building cultural pride in music. "The tradition of classical music which South Africa has inherited from Europe and the west is generally regarded as a sign of civilisation or, better, of 'humanisation', the object of the humanities" (Chew, 1992:1). The western canon and its imposition on all musical teaching and learning in schools was the norm, considered unquestionable.

If heads of schools in the past decades in South Africa were interested in the arts and created music posts, these were unequally provisioned as far as the musical canon was concerned. To heap further injustice on music education, the old Bantu education system did not subsidise music equipment or posts for music staff. Music taught in black schools was an extra-curricular matter and was, and still is confined to choral singing and the teaching of the tonic-solfa system in order that learners might take part in choral competitions. White schools had access to music instruments and music posts. Until very recently, black schools did not teach music as a matriculation subject. Choral singing has been transformed into an idiomatic South African style.

An example of how mixed influences have created a South African genre is the missionary choral singing and its fusion into *isicathamiya,* a Zulu choral style. *Isicathamiya* is a style of isiZulu, male, *a capella* singing, which has been performed all over the world by Ladysmith Black Mambazo and other groups. It has been labelled traditional South African music. The tradition that it claims is one that stems from indentured labour and hostel life in KwaZulu Natal, male isolation and religious four-part hymnody. The early history of *isicathamiya* was bound to dress codes, speech genres and audience participation. Competitions were held at night. Choirs were sartorially decorated in uniforms of stylish clothes and adjudicated by members of the

public (often whites) who were expected to be impartial. The judges were ordinary people found in the street and their opinions were final. Singing styles varied from high falsetto cries and deep bass ranges used in the songs. I call this type of music multicultural, it incorporated the isiZulu ethos and language, the music was quasi-hymnodic, and the audience reaction conformed to western ideas of quiet observer status. Women admirers would flock around admired singers, whom the women would shower with small gifts or money, while audience participation was limited to applause and the occasional ululation:

> Working under the nose of the oppressor, *isicathamiya* performers, much like black popular artists in South Africa in general, have laid claim to the entire range of modern expressive means white South Africa has withheld from them and at the same time invoked alternative social relations by deliberately retreating from modernity into tradition. (Erlmann, 1999: 213)

The singers expressed their longing and sadness in being separated from loved ones by the labour system that kept women with their children away from enjoying a family life. It was at the homesteads that a music culture was also disrupted as families were separated and husbands went to live in hostels to work on the mines. Erlmann regards South African music as a means of humanisation, but finds its focus in black performance:

> It is in the sphere of popular performance that the winds of change often blow much earlier and harder than elsewhere. It is through the prism of black performance that the contours of a humane and habitable South Africa become more clearly visible. (Erlmann, 1991:182)

Erlmann makes a persuasive case for the humanising and powerful nature of black performance in a study of Ladysmith Black Mambazo and their collaboration with Paul Simon in his book *Music, Modernity, and the Global Imagination: South Africa and the West.* In it he notes “that migrant workers and performers, through a genre *isicathamiya*, have been able to author

complex and multiply determined identities – identities that are not given from time immemorial but historically produced in the uneasy confrontation with the West" (Erlmann, 1999: 213). The image that the singing group project is complex and multi-layered. In analysis, they present a male a cappella group, singing of nostalgic home coming and grief at being separated from their Zulu families and traditions. Erlmann calls the Pan-Zulu ethnic and cultural identity a recent and contested construct.

Music can be said to be a "cultural artefact" (Dunbarr-Hall, 1992:191) because the quality and type of music produced by one culture could be distinct and is generally recognisably different from music in another culture. It is born from "(T)he idea that different groups and societies create and appreciate their own stylistically distinguishable kinds of music" (Shepherd, 1991:1).

According to Heidi Westerlund, "Multiculturalism in music education is a cultural phenomenon which varies from society to society and one that since the 1980s has become politically correct in developed countries like the United Kingdom and the United States of America" (Westerlund, 1999:94). The interpretation of how to shape a multicultural music for South Africa can consequently have much in common with a prevailing 'political correctness'. This fact does not escape Chew, (1992:1-9) when he says it will be extremely difficult to define a workable canon for South Africa, let alone prescribe a curriculum that will be acceptable to the whole population. The entrenched apartheid ideas about culture exist in all our minds and make acceptance of cultural diversity problematic. "The concept of multicultural education in South Africa is problematic because of apartheid" (Oehrle, 1998:151). Touching on some of the complex issues of relevance, Oehrle quotes Moore's (1994:239) two opposing views of culture: One is the "realist" view that argues that without the racist connotations, the concept "culture" is descriptive of people's perceptions of themselves, even if this perception is the product of South African's apartheid politics (Moore, 1994: 245). Those

holding such a view argue that “cultural difference needs to be respected and used not to drive people apart, but to construct a new cultural base for national unity” (p261). The second view Moore calls “constructionist”. Constructionists “believe that in the South African context the concept of culture is inextricably bound up with apartheid racism” (p261). For this reason “they argue that students need to be able to deconstruct the concept of culture both intellectually and emotionally if they are going to find a new way of understanding who they are and what they can become” (Moore, 1994 in Oehrle, 1998:151).

For Oehrle the challenge lies in what the constructionists focus on, and she proposes the transformation and support for a curriculum and methodology that helps foster in students the sense that culture is open to change — that culture empowers people. The belief in change revitalises music educators to cope with educating for inter-cultural tolerance through music.

In 1997, the National Symphony Orchestra (NSO) had been disbanded by the South African Broadcast Corporation as part of the transformation process in the new dispensation, effectively threatening to put artists out of work, and discouraging music students from pursuing the hard work of performing on an instrument to a professional standard. Media coverage of symphony concerts showed visuals of racial ‘political correctness’ as described by a music cadet in the NSO. Shadrack Bokaba, an aspirant violin student also doing music education, told of his experiences as a violinist in the national broadcaster’s orchestral rehearsals: “When we sit in our music desks with the white players, we see the television cameras are focused on the black players. We are not paid the same as the white players and we are required to be there for all rehearsals as bit players and are not paid for rehearsals” (Bokaba, March 1997 personal communication).

From 1995, extracurricular music centres catering for school children with music tuition and experience of orchestral or jazz band involvement were

threatened with closure and indeed many were disbanded. This was the context and the crisis facing a music graduate seeking employment. The larger dilemma was the threat to the orchestral professional who relied on the regular income as well as medical aid benefits and other privileges in the government sector of extra-curricular centres. Their fragile income as orchestral players[56] needed to be topped up by teaching at extracurricular centres funded by the state, or at private music centres. All the instrumentalists of orchestras were affected by this cut in funding and the closures.

If we are to consider our personae as indicators of a social identity, the musicians in this section on orchestras have had their identities suppressed as performing musicians. It is ironic that Scruton talks about global airwaves, the very locus of the practising musician.

Identity

Personal identity is shaped by individual experience. The search for self is continuous and is also moulded by one's own perception of having a place in a particular society and a cultural milieu. "How is this selfhood constructed if not in the largely public space inhabited by others?" (Harris, in Hirst and White, 1998).

If, as Roger Scruton says:

> A social identity is crucial because of our nomadic and rootless existence, which is predicated on the global air-waves: then even our tribal identities are vanishing from the modern world and with them traditional beliefs, rituals and festivals that are kept alive in a half-hearted and fluid way. This "social identity" is an outward garb it is a mode of being for others, a way of claiming space in a public world. (Scruton, 1998:2)

[56] Orchestral players of rare instruments like bass clarinet, bass trombone, and the harp have to wait for orchestral pieces that require their services, when they are paid for rehearsal and performance times.

Conflating identity and social/political matters even further Pieter Coetzee a philosopher from UNISA, states:

> Ideally, a community's political identity should grow out of its social identity. A community can be said to enjoy a coherent and stable social life if its political life is embedded in customary norms and practices, which means that it's social and political life can be viewed simply as institutionalised culture. This view of a dependence relation between social and political identity poses some problems for culturally diverse and heterogeneous states like South Africa and, indeed, for most African states. The problem here is that diverse cultural communities which do not inhabit the same world of shared social meanings and understandings co-exist within single political communities. (Coetzee, 1998:338)

One must not minimise the phenomenon of a South Africa colonised by whites, settled in by blacks, both groups responsible for the dispossession of land inhabited by the tribes of San-Bushmen. The colonial enterprise has eclipsed the 'settlers' that were black. In South Africa, many families are constituted from different cultural groups: grandparents might have crossed cultural barriers to marry, and the children and grandchildren of these unions can later make choices to become members of one or another cultural group. The deciding factor about which cultural group a generation chooses to belong to might well depend on a strong sense of self and necessary social skills, in order to cope with the diversity of influences brought to bear on the culturally different family unit.

To speak of a new society is in many ways correct, and building new traditions and rediscovering old customs is a vital task of the arts in South Africa. Connecting with individual identity as a source of authenticity is the means the arts can use to teach South Africans a way of discovering self-awareness and inner depth. Educators have come to recognise that many students in schools and at universities who study music do not remember or know songs and games from their childhood times. When they do recall a

song it is often a nursery song that has been acculturated, as for example, *Twinkle, Twinkle Little Star* sung in Tswana, or Zulu.

We learn to perform a selective interpretation of the world around us not by conscious rational thought, since our attitudes and values underlie any rational thought. “Indeed, rational thought may itself be culturally determined” (Small, 1987: 120). Small emphasises the importance of emotions in the formation of the individual’s attitudes and values and he argues that this is best seen when an individual is separated from the trio of values imparted from myth, ritual and artwork. “Myth, ritual and art are the public images of sentiment that shape and justify, explain ourselves to others and assist us in discovering who we are in relation to our fellow humans and to the world” (Small, 1987:121). Rituals and myths can become a distant memory that continues to recede. In emphasising the importance of emotions in the individual’s identity formation, the following quote by Pampallis, puts a South African slant on identity and tribal emotions.

In a multicultural setting some aspects of cultural differences might seem artificial. Pampallis expresses reservation about the benefits of multiculturalism:

> If you tried to introduce the Canadian sort of multicultural education into Soweto and say this is Xhosa culture and this is Zulu culture you would be shot before long — literally. The students would not stand for that. Ethnic divisions are apartheid’s creation. (in Moore, 1994:241)

Both black and white students of music at universities see fixation on the classical canon as a limitation. The mass appeal and popularity of musics from a wider world interests students. Moreover, the introduction of traditional musics to urbanised university students poses problems of unfamiliarity with their ancestral roots. The youth generally identify with the popular Americanisation of their music cultural diet, and are disinterested in ‘tribal’ musics. ‘World music’ is a recognised term to describe any soundscape that

has a recognisable ethnic flavour. Interest in regional musics that are not western classical music, Anglo-American rock and soul, rap, and jazz and country is a phenomenon that has taken root in both record sales and the academy. In reality traditional and popular music are poised to expand the scope of music studies at all levels of our education system. Acquaintance with and appreciation of 'world music' is also a result of globalisation and the growth of the influence of media and technology. Before providing examples of how musical works and events are intermingled with influences that are newly invented, fashionable, of the moment, or incorporating older traditions, it is necessary to concede the difficulties that social and political perceptions can create in our multicultural society.

People are connected through participation and sharing a sound experience. The transmission of any music relies for its effect on social contact. For intercultural communication to occur one group must not only tolerate the music of another group but also respect its right to be heard. So, whether one is within a context where *ghoema liedjies* (a Cape Malay singing style), or *sakkie sakkie* (an Afrikaans dance music style) are performed, the enjoyment resides in social communication. Currently, the elegant ball room dancing, an intercultural celebration of elegant and competitive rediscovery of 'class and style', or *volkspele* costumed in frontier or *voortrekker* garb, have become fashionable. These influences and cultural activities are practised out of school. It would seem the South African public are active in their social involvement with music, be it choral, instrumental or dance. This accounts for a disjuncture in what is enjoyed out of the classroom and what music is taught during music class. Teachers of music are generally trained in the Eurocentric paradigm. A more serious issue is raised by Sandie Malan, a music educator from Stellenbosch University. Her source states that western music does not 'touch' the African child. Teachers who only teach from the western paradigm are wasting the children's time in the music classroom.

Malan does not however, discuss the effect of popular music when she discusses this factor. The quote by Ng'andu that follows indicates that the lack of indigenous music practices in classrooms is an 'African' problem. The cultural environment that is described by Ng'andu is one where children interact communally in all rites of passage and take part in the music that accompanies them.

> Ng'andu asserts that, despite music education in schools in Zambia, school music does not reach the child. It is not part of his/her cultural environment and draws very little from the rich resources of Zambian musics, which include songs, singing games and dance songs. (Malan, 2004:15)

The content of music lessons in Zambian schools has historically been a legacy of colonial domination and the music that accompanied it. In the late 1990s, some effort was made in school music curricula to renew an interest of local cultural heritage (Malan, 2004).

The music used for cementing social events is something that is intentionally made to accompany rituals, underline stories, and to teach codes of behaviour during the celebration of rites of passage. It is used during religious ceremonies. It comforts babies and excites dancers. Music education could enhance the opportunity for learners to come into contact with the 'out of school' experiences of all the members in the school community. Indeed, it is the music teacher who cements the cultural contexts of home, school and community.

For some pupils, the classroom is the first place where diversity is confronted and debated. The multifaceted challenges of inter, - and multicultural tensions do not reside in the production of music only. Certainly, we have different styles linked to age, race and socio-economic or educational levels, but it forms part of the larger enterprise of Arts Education as an integrated project of a philosophy for the arts in South Africa. This comes into conflict

with a rich cultural environment. Black opinion of the music education scene in the mid-eighties, can be judged from the following description by a Xhosa music teacher: “By the time a black child reaches the age of five he is a fully capable musician, the present school method soon knocks this potential out of him” (Lucia, 1985:197-198).

In defence of a mediated learning environment, it is necessary to consider the child who comes from a culturally deprived background. I refer here to children who are brought up in front of a television, unsupervised by adults: a child who is also deprived of a rich cultural background of song, dance, ritual and the myths of his/her past. These children are at risk of not coping with formal schooling. Kozulin offers some of the reasons, from observations that Reuven Feuerstein (1991) made of Israeli culture:

> On the socio-cultural level, the lack of mediation is often associated with the rejection or breakdown of the system of cultural transmission. The influence of this condition on the child is twofold. The child becomes deprived of those devices of mediated learning that were incorporated into the traditional cultural schemas and rituals if his or her parents. At the same time, parents themselves abandon or are forced to revoke their prerogative as mediators because their old culture is perceived as irrelevant, while the new culture is not yet mastered. As a result, the child is left to confront the world on a “here-and-now” basis without the help of the transcending devices of the cultural-historical tradition. (Kozulin, 1998:75)

The deprived child is also alienated from his/her cultural roots in the formal learning situation. The parallels with children in South Africa call for similar research work to be done, especially in the arts. Interventions like those described by Kozulin, previously researched by Russian psychologists such as Vygotsky and Luria (1993), would be a strong recommendation of this thesis:

> Feuerstein (1991) observed that the process of adaptation of an immigrant group to a new culture depends more on the group’s ability to preserve cultural transmission under the new conditions rather than

> the “distance” between the original and the new culture. Although the content of the new culture and the methods of transmission may be very different from those accepted in the dominant culture, what is important is that the individual has an experience of cultural learning and a strong sense of cultural identity. For example, at the time of their immigration, Yemenite Jews represented a group that was quite distant and different from the Israeli culture into which they were introduced in a dramatic and sudden manner. Yet, the changes that this group undertook in adapting to the dominant culture and their overall social achievements are more impressive than those of some other immigrant groups whose original educational systems were closer to European standards and who had greater exposure to modern technology. Although more “advanced” in terms of socioeconomic conditions, these groups suffered from the consequences of cultural deprivation. Their reduced modifiability, therefore, was the result of insufficient mediated learning experience (MLE) on the proximal level, rather than on cultural deprivation. (Kozulin, 1998: 77-78)

Feuerstein’s contribution to MLE was that the mediation encouraged initiation, interaction and involvement. More importantly, it is a technique that translates from home, community and to the school and back again. The interventions all build into an enriched learning environment. I suggest that his work was a further application of Vygotsky and Luria’s contributions.

Culture and its Role in Music Enculturation

Young African children from rural and urban backgrounds absorb the songs and dances of their environment. In many parts of the world, and as Blacking found in Venda, children are part of performance events when music forms the main celebration (Blacking, 1956, 1973; Nzewi, 1999; Small, 1977, 1987). The growing awareness of music enculturation as part of the African child’s early experiences casts doubt on the place of the school for learning of music (Mngoma, 1985; Nzewi, 1999; Lucia, 1985; Malan, 2004). A perception borne out by research into listening habits (Hargreaves, et al., 1997) and a later publication called *Musical Identities* (MacDonald, et al., 2002) shows that the young adolescent is mainly exposed to and absorbed by popular music that is one source of their musical diet. Many young people, who play the piano or

another orchestral instrument, are also likely to enjoy listening and dancing to popular music.

Music education from an early stage in a child's life enriches by the influence of two processes, the musical enculturation of the child by a care-giver, and the songs learnt and remembered when school going age is reached. The cultural contexts of home, and school, form seminal roles in how learning is advanced in a social setting, cultural modelling and community.

Socio-Cultural Mediation

In Vygotskian terms these two processes form the socio-cultural mediation essential to the child. Vygotsky's[57] developmental theory stresses the social contact in all interactions. His central thesis is that the biological structures of every day living and consequent social interaction are transformed into the socio-cultural education of the child. The learning and development assisted by the care-giver, usually a parent, allow the 'natural' biological structures, which in this case are responses, reactions and environmental control, to be mediated towards a cultural basis. The musical interventions, like songs and instrumental learning, become the 'tools' that Vygotsky maintains are the distinctive features of human learning. The 'tools' of language and the symbolic 'tools' of learning music give the child a socio-cultural foundation for future growth. By extrapolation music as a cultural 'tool' should be part of the earliest enculturation.

Early Musical Influences

Children are most receptive to a world of sound in their earliest years when they absorb their spoken language and the other sound messages of their culture. This is after all the time when a child learns his/her mother tongue. It would be reasonable to assume that in the homes of most children the diet of

[57] Lev Vygotsky, a Russian psychologist, became known to the Western world when his works were translated in the 1960s.

music is the daily sound of radios and televisions. Some absent parents and care-givers are largely unaware of the impact of the musical messages absorbed by their children. It is thus relevant to ask, in a society where from weaning stage to school-going age many children are brought up by people other than their parents, often in poorly resourced conditions: Does a child remember his mother's voice soothing him with song? Does the child come to school with a repertoire of songs in his mother tongue? Children who grow up in urban settings, with parents who are not in the home or by care-givers, do not generally have experiences as mentioned earlier. Cultural deprivation and cultural identity have much to do with how children can be acculturated during formal schooling:

> On the sociocultural level, the lack of mediation is often associated with the rejection or breakdown of the system of cultural transmission. The influence of this condition on the child is twofold. The child becomes deprived of those devices of mediated learning that were incorporated into the traditional cultural systems and rituals of his or her parents. At the same time, parents themselves often abandon, or are forced to revoke, their prerogative as mediators because the old culture is seen as irrelevant, while the new culture is not yet mastered. As a result, the child is left to confront the world on a "here-and-now" basis without the help of transcending devices of the cultural-historical tradition. (Kozulin, 1998:78)

We need a musical education that could begin before the child goes to school. Jean Jacques Rousseau (1712-1778) wrote of his plans for the musical education of a young boy in *Emile* (1762), Rousseau understood that the early years were opportune for the sound enculturation of the as yet unschooled child. The eighteenth century wars, and other social movements of those times, necessarily affected orphaned children. Johann Pestalozzi (1746-1827), a Swiss educator and theorist, was revered for his efforts to aid poor, orphaned children. He established an orphanage in 1774 and a school at Yverdon, in which he educated children with graded instruction. There was allowance for individual differences, and he made music part of the curriculum. He distinguished between book knowledge and practical skills. Pestalozzi influenced Friedrich Froebel (1782-1852), the founder of the nursery school or *kindergarten* movement. Early childhood education was

spearheaded by these figures. Froebel's *Mother-play and nursery songs,* published in America in 1878, emphasised self-activity and advocated cultivation of children's physical and mental growth. Froebel's activities were mediated and promoted close physical contact between mother and child. Guiding principles that the teachers above used, profoundly influenced John Dewey in his quest for self-unification and the human as a responsive organism, as expressed in *Art as experience* (1934).

Zoltan Kodály spoke about the influence of musical sound on the child *in utero.* The foetus can perceive sound vibrations. Through involuntary responses when loud sounds are made nearby, the mother feels the foetus move in response to the noise or music. Kodaly's position as a composer gave him status internationally, and it was through his influence as a music educator, that a spirit of national pride was built around the establishment of singing schools in which folk music was used. His main focus was training with folk song as mothertongue instruction for Hungarian schools in the earlier part of the 20th century.

Later in the century, Alfred Tomatis wrote *L'Oreille Musicale* (1953), in which his aim was to correct vocal problems of singers. It was meant to re-educate singers to use their voices, usually after vocal trauma. This work was soon expanded to other aspects of the voice and language (1963), as well as dyslexia (1972). His later work encompassed audio-psycho-phonology for singers and musicians, and has relevance in a psycho-therapeutic domain. Professor P. E. van Jaarsveld ran courses in the Tomatis method at the University of Potchefstroom in the middle of the 20th century. Tomatis maintained that the vocal emissions of the mother's voice in the uterine environment had a profound effect on all speech development, and consequently on social communication after birth. Tomatis believed that the hearing and listening helped the unborn child's brain to grow (Levinson, 1992:73).

In the 21st century, children are mainly exposed to television and radio music. The young, and for that matter, all people submit to technologically derived music. Singing and copying what is heard on radio is seldom successful because listening to oneself is often distorted by ear phones and lack of personal monitoring. Singing in tune[58] is learnt by careful enculturation into vocal inflections of song. The questions then arise: how is a particular social group that composes songs and works in a particular language to filter out influences from outside? And is filtering out a type of 'cultural cleansing'? For Clifford Geertz, culture is the organised system of significant symbols (Geertz, 1975:46 in Blacking, 1995:227). Mothertongue enculturation and it must be added mimeses, has a significant part to play as an embodiment of culture. Songs in a vernacular become symbols. Blacking heard children's songs in 1956 in Vendaland. He realised in his discussions and through longer acquaintance with the society and culture of the Venda "that relationships exist between musical structures and patterns of social and cultural life" (Blacking 1995:228). Music as a cultural system is more than the use to which music is put in a social setting. It may be how the young child perceives the special characteristic of the musical activity, distinct from the characteristics the music may have with social activities.

We cannot 'see', or 'hear', or 'feel' culture – music instruments and scores or works of music do not signify culture – but we accept sounds and rhythms as signifying meaning. The context within which certain sounds and rhythms are heard gives us clues and can provide a cultural meaning. The uses to which culture as expression and meaningful action is put can be said to be cultural symbols or artefacts, which are given meaning in the social historical world in which we live. Geertz's view is that systems of symbols operative within a society may constitute culture. John Thompson describes Geertz's view as follows:

[58] Shinichi Suzuki calls music training *Nurtured by Love* (1969). This book is a detailed philosophy of how important early sound conditioning of pitching is to the child in learning to play a stringed instrument.

> He sometimes maintains that cultural analysis is concerned with texts, not because writing ethnography involves the production of texts, but also because the patterns of meaning that an ethnographer is seeking to grasp are themselves *constructed like a text.* Culture can be seen as "an assemblage of texts", as "acted documents", as "imaginative works built out of social materials." (Thompson, 1990:134)

According to this definition, music is seen as a symbolic assemblage of events, and works, which can then function as a subsystem of culture. In this respect, music functions together with religion, traditions, and customs, and these are all socially constructed as 'texts'.[59]

Our musics, the particular songs, the soundscape of our culture are begun with the rhythmic vocalisations that are made by a mother and father to a child. These are the first sounds that a child attends to, and from which he or she learns about music. Music education is thus situated in the home first and then discovered in the outside world, long before a child comes into contact with any type of formal schooling.

Participant observation is not the only act that takes place at a musical event. Auditory memory of musical rhythms and the rise and fall of melody are more powerful than words alone when one is intentionally taking part, even only listening. One's thought world is freed of words and thinking about descriptors: music is firstly an emotional response to an aural sensation. Images are part of the musical soundscape and do not need words. Music learning is primarily situated learning, learning that happens by participation of the senses, the physical body through movement to rhythm, the voice responding with vocalisations while music is happening, and movement of the body in dance, which is indivisibly part of music.

Music is learnt and listened to from the moment the ear of a human perceives sound. All sounds have an impact on our hearing so that we need to learn to filter and attend to the significant sounds around us. "Sounds *come* from outside the body, but sound itself is near, intimate; it is an excitation of the

[59] See the discussion that follows by Agawu 2003 on African music as text.

organism; we feel the clash of vibration with our whole body" (Dewey, 1934: 237). (This quotation is repeated elsewhere in connection with emotional response to music.)

Children learn songs from their parents and peers and will take part willingly in family and societal rituals. Children are usually included in the enacted rituals or are present at an audible distance. And so, a child is continually learning about sound and music. From the early days of a child's life, infants will turn their heads towards the source of a sound. Sound is omnipresent and sound emanating from a radio and television is likely to be a focus point for any person. Learning and being influenced by media is a contentious topic, one which parents and teachers consistently need to confront. Homes and vehicles are frequently equipped with a variety of sound sources. Joost Smiers deplores both noise pollution and the inescapability of listening to unsolicited sound.

> Obviously, quiet has always, in every century, been threatened by people who make more noise than others want to hear (Thompson, 1991: 469). What is new is that technology makes it easy to make high-decibels sounds, which previously even a big orchestra could not make. New, too, is the mass scale of traffic jams; and that background music has become ubiquitous; and that consumer society stimulates people to go out every weekend to look for exuberant pleasure on any and every occasion. The last thing people are expected to do is to restrain themselves; the world belongs to them and should be enjoyed now. "If the society of the spectacle is dominated by the visual image, noise is its handmaiden. The proliferation of visual images in the world is matched by an increase in the kinds and level of noise," Richard Stivers (1994) concludes. The continuing din is a form of pollution, which attacks not only the ears but the whole person. Noise pollution deprives people of the possibility of finding equilibrium, physically and mentally. (Smiers, 2003:142,143)

The disequilibrium that machinemade noise causes, as Smiers points out, has relevance to the early enculturation of the child. The voice and its musical utterances were, and still are, the first accompaniment to a narrative. Stories told and listened to with human sound effects are part of oral culture. The validation of oral culture has become significant in recent years and especially in South Africa with the resurgence of the folk tales. It is

particularly so in the African value system, which is discussed in the next chapter.

Children's own made-up songs are known to be a rich store of the self conversation and development of language that a child rehearses while growing into a social being. The made-up songs are at first not influenced by popular media, and have a refreshing improvisatory freedom (Moog, 1967; Paynter, 2002). The spontaneity is soon lost as a result of constant exposure to ambient sound and noise. Children are harmed by loud noise. “In the Netherlands 25,000 youngsters between the ages of 15 and 25 have permanent hearing damage and will have tinnitus for the rest of their lives” (Smiers, 2003:142). The reason for this hearing loss is the number of decibels produced by vacuum cleaners, leaf blowers and surround sound stereos, film music and discos.

Adults who make conscious choices regarding the nourishment and safety of their children can make choices about media and unwanted sound stimulation for their children. The influence of radio, television and film can be intellectualised through parent/child discussions. An explanation and discussion about ear phone amplification as a source of hearing loss was the reason that many parents do not sanction Walkmans (Sony first produced ear phones for stereo sound cassettes). Children will learn from taking part in conversations that they have a voice that is valid within the family circle. These conversations can be repeated in a school setting, one in which a music educator can play a valuable role.

Since the invention of radio broadcasting, music has been an integral part of its message. In Britain the radio was used in the 1920s[60] as an educative tool for ‘art music education’ (it was called music appreciation) to be listened to during school lesson times. Percy Scholes (1827-1958) was renowned for his radio talks in the early years of school radio broadcasts in the 1940s. Post-Second World War radio programmes to educate the young were the

[60] See *Everybody’s Guide to Broadcast Music,* 1925. *Radio Times Music Handbook,* 1935. *Oxford Junior Companion to Music,* 1954.

impetus for Carl Orff to develop his instrumentarium for *Schulwerk,* of xylophones called *Studio "49",* the date that the factory was built and the instruments used for schools both *in situ* and for radio broadcasts.

The subtlety of attending to music is not required when music is used as a sound stimulus to sell products, like shaving cream, or motor vehicles. What has taken its place on radio and television are sound fragments designed to capture attention without detracting in any way from the commercial message. It is with the mentioned caveats and factors that contribute to healthy music enculturation that the music teacher needs to be aware of the influence that the music lesson can assert. The culturally deprived child who grows up on a musical diet of unsolicited music bytes, played through electronically derived sources, is impoverished both in mind and spirit. Choices and intellectual vigour that music can afford are absent and irretrievable when not stimulated.

It is because music can be relegated to a background function and a subservient role that the best place for learning about music will become music in and through schooling in a formal setting. It is useful to consider what a school, and a music teacher, could do to counter the influence of background sound commonly referred to as *muzak*. What is needed is a strategy that would refocus young people on making music *with* others, and choosing the style or type of music that they would 'make' rather than passively consume: A type of collaborative learning embedded in Vygotskian interpsychological ("between people") processes [which] become intrapsychological ("within a person") (Kozulin 1998:162). Music lessons, instruments, scores and recording equipment become the "psychological tools" *vis-à-vis* Vygotsky.

Being influenced by childhood musical surroundings is part of the instinctive memory system of a human group. The music one hears in childhood may or may not have the effect of creating an awareness of a family and group identity. I refer here to my own memories of song dances that Afrikaners sang and danced to at weddings and parties. I will suggest that music

educators need to shape a South African way of thinking about culture in musical arts and its education. In the attempt to forge a musical identity, the puzzle of personal and public personae poses unique challenges to every person. Each person has his own musical landscape shaped as it is by outside and inside influences. It is in embodying the communicative aspect of this reality that we find each other musically.

When collaborative musicing becomes the form of communication, a subtle interaction is brought about. The participating musicians and the attentive listener can focus on the interplay and thereby derive interest and satisfaction from the musical event. In the next chapter I attempt to show how intercultural musicing can do just that.

CHAPTER 7

A QUODLIBET FOR SOUTH AFRICA

Introduction
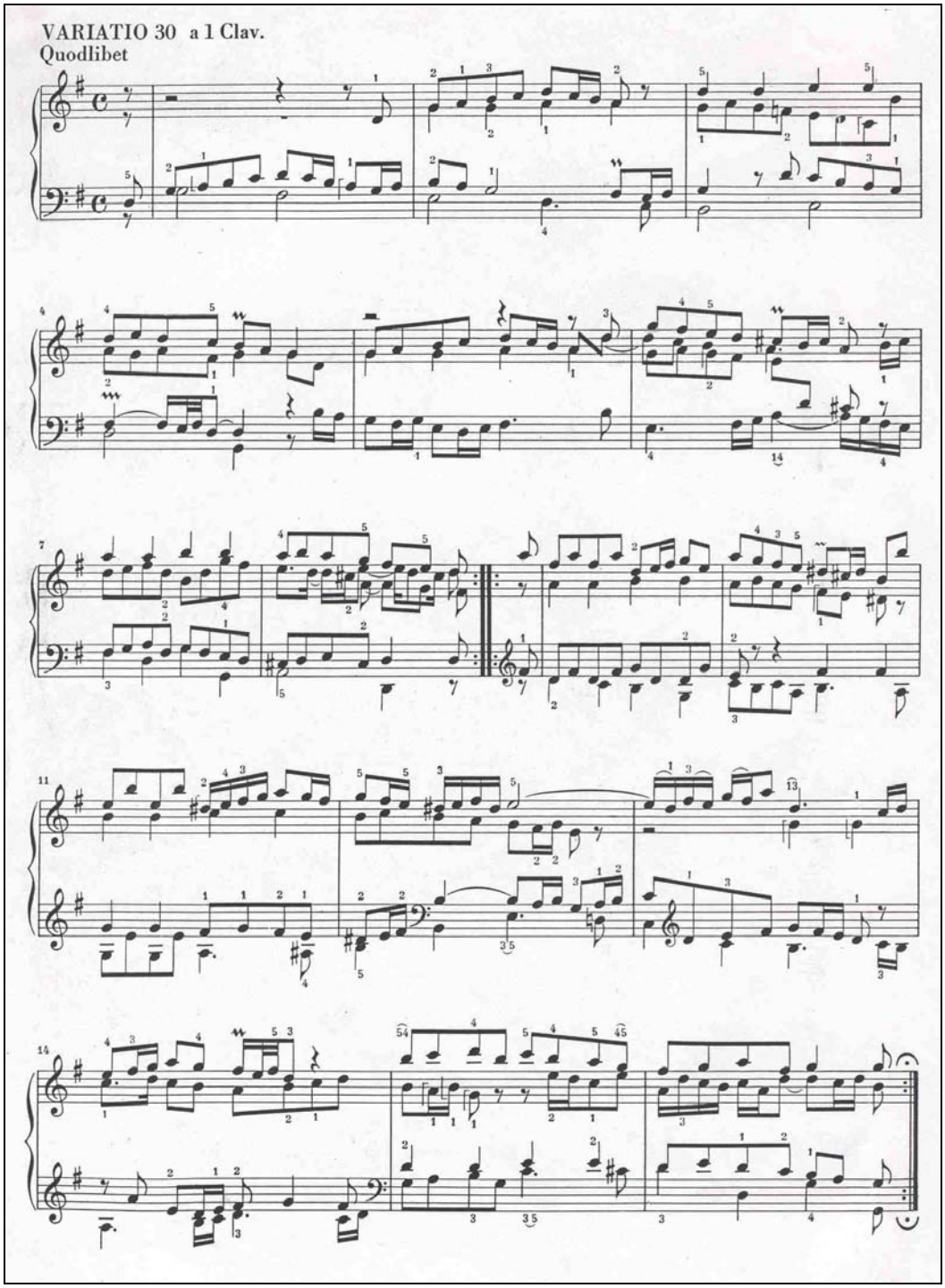
A quodlibet in the musical sense embodies the art of combining two or more melodies with the accompanying lyrics. It is a type of musical game, or a musical conversation. The quodlibet that I intend to develop in this chapter is the intercultural reality of musics in this country. The genres are distinct but they can be played, and enjoyed concurrently. Whether melodies from different cultures can be heard together and make a common harmony is both the crux of this chapter and the challenge of proposing a way of musicing. *Quodlibet,* literally meaning 'whatever you like', is

> [a] piece made up of different songs or fragments of songs thrown together often with the aim of making an incongruous and absurd mixture of texts. The musical sense of quodlibets, however, was sound and even quite artistic. (Grout et al., 1988:253)

Hearing the words, and following one train of thought, and then switching to the other set of words and its accompanying melody, creates the diversion. Composers have turned to this exercise as a joke, a piece of fun. Seen as a technique and an aim for musical development, the quodlibet is an old form, or genre, that has provided participatory co-operation in performance. A similar but more serious combination of rules for melodies exist in rounds, and most formal of all, the fugue, contrapuntal writing at its strictest.

An example of a quodlibet is found in the *Goldberg Variations* by Johann Sebastian Bach:

> The thirtieth and last variation… is a quodlibet, a mixture of two popular song melodies combined in counterpoint above the bass of the theme: and after this the original theme is repeated da capo. (Grout, 1988: 508) (Plate 4)



Source: G.Henle (1973). Urtext. Verlag München-Duisberg.

Figure 4: Variation no.30 of Goldberg Variations J.S.Bach.

The first melody is short, more of a statement, than the one that follows. The second melody starts in the second bar and is heard simultaneously with the first repeat of the original melody. It is repeated in the soprano line *before* the completion of its first appearance. The second melody reappears in the second half when the counterpoint becomes rich and varied.

One might ask, where does this musical form enjoy a parallel in South Africa? Indeed, a quodlibet can be said to occur when mutually agreed musical rules are intertwined; when one melody 'agrees' with another melody, but both leading separate, autonomous existences. This means one melody can be performed alone and only becomes a quodlibet in combination with another melody.

Such a diversion already exists in 'African musicing'. It can be heard when two or more *mbira* players converse with one another. Each plays an interlocking counterpoint to the melody and rhythm of the other. The *mbira,* or thumb piano, is also used in a solitary manner, and often accompanies singing by the player. In an ensemble the sound is more socially audible and draws in more participatory listeners. The other African instrument that can be used to quodlibet is the xylophone. Two people typically facing each other sit on the ground, each with two mallets, to play the xylophone. They play for each other, and the rhythms, melody and ostinati are their own creation. The musical conversation derives from the repartee inherent in the encounter. Some melodies might be well known, and the diversion is increased by playing another melody with it, to see if they match:

> The Log Xylophone, or *Marimba* plays a role in a long tradition of music instruments named differently dependent on which African country they are manufactured and played. The Xylophone from Uganda is called *amadinda,* one of the instruments in the royal court. The *endara* of the Bakonjo, who live on the slopes of the Ruwenzori massif of the Rift Valley, use this pentatonic-keyed instrument. Sixteen to eighteen players sit alongside the keys and use one mallet each. The logs are struck on the ends of the keys and consequently comfortable to play in concert. (Lithgow, 2004:5)

Improvisation as a Universal Trait in Musicing

What is significant for the hypothesis of a quodlibet is that ensemble playing between western and euroethnic art forms in music is similar. European and African music demands similarity in the autonomy of each player, in the moments of contrapuntal synchrony, while preserving the 'symphony'. A quodlibet is a symbol of intercultural *rapprochement* and empathy between musical cultures. It is also a physical symbol of communication between two or more cultures.

In this respect, a quodlibet tells about existing refrains, or melodies with themes that are set together to make harmonious music and please the participant, the composer, and the audience.When one considers setting themes into a quodlibet the tonalities must be similar or related. The musical interplay becomes underpinned by a solid bass line. The bass line that supports a quodlibet provides the harmonic rhythm and can be regarded philosophically as a foundation for the musical themes. The counterpoint would be the interweaving of melodic and rhythmic lines. Melody can distinguish the 'racial' origins and the bass line joins both into a unified 'work'. The bass becomes the philosophical basis. This type of musicing is what would create a South African idiom. A quodlibet implies that musicians *want* to work together.

Music making existed amongst the earliest inhabitants in South Africa. It would have been strange if spiritual rituals depicted on rock paintings were conducted or had occurred in silence. I speculate that the bodily movements on some pictures reflect gestures accompanied by sound. It is from the ancient rock painting to the modern world that I attempt to set the scene for what 'African Musicing' can be.

I start with a short description of the early Cape, the Khoi-khoi Hottentots, to illustrate how musicing was first recorded. The metaphor extends to how

musicing was a natural celebratory communication, after the bartering for food and gifts to each other took place in the last months of the 15th century. This encounter illustrates that to quodlibet, or make your own music simultaneously with the musicing of another is a natural form of intercultural contact. In this thesis the quodlibet serves to illustrate through music, how an approach to musicing can be planned and executed with philosophical intent. The quodlibet is an instance and can be a far reaching mechanism for reconciliation.

African Ways of Musicing

The first intercultural music making which is recorded included dance and instrumental performing. Vasco da Gama, the Portuguese commander in chief of a fleet of three vessels, landed in Mosselbay. He named it São Bras, for the Saint's day. It was later anglicised to St Blaize and called Mosselbaai in 1601 by the Netherlanders. A diary entry made that day recounts what I would call an intercultural celebration with music:

> On Saturday about 200 negroes, large and small, arrived, and brought about 12 head of cattle, oxen and cows, and four or five sheep. When we saw them we went ashore at once. They at once began to play on four or five flutes, and some of them played high and others played low, harmonizing very well for negroes in whom music is not to be expected; and they danced like negroes. The Commander-in-Chief ordered trumpets to be played and we in the boat danced, and so too did the Commander-in-chief when he rejoined us. When this fiesta was finished we went ashore where we had been before, and we traded a black ox for three bracelets. We dined off this on Sunday, and it was very fat; and the flesh of it was as savoury as meat of Portugal. (Axelson, 1998:28)

A different account states:

> At the time of the first European contact the Bantu speakers had not reached the southern coasts. The early Portuguese voyagers, intent on reaching India and accustomed to [an] ethnic mêlée from their

> contacts with North Africa, are often extremely imprecise about the identity and even the appearance of the peoples they encountered. The inhabitants in 1497 were Hottentots. (Nurse, 1994:246)

The reference by Axelson to music and instruments are unusual for the detail and the evident enjoyment experienced by the Portuguese sailors. The music instruments used constituted a typical Hottentot reed flute ensemble (Velho, 1838):

> There are good but scattered accounts of the musical instruments of the Hottentots prior to the arrival of the Bantu-speakers. Most of these are summarized by Kirby (1965), augmented for the Khoi (-khoi) by Engelbrecht (1936) and Nienaber (1963). (Nurse, 1994:246)

Kirby (1934) suggests that the reason for the absence of further mention of San Bushmen music from about 1838 is that it consisted mainly of sung words, and the observer, unfamiliar with linguistic tone but accustomed to hearing it used, may not have distinguished the songs from ordinary speech. Pitch changes were not noted and a scarcity of musical instruments was evident.

I shall expand the notion of music made by many voices, or instruments so that the simultaneous sounding together is harmonious yet each with its own sonic integrity. This is more than an orchestral sound, it is a conversation carried out by music makers. With the emergence of the marimba, the ‘conversational’ possibilities furnished further opportunity to expand the theme of many voices interdependently providing music for performance of dance and song. Hugh Tracey documented early distribution areas in Africa of the gourd resonated xylophone described below: “It can be traced from the Chopi country in the south-east at Cape Corrienties across Africa in two sweeps, the southern ending in the Congo and the northern in west Africa” (Tracey, 1948:118). The marimba is described in detail by Fr. Joao dos Santos during a visit to Ethiopia in 1586. He refers to the thin wood suspended by cords above a row of gourds that serve as resonators. “The

keys are struck with sticks which have buttons of sinews rolled into a light ball of the size of a nut" (Theal, 1901:202-203).

Music of the White Settlers

The history of colonial music education forms part of the history of how the Cape Dutch settlers lived and worshipped. For the population of Dutch, English, and French descent, a music education tradition had its beginnings in the Cape during the seventeenth century. Company and military officials entertained the Cape public on varied instruments with dance music, song, and instrumental recitals of current popular music. The teachers of then popular instruments, were known as 'leermeesters in de Musicque', who were at the same time officials or military men. Schoolmasters with a generalist training, which would have included music, were expected to lead school singing.

Batavian and San slaves whose performance skills were satisfactory were allowed to play tunes on violin, flute or horn and to form part of informal orchestras. This all added up to a multicultural, and fairly developed music practice, which up to the end of the Dutch period, "led to more than just some simple hymn tunes and playing of folk music from the various Mother Countries" (Walker, 1963:903, in Jan Bouws, 1965: 3-9).

As mentioned previously, military musicians taught music in early settler days in the Cape. Organists and talented musicians often doubled as music teachers. The first formal music school was short lived, lasting only two years. A German, Carl Christoph Pabst, started it in 1801, chiefly to teach the violin, which was his first instrument. Other lessons were taught in guitar, organ, clavichord and orchestral instruments. Musicians continued to need scores, and it was Charles-Etienne Boniface who established a music lending library in 1827, in order to provide music scores for public and private use.

The main focus, in the music school, of public examinations and performances was to keep the Cape Town society up to date with what was current in the European or British music circles. Music education in the large towns of the other colonies proceeded along similar lines. In the rest of the country music followed with the expansion of settlers in East London, Port Elizabeth and Johannesburg. The business practices of selling sheet music, tuning pianos and selling instruments could not keep entrepreneurs in the music business alive. Many enterprises ended in bankruptcy (Wolpowitz, 1965:102).

Ethnomusicology in South Africa

Music education was; however, alive in missionary schools, and praise singing was an accepted part of the conversion practices for black people in South Africa. Tracey (1953) and Huskisson (1955) had reservations about meddling with existing musical practices. Understanding and respect for what was termed 'primitive' worship was an anathema to the missionaries, who led by preaching and silent worship. Dancing and clapping, instruments and exuberance were 'heathen'. 'Four square' hymns were customarily sung in Protestant worship, whereas the Roman Catholic churches allowed native African and South American musics to influence the sung Mass. Examples are *Missa Luba* in the Congo and *Missa Creola* in America.

It was in the early 20th century that ethnomusicologists tried to restore vestiges of the rich musical culture that existed in the black groups in Southern Africa. Tracey, Kirby, Blacking and Huskisson did pioneer work in black music ethnomusicological research. Tracey's recordings of music and musicians have become a vital resource of sound archives. The instruments described by Kirby (1934) are featured in the recordings and provide in their collected form, some examples that are no longer used or made. Huskisson contributed through her work at the South African Broadcasting Corporation

(SABC), documenting and recording black composers' works, and Blacking's work on the Venda appears in most texts on African music.

Apart from the intrinsic enjoyment derived from it, making music also has the extrinsic purpose of socialisation, enculturation and connecting with humanism (Chernoff, 1979; Oehrle, 1991; Tracey & Uzoigwe, 1994). "Fundamentally, a sense of balance of relationships is inherent in all aspects of African musical aesthetics, a balance of aspects, as well as of individual ability and communal growth" (Oehrle, 1991: 170). As a construct of knowledge, of self, of community, musicing embeds and embodies the wholeness of the person. Music, dance, and pageant are integral to musicing:

> The term "musical arts" reminds us that in African cultures the performance arts disciplines of music, dance, drama, poetry, and costume art, are seldom separated in creative thinking and performance practice. However each has a distinctive feature with unique theoretical or descriptive terms in every culture area.[61]
>
> Creative inspiration or a musical theme is a taproot fed by cultural and cosmic ideas, and artistic branches of this creative taproot are perceived simultaneously, separately or sequentially as:
>
> - Structured sound from sonic objects (music)
> - Aesthetic/poetic stylization of body motion (dance)
> - Measured stylization of spoken language (poetry and lyrics)
> - Metaphorical reflection of life and cosmos displayed in action (drama)
> - Symbolised décor embodied in material objects (costume and scenery).
>
> Each branch resonates and reinforces the logic, structure, form, shape, mood, texture and character of the other, such that in the African musical arts matrix: The music reflects the dance, language, drama and/or costume.
>
> - The dance bodily translates the music, language, drama and/or costume and scenery.
> - The poetry and lyrics narrate the music, dance, language costume and/or material objects.

[61] For a further exposition of how 'African' music is defined see Kofi Agawu 2003b.

- The drama enacts the music, dance, language, costume and/or material object.
- The material objects, costume and scenery highlight music, dance, drama and/or language. (Nzewi, 2003:13)

It is beyond the scope of this research to detail African music theory, other than to note that it is necessary for African researchers to acknowledge white pioneering work in writing systems for the music. For purposes of reproduction and preservation a notation system has long engaged scholars in African music. These are essentially the pitch, rhythm and 'metronomic sense'. This term was coined by Waterman:

> [Metronomic sense] entails habits of conceiving any music as structured along a theoretical framework of beats regularly spaced in time and of co-operating in terms of overt or inhibited motor behavior with the pulses of rhythmic pattern whether or not the beats are expressed in these melodic or percussive tones. (Waterman, 1952: 211 in Oehrle, 1991)

To reduce a performance of music, dance and song, to a written text is all but impossible. This holds true for so-called 'art' music as well as street cries. The subtlety of the dynamics, the crescendo, the rubato, are in the voice of the performer: the swoops and refrains sung are particular to their energies and the context of the performance. Fixing the notation of aurally transmitted music has challenged ethnomusicologists and anthropologists to design printable evidence of musical sound. Just as there are explications of baroque ornamentation (even serious Board examination questions on the written conventions), so too are there disagreements about the interpretations thereof.[62] Several attempts at notation of specific instruments articulating the tuning variations and the pitch systems have been made and indicate the possibility of such a notation system.[63]

[62] Performance practice enthusiasts, who form a branch of the of the 'Early Music' movement, hold different views about the performance of ornaments, when they are *not* written note for note.
[63]See *Talking Drum,* Oehrle, E. (Ed.) from 1992 onwards. Durban: University of Natal for recent examples of conventional notation of Venda songs and stories. The Journal *African Music* is a reliable

Recording African Music

The purpose of recording music is preservation and archival interest. With systematic work and research, the knowledge of indigenous music will be spread. The prejudice that African music is only aurally transmittable would change if the documented, existing notation systems were wider known.[64] The video-recording of all musics is the best possibility of preservation available at the moment. Some early recordings have become the basis for new compositions and strengthened bonds that groups keep with their heritage.

Fourteen Zulu songs recorded in 1962/64, brought out as a vinyl record, were sung by Princess Constance Magogo kaDinuzulu and bear witness to important heritage material. These songs have been transcribed and studied, as well as incorporated in recent performances orchestrated for symphony and solo performance. Princess Magogo's own singing was first recorded in 1939, and she acted as consultant to the South African Broadcasting Corporation (SABC):

> In the well-known film "*Zulu*" (concerning the historic battle of Rorke's Drift, 1879) the striking authenticity of the traditional music is due to the Princess's expertise as musical consultant. (Her son, Chief Gatsha Buthelezi plays the role of his great-grandfather, King Cetshwayo, in that film. (Rycroft, 1975/6: 43)

Here it may be useful to quote Kofi Agawu on *African music as Text.* A text would be after Agawu a symbiotic/symphonic agreement between auditor and maker in the action of creation of a musical text:

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source of provenance and use for music theory of Africa. Published by the International Library of African Music housed at the University of Rhodes, Grahamstown, Eastern Cape.

[64] See *African Music* 1972 5(2) Edited by Tracey G.H. and *African Music* 1980 6(1). Edited by Tracey, A.

> As complex messages based on specific cultural codes, the varieties of African music known to us today may be designated as text. A text (from Latin *texere* meaning "to weave" and *textum* meaning "a web, texture)"[65] is something woven by performer-composers who conceive and produce the music-dance, by listener-viewers who consume it, and by critics who constitute it as text for the purposes of analysis and interpretation. "Text" as used here goes beyond the words of a song or the written trace of the composition. (Agawu, 2003a: 97)

The songs of Princess Magogo, *Haya, Mntwan', Omkhulu! "Sing Princess!",* a song cycle from a fullscale opera, based on the texts and melodies that she had heard as a child, or that she composed herself, have been reinterpreted and presented to new audiences in a celebration of the Zulu heritage. The conception of a performance piece as a text brings embodiment of thought and planning of the gestures to fruition, as seen in the quotation below.

> Performances of any sort can be conceived as texts: concert party entertainment, traditional drumming, or the pouring of libation. Festivals, rituals, outdooring ceremonies, the acts of medicine peddlers in public buses and at street corners, magical displays, and all-night crusades mounted by famous evangelists – these and many more count as text. Texts are thus primary data, basic resources, and objects of analysis. Texts are not given but made; the conferral of textual status is a critical act. "Where there is no text" writes Mikhail Bakhtin, "there is neither object of inquiry nor thought". (Todorov, 1981 in Agawu, 2003a: 97)[66]

Agawu wishes to combine 'textuality' and African music in particular:

> Designating African music as text has the advantage of liberating it from the yoke of ostensibly contextual explanations advocated by ethnographers and ethnomusicologists. This is not to say we must gleefully ignore all matters of context and origin. But because context implies more text, and given that we can never be outside text, the work of interpretation is most fruitful when it proceeds in full awareness of this foundational impossibility. Registering the textuality of African music is in effect a way of foregrounding its essence as a performed art. It is a way of restoring a composition's fluid ontology by

[65] From: Colapietro, V.M. 1993. *Glossary of Semiotics.* New York: Paragon House.
[66] Agawu refers the reader to Dahlhaus (1982). I recommend Kevin Korsyn, "Beyond privileged contexts: Intertextuality, influence,and dialogue", In Cook, N. & Everist M.1999, for a better appreciation of Bakhtin.

> acknowledging is continuing life in reinterpretation. (Agawu, 2003a: 97.

The colonial influence of separating practice and theory of music, dividing performance into dance pieces and music pieces to be learnt for examination purposes changed and subverted the African music genres. The statement by Bakhtin corroborates the stance that without 'text' there is no thought. Agawu is at pains to develop the notion that African music *is* a 'text' in Colapietro's definition, which implies that a woven texture can be ephemeral but nonetheless valid.

With regard to the quodlibet, the improvisation as an existent 'piece' becomes a text, a web of interwoven music made by the black settler, the white colonist and possibly the 'other'.

African Studies and the Colonial Hegemony

The music education examination system (Board Examinations), as also latterly, Anglo-American music, was spread through the English speaking colonies of west, east and southern Africa. Earlier, the traditionally primary position of music and dance in the African cultures was frowned upon. It was forbidden[67] and subverted by missionaries first, who thought the movements were lascivious and unreligious. Earlier I refer to the influence of the missionaries in South Africa, and their acculturation of indigenous musics.

The 'success of the colonial project' resided in perfecting the skills of counterpoint, listening to Mozart, and playing hymns on the harmonium at schools and universities. Even in the new millennium:

> Students trained in these places often leave with a flawed, incomplete, and jaundiced view of the European canon, overvaluing its procedures — such as counterpoint — while under-appreciating its cultural

[67] See Walker, 1990, on control of religious practice by owners of African slaves in the Southern States of USA.

> embeddedness. A little reflection might have led to the consideration of alternatives, including the implications of the largely untapped competence in popular music. (Agawu, 2003a:121)

In South Africa, it is important to face the crumbling of the authority of the western musical canon, and contrast it with the way of viewing music in the African society. Here the complexity grows: neo-colonialism juxtaposed with tribal cultures has seen some African and western value systems abandoned, or re-discovered and indeed merged. The enduring 'African nature' of musical forms in modern popular use is a key theme in Afro-American nostalgia. Traditions are invented or reclaimed within groups. Musical styles like blues, rock 'n roll, hip hop, big band, jazz, and other newer styles are living examples of how music moulds a society in an ever changing musical kaleidoscope. "It is the appropriation of peasant traditions by urban elites and the subsequent myth of cultural continuity that make the notion of 'invented tradition' particularly useful in the South African context" (Erlmann, 1991:71 in Chew, 1992).

Many Africans have been attracted to the USA to study African culture. The level of scholarship further promotes the depth of research capabilities of music culture from Africa. Because American universities are well endowed to and welcoming to African scholars, there are a number of opportunities for scholarships available to colleges in the USA. Universities have large departments of African Studies and are equipped for ethnographic research. Students of African music like Nketia (1988) inspired and fostered many scholars in the USA to return to Africa and enrich the understandings that we have of how music in the community of African peoples exists.

African Community Music

The notion of music 'in use' within a community is the site for intercultural influences to have a significant role in the evolution of a 'new' musical style. When South African popular musics become part of studies in academic

institutions and find their way into the school textbooks, it will be the beginning of a South African musical world. “Music education can thus become more responsive to changing ‘modes of being’ in the moment” (Lines, 2005: 65).

African ways of musicing involve holistic musical engagement. For Africans the separation or distinction between aesthetic contemplating music and engaging with music on a cognitive level as relevant, necessary or even sufficient, is not conceivable. All sub-Saharan music educators argue and also believe by consensus, that music is a social construct mediated by the community of music makers, participants, and players (Blacking. 1973; Small, 1987; Kubik, 1959-1994;[68] Tracey, 1994). There is, however, every reason to counter this particularistic view of African music by insistence that *all* music is socially constructed and mediated by its public. It could not be otherwise. The possible difference is that the African public controls its own music making, whereas the western popular and to some extent art music is in the hands of the media. I believe that the musical styles, whether they are ‘high’ art, traditionally tribal, or popular in the streets and homes of the urban society, belong to everyone to make and mould.

An African Aesthetic

Andrew Tracey plays most of the Southern African musical instruments and can play all the African marimbas. He often performs with musicians during his community field trips:

> It sometimes happens in an African performance that there occur moments where everyone who is paying close attention feels a thrill of “rightness”, at-one-ness, and perfection. People often look at each other and laugh with pleasure. It was not long after I first began to play African instruments that I came to believe that these moments of

[68] Gerhard Kubik, in Schmidhofer, A. & Schüler, D. (Eds.) Kubik has produced over 200 articles and hundreds of recordings of music, culture, textbooks, only on African musical topics.

> heightened enjoyment could perhaps be a clue to larger issues of aesthetics in African music. (Tracey, 1994:269)

In describing the aesthetic in African music, the real life example must be explained in abstract terms, and Tracey explains how he has formulated key concepts of ensemble playing from living and playing with African musicians for most of his life. I quote and paraphrase in this excerpt from the *Festschrift to Gerhard Kubik* (1994:269-289, in a chapter by Tracey, *passim* see 1985, 2003). Selected key words amongst many are:

- **People** – Beauty is fitness for human purpose, a high regard for the human being, music and life are interlinked –categories of thought that Westerners keep separate are united in African "wholist" thinking which in turn is centred around the human. Tracey considers "beauty" only in the use and function of music. When one hears the pathetic invocations, and keening of people at sacred ceremonies or funerals, it [the music] could be considered beautiful (in a recording) by non-participant ears, even when not present or participating in the contextual present.

- **Participation/cooperation** –Tracey quotes Chernoff. "The most fundamental aesthetic in Africa, in music or in anything else, [consist in the consideration that] without participation there is no meaning" [Chernoff, 1979 my inclusion]. This means when learning that accuracy in rhythm, finding the right entry point (to the music in progress), the timely co-ordination, and the empathic relationship normally precedes other considerations. The practice in western music is precisely opposite: cooperation is not something that can be assumed, but (nothing out of the ordinary) often has to be enforced by a conductor. In my view, Jazz is similar to the consideration of entry point into African music, in that counting bars, or hearing the chord progression coming to a close, gives the next improvisatory soloist a cue to start.

- **Energy** – When describing these stages of ebb and flow in the music, the main idea is giving power to all the participants. It becomes evident by showing with one's own playing how careful inclusivity can bring out the power in the other players. The leader mentioned is a Chopi *mbira* master musician, Venancio Mbande, famous for his inspirational performances and his skills.

- **Movement** – Learning African music is not just learning to make sound; the body movement must also be correct. It is usually appropriate to believe that the sound cannot be correct if the body movement is wrong. Whether or not the body movement makes a sound directly, e.g., hands drumming or ankles shaking rattles, the overall movement pattern is an essential component of the whole; the movement has to take place in order to sound, look and feel right to an African observer. Tracey was asked to play the Zimbabwean *mbira* at a conference in Zambia. The music was strange to the Zambians until Tracey extracted the rhythm of the rattle by nodding his head. It was at that moment that the audience exploded in appreciation. The rattles on a mbira vibrate in sympathy with the keys but are also activated by moving the mbira up and down while plucking the keys.

The audiences at 'concerts' where African choirs appear, ululate while the singing proceeds, along with the singers, and they especially enjoy the movements that the choirs make with their feet and hands. In order to look and feel right is a subjective judgement on the part of the audience in this instance. It is as though the approval (while the performance is on) spurs the performers to greater energy. Tracey remarks that at a concert of the *King's Singers,* a British a cappella men's group, the notable difference between their *isicathamiya* rendition, and one that Zulu singers would perform was that they stood stock still.

It is not unusual for South African choirs to be warned at international competitions that they must *not* move while they sing their contributions to the competition. Hand or foot movement would presumably distract the judges and may entice the audience to greater applause.

> As Christopher Small says, when fully engaged in musical activities, we are in fact making a statement: 'This is who we are' (Small, 1998:134). Music is one of the most effective ways of influencing our sense of identity because it not only operates on the cognitive but also on the emotional and somatic level. Music's workings are strong but largely irrational. Because of these attributes and because music is so powerful in shaping our dispositions, direct musical engagement should be complemented by critical reflection. (Koopman, 2005:130)

The critical reflection towards musicing and co-operating with each other while we learn about socially mediated actions is the quodlibet seen in a larger environment.

CHAPTER 8

CONCLUSION AND RECOMMENDATIONS

Conclusion

I have built my argument on the premise of indicating the necessity of basic underpinning of central concepts applicable to music education; a solid rationale for its place in the school curriculum.

The offerings in the present environment in the learning area of Arts and Culture, are unacceptable for music eduction to flourish. From the policy documents to the dearth of certified arts educators I conclude that not only is there a mismatch between the training of arts teachers, but the government schools are not equipped to staff and run arts departments. This is not the case in many independent schools, where a balance between ‘hard subjects like science and mathematics, and ‘soft’ subjects like music, art and dance is known to exist. This claim presupposes that independent schools recognise the cognitive merits of the arts. Existing music teachers in government schools need much more than courage to continue teaching;they need support from the department of education. I believe that the school principal who understands the cognitive value of the arts starts could make provision for arts posts.

I build pro and contra arguments for music as aesthetic education. More importantly I try to show the cognitive significance of feelings. Educating emotions to acceptance of cultural and racial biases are possible with a ‘soft’ subject like music. Interest and opportunity to experience musics of the other builds social bridges. If one were to take the next step in musicing, it would be to share our musics. This I liken to an old musical technique of composition called quodlibet.

In searching for strategies towards the goal of justifying a need for a philosophy of music education for South Africa I grappled with the problems that writers on ‘African’ philosophy of education are presently debating (Le

Grange, 2004; Higgs, 2003; Parker, 2003). It was embodied in the question whether a philosophy could be particular, and be applicable to music education specifically.

As the work progressed I was compelled to ask: what would be typically South African in music education, and how would a philosophy be inferred from this fact? I was conflating musical cultures from western and African modalities and world views in making and composing music. I was also taking the untested view that musicing *per se* was somehow philosophically valid. What *is* necessary and has been argued is that music teachers need to think and act philosophically with respect to the choices made for use in the classroom. It is reasonable to expect that if music teachers were to examine their practices critically they would be required to reconsider and change some of their teaching modalities. Jorgensen and Tracey have set the music teacher the responsibility of being both the servant and the architect of a philosophy of music education. As if this would not be enough, teachers have also to extend philosophical efforts by influencing policy makers, and show them how to guard against narrow sectarian views. By thinking-in-action all curriculum work would further improve the musical climate in schools. Music educators at university need to focus their training courses in a philosophical manner, so that capable teachers are prepared for the diverse classrooms in our country.

When music educational goals of diverse races and groups are established and placed in the music classroom, the very young pupil's enculturation continues. This ensures that the gaps of early music enculturation and ethnocentric exclusion are tempered by a culturally inclusive musicing. Urgent intervention into early music education is vital to the musical health of identity formation for the child.

Authentic music experiences and the cultivation of musical sensibilities when taught early effectively set in place maximum benefits for the child. The emotional growth of an aesthetic awareness and benefits of a non-cohersive

interaction and participation with peers do not result in what Finney calls ‘music, schooling and loss of happiness’. The view is one-sided and shown to be an indictment of schooling. I wonder about the out-of-school ‘happiness’ in which young adults indulge to the accompaniment of ‘their’ music.

> Placing it (music) within the sphere of schooling can only distort the acquaintance and impinge on the growth that subjectivity and inter-subjectivity and self directed involvement can bring about. Music inspires deep and personal responses beyond the reach of language. Attempts to codify classify or normalise these can only lead to a loss of happiness .(Finney, 2002: 121)

School music is a contested area. Whose music does one foreground? At the beginning of this research the notion of ‘whose music’ was a difficult problem. With the development of the topic it became clearer that there are two levels of the solution. It resides in the idea that we need to recognise ‘my’ music as much as we must learn to tolerate the music that becomes ‘our’ music. Philip Bohlman makes the distinction between ‘my’ music as an attribute of identity, much as the Flathead Indians owned a song that was heard in their sleeping dreams.

‘My’ music can also assume to be a production of; for example, Wagners’s *Ring* cycle performed by the San Francisco Opera, with features that deviate from the Bayreuth canons, and in so doing the production style, décor, sets and even cuts in the operatic musical score then becomes the San Francisco Opera’s *Ring.*

> Music exhibits a powerful capacity to contribute to social and communal cohesiveness. It contributes to the building of community, but even more powerfully, it articulates the bulwark that distinguishes one community from another. Unlike “my music”, however, “our music” most often functions as a process - indeed, as many processes that embed music within the social fabric. Our music is not so much owned as shared, and it therefore makes sense that most concepts of “our music” (e.g. folk-music, traditional music, or national music) stress its reproducibility. (Bohlman, 1999:20-21)

It is in sharing and listening to the music of the other that ‘our music’ becomes a reality. Many musical memories in adults stem from school music classes and shared experiences with peers that are accompanied by music. Bohlman does not mention what emotions are present in the powerful capacity that music has. But emotions are what fires feelings that build social fabric. Emotions form an individual’s attitudes and values, and this is what Small (1987) says becomes clear when the values and attitudes are threatened. The trio of myth, ritual and art are the bearers and embodiment of the “public images of sentiment” (Small, 1987:121). It is when the chances of participation in the three attributes are destroyed and absent that the individual and collective identity becomes dislocated. I have explained how the political structures of apartheid have destroyed the opportunities for musical enculturation of the child. A crucial aspect of identity building is present in ‘our’ music education.

One of the important tasks for music educators is to embody a cultural identity through music. Teachers are responsible for making pupils aware of the forgotten roots of their individual cultures, and the new environment. Teachers who are confident in the music of their own culture could be expected to be tolerant of the musics of different cultures. The groundedness in a particular cultural milieu gives a music educator ‘space’ to look at, and hear the music of other cultures. This foundation can create opportunities for pupils to discover musics of the ‘other’. In Gauteng, music educators and their pupils have a rich environment of live music performances to choose from. The dedicated professional who is neither prejudiced nor inflexible can make music education a worthwhile educational enterprise. This state of affairs would be ideal.

The reality of cultural conflict is present and strategies to overcome the exclusion of the ‘other’ are amongst the challenges that are faced by music teachers. This means that they could take the initiative for a conscious movement toward intercultural debates and musicing. The work of Basil

Moore served to put a spotlight on 'culture' as seen by the previous regime, but the importance of education through the medium of English. The present plan to allow mothertongue instruction in the early years of schooling will rescue musical enculturation, if only music teachers would be appointed to posts in primary schools. The marginalisation of the arts in the early years is a grave error within current educational policy.

I have drawn out musical universals where I have perceived them to be evident. I also believe that an intentional action towards music in all its forms is a universal human trait.[69] The telos of any philosophy is to establish mental order. A philosophy seeks to create a conception of life through musicing that is meaningful. This search for meaning, truth, and value is found in all cultures.[70]

This study has also explored the aesthetic dimension of musicing. A positive trend away from aestheticisation of music education is to be perceived in Elliott (2005) and Koopman (2005). This lends space for the African way of regarding music as a holistic engagement and is shown here to be a condition – the conditions for a philosophy of music education for South Africa – not the formulation of a philosophy of music eduction itself.

The thesis recommends the transformation of 'older' musics into fresher idioms that could, in turn, become synonymous with a newer generation or era. The potential for imaginative exploration needs to be embraced by teachers and academics. How newer musical developments grow and become accepted should not be in the hands of the media only. Accepting that music is ubiquitous, one can 'hear' changes in societies through the practice of music. Styles that change can become a sign of the times, as shown with popular music idioms like kwaito.

[69] See Chapter 3, Introduction. for Philip Alperson's definition of philosophy.
[70] See in the same chapter Onyewuenyi, 1976/77:513, defines a universal for all peoples from a position that takes a particular culture seriously.

A lack of a philosophical theory in practice leads to non-evaluative thinking about what passes for music education. This I have shown is the adherence to stereotypes of colonial music education and African particularism (the 'insiders' musical opinion as the only valid one). The African claims to collaborative context-driven musical arts are a value that is also present in non-African musicing. South Africans need to be more aware of each other's cultural artefacts and move away from narrow interpretations of 'mine' and 'ours' in respect to arts and music in particular.

Moving to the reception of music as historical artefact, we have the process of canonising in music, a process by which pieces of music composed and performed by musicians at certain historical and socio-political moments, become ranked and codified. Simply creating a canon is not a problem; nor is embodying it with one's own meaningful values. The problem comes with *canonisation* — the institutionalisation of certain works over others through the impositions of hierarchies of self-invested value upon other people and their music.

There are two ways of looking at the process of canonisation. It is either a strategy of power to a dominant type of music that is promoted by the media industry, or, it is a challenge to discover an intercultural, musical environment in which the plurality of diverse influences can become accepted. When acceptance of a style type is encouraged by quota systems, radio and television exposure is assured. I refer here to radio programmes of musical content that are unguided by taste or knowledge. The presenters are not skilled researchers in the types of music that they play. And alas the choice of presenter is made on quota systems for representitivity, so that a black voice has radio time. The listener is uncritical and passive.

I refer here to the person in Adorno's conception of a sociological aspect of music who does not know whether he is listening to a 'commodity' or an

artwork. When we consider the spheres of production, reproduction, and consumption of music, we are approaching sociology of musical studies. Even Beethoven's most authentic compositions, works notable in Hegel's phrase, for the unfolding of truth, have been debased into cultural commodities by the music industry. Adorno asserts that commodified music can supply consumers with prestige and even with emotions that they do not themselves possess but to which their nature cannot remain immune.[71]

> The forces of the commercial art world pre-figure the work-beings of art works as commercial objects. Industrial power and the demands of commercial interest transform the workly character of art works ro the degree that they can become permanently changed. Music, too, submits to forces of commercial interest. Our altered perceptions of well worn pop songs and famous classical pieces (the latter churned over endlessly in various permutations in the film and television industries) are testament to the extensive impact that the forces of commodification and global media industries have on our reception of music and ultimately music creation in the twenty first century. (Lines, 2005: 71)

If, as Lines suggests music, and by inference music teaching and learning is at risk of the influence of commodification, it is the music teacher who needs to awaken the creative potential for music 'making'. Teachers are taught by universities and training colleges which have remained largely unchanged in the scholarly transmission of western classical music. Admittedly, the study of world musics has entered the academy to become in some instances a superficial module of the musics of Africa, Asia and the Americas. The post modern insights of performativity and aestheticisation (something that is a commodity), are seen as beautification of the commercial, paint the arts into a gloomy corner.

Sensing a deficit of substance in aesthetic arguments, scholar Richard Colwell noted in 1986: " On the surface, music education continues to march forward under the aesthetic banner, but it is searching for a new gonfalon that is not only more understandable to the general public but closer to what has become accepted educational practice (Colwell,1986: 37).

[71] For another insight to acquiring a life style predicated on musical advertisement see Welsch, 1997.

I have attempted to show by emphasising socio-cultural influences of John Blacking, Merriam, Kaplan and others that the aesthetic as rationale for music education is limiting and insufficient. The affective dimension is cognitively linked which makes educating the feelings different from a contemplative focus. ‘Thinking in and with sound’ becomes a developmentally creative praxis.

The University of Natal, Durban, and the University of Venda have pioneered courses for local practitioners and become examples of what should be normal intercultural exchange. Curricula will not change rapidly enough if universities are reluctant to engage with schoolteachers and local musicians. Scholarship needs to broaden rather than to restrict. University teachers need to consult with school music teachers and to share their resources for the benefit of both themselves and their pupils. In this way music becomes part of the lives of those that wish to music.

Chapter 5 attempts to establish musicing as a form of knowledge and therefore epistemologically significant. Piaget and Vygotsky have served the music educator in models for developmental growth of the person learning to music. If, as I have shown the worth and place of music education is at risk in the present South African educational environment, an admission of the education of feelings in and through music education could add to the value of the arts in education.

I believe there is a profound lack of confidence in what we as South Africans feel is truly South African. Many South Africans are not aware of music that has been used through the ages by diverse South African racial groups. Older and more traditional soundscapes are there to be rediscovered. The music and songs of local African, Afrikaans, Minstrel, Cape Malay, and Indian peoples, need to be aired and used in schools. New music needs to reflect these deeper cultural roots so that people’s musicality can grow organically.

Tension between traditional and modern music is healthy. It is then a dynamic opportunity and interchange, for the new styles and genres of music being merged with more modern sounds, rhythms and instruments to create new and old music together. An intercultural music will include musics from other countries. Many South Africans have grown away from roots and embraced a 'world music culture' and have forgotten their traditional ways, to the detriment of preserving and respecting what is there but not in use any more. Other musics have been incorporated into daily lives, this indoctrination occurs by habituation and repetition over sound waves and video screens. We are unaware that local and traditional musics exist because they are not heard enough. Practioners of traditional music might, if allowed into government schools revitalise the process of discovery of older and newer forms of musicing. The awareness of how this is assisted by the quodlibet principle will provide a rich tapestry of spounds and the consequent coming together of different identities in pupils, teachers and the practising musician in residenc.

Music is the embodiment of a response to cultural patterns of behaviour that take place in public and private settings. Music is a phenomenon that is heard and attended to at each stage of a person's life. Traditions are invented or reclaimed within groups of like-minded people. Newer rhythms and melodies are created to fill the story line of peoples' lives. Music is the medium that encapsulates rites of passage and political, social movements. Making and participating actively in music is therefore a valued activity.

Recommendations

The Role of the Teacher

The role of the teacher is pivotal if any improvement of the present teaching conditions is to occur. Other supporters of the arts, like universities, need to collaborate with teachers to achieve synergies in curriculum. Performance and research into performance material require large amounts of funding and imaginative teaching modalities. Music teachers should be given

opportunities to study and do research. One of the functions of a well reasoned advocacy is to find reasons why music should be studied and to advance the search for aptitude in music. This is enmeshed in the responsibility and the means for providing career opportunities. These are tasks for which teachers should be trained and which should be facilitated by policies.

Policy Engagement

Engagement with educational authorities is a role that music teachers are not accustomed to. The adoption of new curricular models, OBE, and the subsequent disarray of non-compliance with Curricular Statements, is the ideal opportunity for leadership from the teacher bodies to emerge. The role of the arts and its benefits are still in the hands of teachers. Union presence, active voicing of concerns, membership of curriculum committees are essential to create avenues of influence.

Policy could be more accessible if consultation with music teachers proves useful. I am unaware of curricular developments in this regard. Developments in policy processes could be a research base, a forum of consultative committees or individuals in a lobby group that would engage with policy makers to effect ongoing research. There is a need for policy research. Pankratz (1989), states that “arts education as a field has yet to develop a capacity for policy research. Such research, he asserts, can make educators more aware of policies related to curriculum and evaluation as well as additional factors such as leadership, funding, alternative delivery systems, and change strategies” (Barresi and Olsen 1992: 771).

The Performing Arts Network of South Africa (PANSA) makes the recommendation that major tertiary institutions start courses in arts management. Courses of administration of arts matters would be an under- or post-graduate training ground for teachers who may plan to enter the

policy making route. Courses in curriculum planning with a basis in philosophical thinking will affect planning and decision making at the chalkboard. Here is a place for a philosophy of music education for South Africa.

Policy can work well when the formulation is consultative of people at the centre of the subject area. In the case of music education, the expectation would be that a group or persons tasked with policy making have a knowledge base of the subject. The teacher has regrettably been alienated from the process by policy makers who consider change synonymous with “transformation” and “equity”.

This move made in the haste of a political imperative has ignored the vital link that the teacher provides. The teachers are pivotal in implementation of even the most benign policy initiative. Their co-operation is of primary significance. Music teachers could ignore policy directives if there is a lack of understanding of the spirit and conceptual strengths, or lack thereof in the curriculum statements. The crisis of too few teachers, too many leaving the profession is a growing problem. This is coupled with calamitous failure of the ministry to understand the scale of disappointment that teachers experience.

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Until we have sufficiently educated teachers who take responsibility for a work ethic, a professional commitment to teaching as a career renewal is distant. A well educated teacher can have an active engagement with curriculum planning, and assist policy in many ways. This engagement is not easy if teachers are over burdened with administrative work. We are also a long way from teacher involvement in union action around contact hours, pupil numbers in classrooms, and working conditions that are supported with adequate resources. My contention is that the more informed teachers are about their professions, the better are their chances for improvement in union activity. Salary improvements and conditions of scholarships for all the teaching subjects would be the most important items on the agendas of

interaction with unions. Bargaining and collective co-operation between teachers and the unions do not appear to occur.

The teacher shortage spills into the Arts and Culture Learning Area. This study recommends that a needs study into arts and culture specialists be undertaken urgently. Recruitment of students to enter teaching of arts subjects is a basic requirement. Scholarships and bursaries must be made available to all learning areas in the OBE constellation. Policy officers in the DoE should be publishing figures and statements of intent that are focused on subject areas need of recruitment, thereby strengthening their presence in schools.

Research

The teacher's role is to identify and support marginalised musics. Music and the other arts are capable of bringing together aspects of socio-cultural communication that other school subjects can and do not. The music education class affirms the democratic action of recognition and affirmation of cultural practices. I have mentioned the benefits of residencies and use of musics from marginalised cultures, which benefits all the pupils. Together with the affirmation goes the education of feelings, the sensitivity to that which is beautiful and a spiritual dimension that is promoted through engagement in the arts.

A teaching force in the arts could arguably, with the above conditions, make changes and invigorate curricula for the benefit of pupils, their communities and finally the artistic health of the country. Teachers could take a leadership role with benefits to their professional identity in a number of ways. When a project is planned which can involve many different teachers, the music teacher is assisted in the production of a show or music drama. Contact with the school colleagues affirms situations that become collaborative efforts. Further constructive contacts should be forged with academics in the

academy. Regular meetings, feedback and constructive dialogue with parents and principals initiated by the music teacher, are signs of proactive leadership in the profession.

Teachers are taken seriously when they make a reasoned case for their work. The ‘work’ implies the basic tenet of a philosophy that takes the whole music education scenario into its ambit. It is developmental, work that impacts on all ages in the school, aesthetic, in that it provides the pupil with meaning of the musical experience, and axiological, in that the work is respected and valued for itself.

Future research into indigenous musics must be accessible to the teacher and policy maker. Their education is deficient in marginalised musics. Music education research is a fraction of what it could become if music teachers were to have time to research or initiate collaborative work with practitioners. The inverted pyramid of small efforts in schools and community centres, growing to feed schools and the academy would put pressure on all educators to recognise the cultural value of music education. The best advocacy for music education lies in documenting and researching resources.

Research into marginalised South African community music to the level of Blacking’s work with the Venda would be a strong recommendation of this thesis. The gap between the school and adult educational situations like universities and non-formal music centres is a serious problem. Curricula that are divergent should become co-ordinated with a credit earning facility to support portability. This will ensure that students can change study venues during their courses, to go where the best teachers are. For example, some universities are offering courses in ethnomusicology and electronic services to the music industry. Students could transfer to these studies and carry credits from their initial courses. Schools’ curricula can build a support base

for these studies. Pupils already conversant with basic skills in multicultural musics can benefit and support further growth of this area.

Contexts of Teachers' Professional Growth

The project of accessibility of music to everyone is one that starts with parental and community involvement. The music teacher takes charge of the pupil in the music classroom and moulds the musical development further. The music teacher provides the catalyst for what happens 'at home'. The music teacher is charged with finding musical occurrences resources in the community, and modelling the use of these musics. The musical events that are planned by the teacher must serve the function of enhancing and enriching life experiences. This authentic musical making and experiencing is in contrast with the aestheticisation and performativity aspect discussed previously. The anaesthesia (musically spoken) of modern life is then set outside the music classroom. Pupils are led away from the cliché and towards sensitivity to the possibilities of meaningful sound.

Because the musical influences take place 'out of school', and presumably have an autonomous existence, the teacher makes choices about what comes into the classroom. In order to bring 'outside' music 'into' a school the music teacher must be allowed access to resources to plan modules within the curriculum that provide for short or long term residencies by community musicians.

The recommendations of music residencies are explored in the **APPENDIX.** The models that I proposed to UNESCO made cultural and contextual sense. The plan was that UNESCO would fund and manage music projects with local facilitators. Schools were asked what their musical preferences and immediate short term needs were. A Catholic high school in Johannesburg asked for the composition of a Zulu Mass, which was to be learnt and sung at chapel services. Their choice for the teenaged pupils was a module in

Ghanaian and Nigerian popular music. The other models wanted long term teaching, and the last centre wanted a mix of focused short and long term involvement. The next model created for a black township in the Pretoria, Gauteng area, wanted long term training in orchestral instruments, strings, woodwind and brass. These two projects were funded by the South African Music Education Trust (SAMET), and the requests were in keeping with the Trust's continuous consultation with the pupils and staff. The residency project for the KwaZulu-Natal centre wanted a trumpet teacher, training in gospel singing and teaching to make and play indigenous instruments. The last model, located in a platinum rich but culturally deprived North West Province, the SAMET Mmabatho centre, wanted violin, viola and cello lessons.

The ideal music education class is non-threatening towards the music of the other. It affirms and makes space to develop and learn the musics of the other. The act of listening and performing musics has benefits. Learning about musics encourages tolerance and enjoyment. Musicing heals racial rifts with the expected intercultural exchange brought about by music performance. Performance strengthens traditional roots because the contextual setting is part of the identity of the music.

Funding and Marketing Music

In order to be creative artists need to rehearse, or plan projects. This preparation is a gestation period that can take considerable time. As is shown with endowed professional sport, players are freed from employment and are called professional players. This is not the case in the arts. Historically, funding for arts programmes has been part of corporate social responsibility departments on an ad hoc basis.

In sport, funding of professional rugby or football is part of the marketing of a sponsor's brand name. A series of matches would provide advertising for a

bank, a beer or a cell phone company. The sport being sponsored is the draw card. Music performance and research should likewise be positioned in the marketing arm of a corporation. To sponsor an art exhibition or a music performance by a quartet and use the brand name in advertising at the events shows the brand to members of the public. It must be remembered in the arts and culture world, that the consumers and supporters are more often than not decision makers on corporate boards, and other important members of the public. A further appeal for the exposure of artworks is international exposition, which gives the sponsor's brand global exposure of the same influential kind. It is far less costly to move an art exhibition or a quartet than a rugby team. The insurance costs increase the glamour and appeal of an art exhibition on tour. Tourism South Africa would improve its market share by advertising venues of art and music festivals, indigenous music ceremonies, and local art works. Marketing art instead of animals is still an untapped opportunity that needs to be developed. There are important arts festivals during the year in towns around South Africa. These towns are tourist friendly and have facilities that can deal with tourists. Employment and economic growth are necessary results of such ventures. This type of local exposure and opportunity stimulates the benefits to growth and interest in making art and music. Sponsoring art is good for business.

Quoting from the PANSA document:

> With our recent experience, the following recommendations are made with regard to institutions and agencies responsible for the implementation and management of policy and strategic interventions:
>
> 1. that the arts and culture component of the Department of Arts, Culture, Science and Technology be transferred to the Department of Environmental Affairs and Tourism, as it is more likely that tourism would benefit from, and encourage a vibrant arts and culture practice and industry, than has been the case with Science and Technology
>
> 2. that provincial arts and culture councils be allocated increased funding over the next three years, to obtain a minimal annual budget equivalent to R1 per person residing in the province e.g. if Gauteng has 8 million people, then its Arts and Culture Council would have an annual budget of at least R8m. It is imperative that provinces and local government come to the party if these plans are to be implemented on a sustainable basis.

> 3. that information be shared between local, provincial and national funding bodies like (Business Arts South Africa) BASA, the Lottery and the NAC) to ensure complementarity of funds for deserving projects and institutions e.g. if local government can only fund 20% of a project, other agencies can cover the balance between them (4. Renumeration and working conditions for performing arts practitioners. PANSA, 2005:296).

Additionally, PANSA makes suggestions that all nine provinces have Arts Councils, and that projects to project funding for the arts practitioners in all capacities be sustainable. This is explained as follows: the comparison that is made between funding for sports professionals suggests that sport and planning, training and accoutrements that go with playing the game, or running the race are long term commitments. Corporate sponsors or the government and the NAC have still to realise that artists should be in the same league as heritage sites and sport.

CONCLUDING RECOMMENDATION

Teachers need focused in-service courses in ethnomusicology and electronic composing software use. The caveat here for a technological base for music composition is the loneliness of working with a software programme that 'interacts' with one person sitting in solitary confinement at a keyboard, and computerised 'outputs'. This isolation is anti-social, and music is not a solitary occupation.

The music industry would benefit from school leavers who cannot afford expensive university degrees but are conversant with computer aided composition and arranging programmes. They would enter the music industry and make a contribution by being productive earlier than employees who need extensive in-service training.

The notion of continuing education is one that helps teachers remain abreast of developments in their discipline. It is also a forum for critical reflection

about curriculum and resource development. The music teacher at a school should be in contact with other music educators from pre-school to matriculation level, so that through flow of music materials can take place. Songs and long term projects for pupils bring teachers together in discussion and mutual co-operative sharing. Another aspect of progression of musical education happens when one school has all age groups present. The teachers from different phases or age groups can collaborate with musical projects.

When we are able to demonstrate that learning music is cultivated because we value the musical continuity of a cultural heritage or canon, the respect accorded to the musics of all participants will facilitate tolerance and growth. Music teachers will then enable pupil participants to achieve satisfying musical experiences in activities because they believe it is possible to compose and perform musically. Finally, music educators should show that the school setting is the place where the creative impulse is energised and enhanced. A culture of critical curiosity is the gift that artistic engagement fosters. It is the right to education in the arts that we owe to future South Africans.

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APPENDIX

SOUTH AFRICAN MUSIC RESIDENCIES PREPARED FOR UNESCO, 2001

The South African Context for the Models that Follow

The formal education system in South Africa refers expressly to teaching music in a school or institutional setting. I have chosen to focus on areas in the provinces of surrounding the most industrialised and most populous regions of South Africa, the Gauteng Province and that of KwaZulu-Natal, this definition of the formal education sector is qualified and excludes the Government Education Departments schools, in all but the last model. I will explain the reasons for this below. Model five is situated in the rural North-West Province. Model One and Two are based in a private school in Johannesburg. Model Three is based in Morekolodi in a township near Pretoria or Tswane as it has been re-named. Durban in KwaZulu-Natal is the site of the Fourth model and the Fifth model is based in Mmabatho, a rural north western town in South Africa.

The Provincial and National Education System is in the process of transformation which, loosely interpreted, is an attempt at renewing all the subjects into so-called Learning Areas, defined as clusters of cognate or related subjects. Arts and Culture Learning Area contains Music, Visual Arts, Drama and Dance. It follows from the political change and a new government that all textbooks of the 'old regime' have been rejected and are in the process of being replaced. Outcomes Based Education (OBE) has been officially adopted in this renewed education system. The opinions that follow are my own and are not influenced or attributable to any official body. As an educator and trainer of teachers I agree that attempts at representivity and redress of past injustices are necessary processes. I believe that the arts have a role of vital importance to play.

Policy decisions are and have been taken after consultation with available stakeholders. This process was started in 1996 and is still in process. In my opinion however, there is a lack of cohesion or clear direction. Policy documents which purport to be curriculum related are circulated and discussed, and in the case of the Arts, are unfortunately confusing. The process also appears to be disorganised. Contestation and rejection of the policy documents has hence resulted in the consequent lack of working syllabi. The lack of clear direction or vision by curriculum makers can be seen by most Arts teachers as problematic for their profession. Innovative thinking and initiatives seen to be 'unofficial' are blocked by officials in education departments.

There is a view that to try to introduce non-teachers into government schools or even start projects after hours, such as courses pursued during weekends or holidays, would be extremely difficult. Red tape, as well as a lack of open channels of communication, make any exercise such as music residencies, outside funded initiatives, or holiday courses highly problematic and even frustrating.

Private schools and non-governmental organisations (NGO's) are not heavily dependent on, or controlled by the provincial and national Government structures, hence they are free to make decisions to allow community musicians, and professionals termed 'non-qualified', or so called 'practitioners', into their schools. I believe much work is being done in this 'non-governmental' sector of formal education and that the government structures are observing these developments with interest. In the past it has been shown that the private sector in South Africa has provided direction and impetus to government.

Model One

MAIN OBJECTIVE : To teach the music teacher and learners to sing and perform a Zulu Mass for chapel services.

(1) Main participants.

- Funder not yet sourced. It is presumed that the Professional Musician will gain some support from the Catholic Diocese.

- School: Sacred Heart College Senior Primary section. Eckstein Street, Observatory, Johannesburg, South Africa. The Principal, Mrs Gorst-Allman has a particular interest in a Zulu Mass because the learners are taught Zulu as a third language, and the Zulu culture mixed with the Catholic liturgy is one that is used in many Catholic Churches in and around Johannesburg and elsewhere where Zulu is spoken.

- Facilitator: Mrs Sonya van Wyk is a newly appointed teacher and very enthusiastic about the cultural diversity present in this Catholic private school. She is, however, not a Zulu speaker nor does she know much about Zulu culture. The Zulu teacher in the school would assist her.

- Professional Musician: Mr Christopher Mphepuka has already taught songs and demonstrated the cultural importance of knowing an indigenous language and customs, at other schools. Hence he satisfies the requirement that the professional must be able to work with young children. He is also an accomplished jazz pianist.

- All the pupils in the senior primary section of Sacred Heart College are involved in the residency.

(2) Interested parties.

- The local Diocese, and the school principal Mr Steve Lowrie have shown interest and wish to record the Mass for the archives of the school.

- Arts and Culture Learning Area Studies is a subject taught to the post-graduate teacher trainees of the University of the Witwatersrand. These students would make visits as part of their fieldwork assignments and observe the classes in situ.

- The Provincial Government Education body (Gauteng Department of Education) presently appears incapable of reacting or initiating any programmes of this nature. The reason for this is that non-qualified or non-unionised people are not permitted to address or teach learners in their schools. The environment proposed for Models One to Four would

therefore be privately managed schools and non-governmental teaching institutions called NGO's.

(3) Scope and structure of the programme.

- The school covers ages 6 to 12. Each of the year groups has two classes with 20 to 25 students each. This makes 14 classes and approximately 400 children. The programme of learning the Zulu mass would take up every second music class in a week lasting for ten weeks.
- The Mass would be completed, performed and televised at the last Assembly of the term.

(4) Costs of the programme

- Mr Christopher Mphepuka will require R 250.00 per hour of contact time with the class.

- Musician's expenses. Mr Mphepuka would require transport by taxi to and from his home in Alexandra township at R 40.00 per day. The school has no dining facilities and he would also need lunch money at R 40 per day, teas would be provided by the school. Fees would be paid by the funder direct to Mr Mphepuka.

- The cost of 10 to15 drums necessary for the making of music to accompany the singing. The drums could be provided by the funder, or alternatively the children and parents could raise funds by publicising the requirement for the instruments in a school newsletter. The drums would form part of other ensembles in the school as a whole, and become part of the junior band kit.

(5) Evaluation and follow up.

The residency is evaluated by (a) interviews with the children involved; (b) interviews with teachers and parents; (c) interviews with the diocese and local Bishop; and (d) written reports from the professional musician. This process would also be observed by the local university as a project for its senior students, (e) a formal report would be presented to the funder and other interested parties.

END.----------

Model Two

MAIN OBJECTIVE: The model has been designed to assist the music teacher as well as the learners to study and play some Western African popular music.

Main participants

- Funder not yet sourced, it is presumed that the professional musicians would gain some support from the Catholic Diocese.

- School: Sacred Heart College Junior Secondary section, Eckstein Street, Observatory, Johannesburg, South Africa. The principal, Mr. Steven Lowrie is willing to allow an expert ethnomusicologist and/or a practising musician who is knowledgeable in the field of Nigerian and Ghanaian (Western African) popular music to teach in the school.

- Facilitator: Mr. Alastair Smurthwaite the vice-principal is keen for the learners, some who are from African countries north of Southern Africa, to experience a module on African popular music.

- Professional Musician: Mr Nontukuso Mlangeni. A keyboard player, and/or Mr Geoffrey Tracey, a musicologist from Grahamstown and a lecturer at Rhodes University of Grahamstown. Both are experienced teachers and will work well with young adolescents.

- Initially all the lower classes in the high school, and then selected learners who want to form a band. The marimba band already present in the school might be a source of inspiration to some learners, and the proposed new opportunity will place other youngsters in the position of trying out for a large pop band.

(2) Interested parties.

- The local Diocese: Sr. Janine, who is the co-ordinator of the Johannesburg Catholic Schools Council.

- The school principal, Mr Steve Lowrie who has shown interest and supports the project.

- The Bishop's representative Yvonne Gore would be present at the concerts and will report to the Catholic School's Central Council.

- The Arts and Culture Learning Area studies students, of the University of the Witwatersrand would make visits as part of their fieldwork assignments and observe the classes in situ.

- The Provincial Government Education body, Gauteng Department of Education appears incapable of initiating or constructively responding to any programmes of the nature proposed. The reason for this is that non-qualified or non-unionised people are not permitted to address or teach the learners in their schools. The environment proposed for Models One to Four would therefore be privately managed schools and Non-governmental teaching institutions called NGO's.

(3) Scope and structure of the programme.

- The school covers ages 13 to 18

- Each of the year groups has two classes with 20 to 25 students each. This makes twelve classes and about 350 learners. The programme of learning to play band music would take up two lessons of five a week that the learners use for Arts and Culture. Music lessons will last a term of 10 to 12 weeks.

- The band would rehearse out of lesson time and the 'theory and practice' of African music would be allocated to classes in school time.

(4) Costs of the programme

Professional musicians' fees: Mr Mlangeni and Mr Tracey will require R 250.00 per hour of contact time with the class.

Musicians' expenses: Mr Mlangeni and Mr Tracey would require to be accommodated in the Brother's house on the premises. Meals would be provided at the funder's cost. Transport and other incidental fees and costs are to be invoiced to the funder. Fees would be paid directly to the professional musicians by the funder.

- The cost of 10 to 15 drums, koras and other instruments necessary for the making of music to form the band could be provided by the funder, or the children and parents could raise funds by publishing the need for the instruments in a school newsletter. The instruments will form part of other ensembles in the school as a whole. Marimbas already in the school will be used in the band.

(5) Evaluation and follow up.

The residency is evaluated by (a) interviews with the children involved; (b) interviews with teachers and parents; (c) interviews with the Diocese and local Bishop; (d) written reports from the professional musicians; (e) This process is also observed by the local university as a project for its senior students. (f) a formal report is presented to the funder and other interested parties.

END.----------

Model Three

SAMET-DITHAGA MUSIC PROJECT

MAIN OBJECTIVE: This model has been designed to give the string teacher added expertise and assistance.

The guiding aim of the project is to provide music education and employment possibilities for the older students and teachers in the projects administered and run by the South African Music Education Trust. The South African Music Education Trust (SAMET) is a registered fund raising NGO. SAMET has made a conscious contribution to encourage township musicians to take part, teach and learn, while contributing to the musical life in every township where the poor live. In this project, black township teachers were not forthcoming and the funding available has limited the choice of teachers to three white teachers.

(1) Main participants

- Funder ALEXANDER FORBES, Johannesburg. Other funding is necessary.
- School: Dithaga Music Project, Morekolodi Township. Tswane, Pretoria, Gauteng Province.
- Facilitator: Sister Myra, who also teaches the clarinet and classroom percussion instruments.
- Ms Berthine Van Schoor the string teacher.
- Professional musician Professor Zanta Hofmeyer from Pretoria University
- The children in the project are aged 6 to14 years, intake is limited to the available instruments, and the funders are not able to supply enough for the demand.

(2) Interested parties.

- The Dithaga Group Committee runs the project

- A Governing Body appointed by the parents and the Group Committee.

- The Education and Development Committee of SAMET requires monthly reports and regular visits by trustees, so that controls of attendance and teacher commitment to regular teaching and preparation of lessons are monitored.

- The project co-ordinator of all SAMET projects Mr Shadrack Bokaba.

- The Arts and Culture Learning Area studies students, a subject taught to the post-graduate teacher trainees of the University of the Witwatersrand will make visits as part of their fieldwork assignments and observe the classes in situ.

- The local Orff Society has run courses which the two teachers have attended.

(3) Scope and structure of the programme

- The music project covers learners aged 6-14 years.

- Children attend classes only on Saturdays throughout the provincial school terms.

- At the moment Clarinet, Violoncello and thirteen Violin pupils make up 20 children.

- Children have been taught initially along Carl Orff principles, and then progressed to instruments. No new students can at present be admitted to the project because of funding restraints.

- With the view to forming an orchestral ensemble for performance the need for financial assistance is ever present

(4) Costs of the programme

- Fees paid to the professional musician. Professor Zanta Hofmeyer would expect R250 per contact hour.

- Musician's travelling costs by private vehicle to and from Pretoria for the duration of the year; this would entail 32 weeks working for about two to three hours per week.

- Incidental costs of repairs and upkeep of the instruments. These invoices are presented monthly to the Education and Development Committee of SAMET and borne by the funder.

- Transport and other incidental fees and costs are to be invoiced to the additional funder. Fees are paid direct to the professional musician by the additional funder.

- The cost of repair and upkeep and of additional stringed and wind instruments. The instruments would form part of other wind and string ensembles in the project as a whole. The costs for these expenses could be paid for by the additional funder.

(5) Evaluation and follow up.

The residency is evaluated by (a) interviews with the children involved; (b) interviews with teachers and parents. This process is also observed by the local university as a project for its senior students. (c) A formal report is presented to the funder and interested parties. (d) The project has to perform at functions given by the main funder at various times during the year. Parents attend with members of the corporation and public. (e) An end of year concert is usually the summative result of a years work and this is televised and the local media are invited to attend. (f) The main funder uses this material as the visible contribution to Social Responsibility Programmes to which they are beholden to shareholders.

END.----------

Model Four

SAMET-SIYAKULA

(We are Growing) Community Music Centre Durban, KwaZulu-Natal.

MAIN OBJECTIVE

This model has been designed to encourage more expert playing by trumpet players to assist the teacher and to improve the teaching and learning of Gospel singing and playing of traditional music instruments.

(1) Main participants

- Funder Anglo-American Chairman's Fund, other funding is necessary for this model.
- School: SAMET SIYAKULA (We are Growing) community music centre. Durban, KwaZulu-Natal. R101 Umlazi Durban KwaZulu-Natal
- Facilitator: Mr. N. Brian Thusi
- Professional musicians: Mr K H Benghu would teach the 44 trumpet students. Mr. Thabo Mdlolo would teach the 44 traditional music and dancing and Gospel singing groups.
- All the 88 pupils that attend trumpet and traditional and gospel music lessons also learn to dance.

(2) Interested parties

- The Project Committee headed by Mr Brian Thusi
- A Parents Committee appointed by the parents and the Project Committee
- The Education and Development Committee of SAMET requires monthly reports and regular visits by trustees, so that control of attendance and teacher commitment to regular teaching and preparation of lessons are monitored.
- The Project Co-ordinator of all SAMET Projects, Mr Shadrack Bokaba.

- Mr. Geoff Robinson, a music education lecturer at the University of Durban would encourage his pre-service teaching students to make visits to the project as part of their fieldwork assignments and observe the classes in situ. Some of the students might teach for this project run by SAMET and report back to the music education lecturer.

(3) Scope and structure of the programme

- The Project covers students aged 10 to 22.
- Students attend classes only on Saturdays throughout the provincial school terms.
- The professional musicians would teach groups of 10 to 20 students at a time depending on the situation.
- Between contact time the students would practise the trumpet and their songs and traditional dances.
- An ensemble class would be held in both groups every Saturday lasting one hour. This is attended by players, dancers and singers.

(4) Costs of the programme

- Professional musicians' fees: Mr K H Benghu and Mr. Thabo Mdlolo would expect R250.00 per contact hour of teaching groups of ten students in a class. The ensemble group would also be costed as contact time
- Expenses of the professional musicians. They would require transport by taxi to and from their homes at approximately R 40.00 per day. Fees of the professional musicians would be paid directly to them by the additional funder.
- Incidental costs of repairs and upkeep of the instruments. These invoices are presented monthly to the Education and Development Committee of SAMET and paid for by the funder.

(5) Evaluation and follow up

The residency is evaluated by (a) interviews with the students involved; (b) interviews with teachers and parents. This process is also observed by the local university in Durban as a project for its senior students. (c) A formal report is presented to the funder and other interested parties. (d) The project generally has to perform at functions given by the main funder at various times of the year. (e) Parents attend with members of the corporation and public. (f) An end of year concert is usually the summative result of a year’s

work and this is televised and the local media are invited. (g) The main funder uses this material as the visible contribution to Social Responsibility Programmes to which they are beholden to share holders. (g) The additional funder would be recognised in a way of acknowledging the assistance given by the professional musicians.

END.----------

MODEL FIVE

SAMET MMABATHO MUSIC PROJECT

MAIN OBJECTIVE

This model has been designed to improve the quality of the string playing in order to form a string orchestra at an existing project that needs additional funding

(1) Main participants.

- Funder: Provincial Department of Arts and Culture; other funding is necessary for this model.
- School: SAMET Mmabatho Music Project. 103 Sekane Road, Mmabatho, North West Province
- Facilitator: Mr. Walter Masethli, who is a member of the Provincial Department of Arts and Culture.
- Professional musicians: Mr Ralph Kastner violin, and viola Teacher, Mr Mario Möller violoncello and double bass
- All the 45 pupils that attend the Project

(2) Interested parties

- The Project Committee headed by Mr Walter Masethli.
- A Parent's Committee appointed by the parents and the Project Committee.
- The Education and Development Committee of SAMET requires monthly reports and regular visits by trustees, so that control of attendance and teacher commitment to regular teaching and preparation of lessons are monitored.
- The Project Co-ordinator of all SAMET projects, Mr Shadrack Bokaba.
- The string teacher, Mr Masethli, who understands that his learners would benefit from additional teachers and expert professional help.

(3) Scope and structure of the programme.

- The Project covers school going learners aged 8 to15.

- 45 students attend classes only on Saturdays throughout the provincial school terms.

- The professional musicians would teach groups of six to ten students at a time depending on the situation.

- Between contact time, the students would practise their stringed instruments.

- An ensemble class would be held in both groups every Saturday lasting one hour. This is attended by all players.

(4) Costs of the programme

- Professional musicians' fees: Mr Ralph Kastner violin, viola teacher, Mr Mario Möller violoncello and double bass would expect R250.00 per contact hour of teaching groups of 10 students in a class. The ensemble group would also be costed as contact time and paid for by additional funding.

- Expenses of the professional musicians. They would require transport by taxi or private vehicles to and from their homes at approximately R 150.00 per day. Fees would be paid direct to them by the additional funder.

- Incidental costs of repairs and upkeep of the instruments. These invoices are presented monthly to the Education and Development Committee of SAMET and paid for by the funder.

- Other incidental fees and costs of the professional musicians are to be invoiced to the additional funder. Fees are paid direct to the professional musicians.

(5) Evaluation and follow up.

The residency is evaluated by (a) interviews with the students involved; (b) interviews with teachers and parents. A formal report is presented to the funder and other interested parties. (c) The project generally has to perform at functions given by the main funder at various times of the year. (d) Parents attend the public concerts with members of the corporation and public. (e) An end of year concert is usually the summative result of a year's work and this is televised and the local media are invited to attend. (f) The main funder uses this material as the visible contribution to Social Responsibility Programmes to which they are beholden to share holders. (g)The Additional Funder would be recognised in the same way to acknowledge the assistance given by the professional musicians.

END