THE VIABILITY OF MUSIC AS AN ACADEMIC SUBJECT AT SECONDARY SCHOOL LEVEL

by

GAIL SUSAN JACOBS

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SUPERVISOR: MR S.A. ADAMS

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DECLARATION OF AUTHENTICITY

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Student number: 583-670-0

I declare that THE VIABILITY OF MUSIC AS AN ACADEMIC SUBJECT AT SECONDARY SCHOOL LEVEL is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

Signed: _____   Date: _____

           Gail Susan Jacobs

SUMMARY

The study of music has long been seen as élitist in South African education, a 'talent' subject rather than an academic one. The country's political history has played a significant role in this perception. Under the apartheid government, education in the arts was considered appropriate only for gifted, mostly white, students and a grossly inequitable distribution of resources placed the study of music beyond the reach of most students. The ANC government has declared educational reform a priority, but faces enormous challenges in redressing inequities of the past. This study examines the relevance and academic rigour of music curricula past and present, in the light of political influences; and the challenges that face schools and education departments in sustaining growth and development of music as an academic subject, accessible to all at senior secondary school level.

KEY WORDS

Academic study; Apartheid; Bantu Education; Curriculum statements; Independent Examinations Board; Music curriculum; Music education; NATED 550; National Senior Certificate; OBE; South Africa; Subject music; 'Talent' subject'; Transformation

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ABBREVIATIONS/ACRONYMS

ABRSM	Associated Board of the Royal Schools of Music
ANC	African National Congress
CASS	Continuous Assessment
CEPD	Centre for Education Policy Development
CHE	Council for Higher Education
CHED	Committee of Heads of Education Departments
CHET	Centre for Higher Education Transformation
COSAS	Congress of South African Students
COSATU	Congress of South African Trade Unions
CUMSA	Curriculum Model for South Africa
CUP	Committee of University Principals
DET	Department of Education and Training
DNE	Department of National Education
DoE	Department of Education
ERS	Education Renewal Strategy
FET	Further Education & Training
GCSE	General Certificate of Secondary Education
GDE	Gauteng Department of Education
GDP	Gross Domestic Product
GET	General Education and Training
GETC	General Education and Training Certificate
GETC	Gauteng Education and Training Council
HEDCOM	Heads of Education Committee
HESA	Higher Education South Africa
HG	Higher Grade
HSRC	Human Sciences Research Council
IEB	Independent Examinations Board
IGCSE	International General Certificate of Secondary Education
INSET	In-service training

IPEC	Inter Provincial Examination Committee
ISASA	The Independent Schools Association of Southern Africa
JMB	Joint Matriculation Board
KZN	KwaZulu-Natal
MDM	Mass Democratic Movement
NCS	National Curriculum Statements
NECC	National Education Crisis Committee
NEPA	National Education Policy Act, 1996
NEPI	National Education Policy Investigation
NETF	National Education and Training Forum
NGO	Non-governmental Organisation
NICD	National Institute for Curriculum Development
NQF	National Qualification Framework
NSC	National Senior Certificate
OBE	Outcomes-based education
Royal Schools	Associated Board of the Royal Schools of Music
RBT	Revised Bloom's Taxonomy
SAAIS	Southern African Association of Independent Schools
SADTU	South African Democratic Teachers' Union
SAFCERT	South African Certification Council
SAQA	South African Qualifications Authority
SAUVCA	South African Universities Vice-Chancellors Association
SAYCO	South African Youth Congress
SC	Senior Certificate
SG	Standard Grade
TBVC	Transkei, Bophuthatswana, Venda, Ciskei
TCL	Trinity College London
TED	Transvaal Education Department
UDF	United Democratic Front
Unisa	University of South Africa

CHAPTER 1 - INTRODUCTION

1.   Background

As far back as the Ancient Greeks, the role of music in education has been controversial: 'Aristotle in his *Politics* not only was dubious of the need for music but doubted its educational potential as well. He questioned whether music served education or entertainment' (Abeles, Hoffer and Klotman, 1984: 4). Plato, on the other hand, saw 'artistic or imaginative knowledge (eikasia)' as a 'fundamental means of cognitive access to higher abstract thought and moral judgment' (Jorgensen, 1996). While educational reform in South Africa has been necessarily political and based on the need for transformation, the role of music education is an ongoing topic of debate in countries around the world, even those without a need to redress the discrimination of this country's political history.

It is impossible to ignore South Africa's political past in any study of education. The country's history has played a significant role in the status of music education today and has exacerbated the élitist nature of the subject. Under the apartheid government, education in the arts was considered appropriate for gifted, mostly white, students, but not for black students who were to be trained for menial employment. In addition, the grossly inequitable distribution of resources moved a study of music beyond the reach of most students.   Along with mathematics and science, arts education in black schools was severely neglected under apartheid education. Coloured and Indian schools generally fell somewhere between these two extremes, in terms of education in general and music education in particular.

The practical music examination system was introduced by the Associated Board of the Royal Schools of Music (ABRSM) at the end of the nineteenth century and continues to this day, along with Trinity Guildhall (formerly Trinity College London) and University of South Africa (Unisa) examinations. Around the same time, Thomas Muir, Superintendent-General of Education in the Cape Colony, was responsible for improving school music in the country (Unknown, 1906: 89). The development of music education can be traced from these origins as two distinct and separate stands. The emphasis on music as a subject has been primarily based on instrumental study, with theoretical components seen as supplementing and developing practical competence. Music as part of general education ('class music') for all students has been

neglected, often taught by under- or unqualified teachers and seldom given credence after primary school.

The research programme *Effective Music Education in South Africa* was initiated in 1987 by the Human Sciences Research Council (HRSC) and identified the following areas of concern in music education:

- the uneven distribution of music education practices and resources throughout the country, and fragmented and inconsistent music education policies in fourteen different education departments.
- the perceived élitist nature of music education, syllabi and approaches which are often too Western-orientated and irrelevant to a large proportion of the student population.
- the problems in the implementation of the curriculum in the classroom, including areas of provision, administration, standard of instruction, provision of resources, implementation of music education syllabi, effectiveness of music education and music teacher morale (Hauptfleisch, 1993: 1-3).

Although the aforementioned study was aimed largely at class music, many of its concerns were relevant to all areas of music study in South African schools.

Preliminary research as part of an honours project on music education project completed in 1996 (Jacobs, 1996: 12), revealed a prevailing opinion in independent schools that the core curriculum for music was outdated, irrelevant, Eurocentric and content based. The research indicated that:

- music is widely seen as an élitist, Western subject, inaccessible to the average South African student
- there is a need to attract more students to music as a subject
- music needs to be made more relevant and more real to students, and should be related to the aural aspect
- there should be an integrated approach to the different components of music
- teachers lack skills in innovative areas of teaching
- there is a lack of South African-orientated resource material
- new styles, especially jazz, ethnic and popular music should be included in the curriculum
- greater emphasis should be placed on the creative aspect of music
- change is essential to make music attractive and available to more students (Jacobs, 1996: 12).

Unisa grade 7 and 6 practical examinations were approved by the Department of Education as equivalents of Music (Higher Grade) and Music (Standard Grade), respectively, in July 1999. Trinity College London examinations were included in July 2003, and those of the Associated Board of the Royal Schools of Music (ABRSM) in 2005. Although widely welcomed as an

alternative option that offered opportunities to students denied an adequate music education within the school system, particularly after the closure of Department of Education music centres, this route encouraged and entrenched the perception of music as a primarily practical subject. In addition, glaring inequalities were present in the two systems that existed side by side from 1999 and left the system open to abuse.

Educational reform in South Africa was conceptualised and articulated by the African National Congress (ANC) in its Freedom Charter (African National Congress, 1955). It was only after the ANC came to power in 1994, however, that this vision began to be implemented. The new government declared educational reform a priority, but still faces enormous challenges in redressing inequities of the past and transforming a defective system into one that will offer quality education to all (Harley and Wedekind, 2004: 195) by emphasising values such as equality, increased participation and democracy, redress and equity (Cross, Mungadi and Rouhani, 2002: 174). South Africa's transition has been primarily political: the economic consequences of apartheid remain and many schools continued to be plagued by historic inequalities including the lack of basic facilities such as classrooms, desks, textbooks, water, sanitation, electricity and telephones (Fiske and Ladd, 2005: 116). Music is a costly subject in terms of staff costing, since teacher-student ratios tend to be high. Resources are also expensive. As well as classroom facilities and books, there is a need for music instruments which also require tuning and maintenance. The growing importance of music technology requires sophisticated and costly equipment.

In October 2003, the Minister of Education approved the National Curriculum Statement as national education policy to be incrementally implemented (Department of Education, 2003), with the first candidates writing the grade 12 National Senior Certificate in 2008. By contrast with the implementation of Curriculum 2005 for grades R to 9, the design of the curriculum statements for grades 10 to 12 took place after consultation with stakeholders in the school system and has addressed many of the shortcomings of the NATED 550 curriculum, for example, by including multicultural music, jazz and popular music.

This study considers the viability of music as an academic subject in the senior secondary school curriculum, against a background of political and educational reform.

2. Motivation

I have taught senior music students in an independent school since 1997. A number of promising students have chosen not to take music as a matriculation subject because of their perceptions that music is only for the best performers, only for those who intend to follow a

career in music, or because the workload is too great. I have also seen the enjoyment of and benefit to those students who have studied music, even those with modest performing skills. Given the benefits of a subject that appears to have been misunderstood and badly marketed for too long, I believe that many more students should and could be taking music as an academic subject and finding it an enriching experience.

Research undertaken for my honours degree produced some unexpected results. Instead of resisting changes to the curriculum, teachers were seeking, even demanding change, fully aware of the shortcomings of the curriculum and the detrimental effect on student numbers. I have a long-standing association with the Independent Examinations Board (IEB) which has given me an insight into music as an academic subject, particularly in the independent school system. My contributions include involvement in the re-development of the IEB music curriculum in 1999, submitting comments on the drafts of the new curriculum statements in 2002 and involvement in the development of the subject assessment guidelines for IEB music in 2007 and their revision in 2009. I see the new National Curriculum Statements as an exciting development in South African music education, and I believe that outcomes-based education has more benefits than drawbacks, particularly in a subject that is, in essence, outcomes-based.

I am eager to learn more about my subject, about which I am passionate, and its assessment. I am committed to the best possible music education for all students and, in spite of the challenges facing the subject, would like to see it not only surviving, but thriving. This study was undertaken in effort to understand more about the history of the subject and the factors that have led to its current difficulties, and those that may lead to its future success. I understand that it is important to examine the evidence as objectively as possible, to assess the future of the subject and to identify the contributions necessary to ensure its long-term viability.

3. Research Questions

3.1. Primary Research Question

The primary research question, around which this study revolves, asks:
Is music a viable academic subject in the secondary school curriculum in South Africa?

3.2. Secondary Research Questions

In an attempt to answer the primary research question, information gleaned from the secondary research questions is used to give a global view of contributing factors and a critical evaluation of the future of music as a matriculation subject is undertaken. This implies assessing a study of

music as an academically rigorous subject and its ability to grow and develop. The secondary research questions addressed are:

- How has South Africa's political history influenced education in South Africa?
- What are the reasons for the élitist label and low status of music as a subject?
- How has political reform influenced education in South Africa?
- What is the role of the alternative options in music education?
- What is the role of the curriculum in the viability of the subject?
- What is the role of music as an academic subject in secondary school?

4. The purpose of this study

The purpose of this study is to show that music as an examinable matriculation (grade 12) subject could have a viable future in South African schools. In considering the ability of secondary schools to sustain and develop music as an academic subject, research is based on a comparative study between the old and the new (pre- and post transformation eras).

5. Research methodology

There is no empirical research that can measure the viability of music. In order to make an informed judgement and to draw conclusions around the primary research question, it is necessary to examine as much information as possible regarding the past, present and future of the subject. By examining the history of education in South Africa and factors that have influenced the development of music education since the arrival of white settlers in 1652, including the impact of government policies past and present, one can appraise the impact of changes and attempt to assess the status of music and its future prospects. An important aspect of the research is an analysis of curricula and examinations, and weighing up whether the new curriculum addresses the shortcomings of the old.

Statistics are examined to determine the number of students taking music as a matriculation subject, in comparison to other subjects. An analytical approach to the music curriculum and examinations of the past seeks reasons for the subject's élitist label and examines the role of the curriculum in the viability of the subject. Curricula from different years and examining bodies are studied in an attempt to extract data and determine trends, patterns and relationships. Similarities and differences in curriculum content and means of assessment highlight the effect of policy, philosophy and purpose on curriculum development.

Education under colonial and apartheid regimes are traced to establish historical attitudes to music as an academic subject and the influence of education policies on music education.

Educational reform under a democratically elected government is examined, with particular reference to changing attitudes to music education. The perception of music as an élitist subject is investigated in pre- and post transformations eras, looking for a cause-and-effect relationship between attitude and numbers of students. Against the background of political and educational reform, a comparative analysis of the NATED (National Education Department) curriculum and the new national curriculum statements assesses relevance and accessibility to secondary school students and evaluates their role in the viability of the subject. The influence of curriculum content on participation rates is also be considered, along with the role of multiculturalism in music education and in the South African curriculum. In the case of the NATED curriculum, past papers from different years and different provinces are examined and trends sought in terms of academic rigour. A questionnaire elicits opinions from heads of music departments in secondary schools to assess perceptions of the viability of the subject. The challenges facing future of music in the new curriculum are evaluated. Sound reasons for the choice of music as a matriculation subject are articulated, to improve participation rates.

A comparative analysis of the alternative options and the NATED and NSC (National Senior Certificate) curricula is undertaken in an attempt to evaluate the equivalence of the different options.

The strength of this approach is that it affords a study of the causative factors in the problems that face music education, the factors that have influenced music education and the impact of change on these factors, rather than just attempting to analyse problems in the curriculum. The weaknesses of the methodology are the dearth of empirical research and the degree of subjectivity in drawing conclusions.

5.1. Literature Study

The study examines literature on current and recent writing on music education in general, and education and music education in South Africa in particular, past and present, with an emphasis on subject music at senior secondary school level. It also examines government policy with regard to education and music curricula, old and new. The benefits of a study of music and the importance of multiculturalism in the music curriculum are investigated.

5.2. Historical survey

By studying selections from the abundance of relevant literature that traces the history of education in colonial, apartheid and democratic South Africa and the process of transformation, the influence of policy and political and reform on education, chiefly music education, is established.

5.3. Statistics

A statistical analysis of the number of students entered for the Senior Certificate music examinations (under the Department of Education and Independent Examinations Board) from 1996 until 2009 is undertaken. The results of these examinations and the number of candidates are examined and compared to other subjects. A similar approach is adopted when studying the statistics of the Unisa and Trinity examinations since their inclusion in the Senior Certificate structure.

5.4. Questionnaire

A questionnaire was developed to glean data from schools and subsequent analysis of these data attempts to identify and explain trends. Information requested from respondents includes: number of subject music students and their results, racial analysis, number of senior certificate versus alternative options, results of theory component of the latter, facilities available at the school, opportunities offered to encourage subject music students, number of students who go on to a music career or tertiary education in music. The opinions of respondents on issues that affect the viability of music is elicited. The questionnaire was sent to as many schools as possible that offer music as a matriculation subject. Since the poor response from government schools does not constitute a representative sample, the data analysis focuses on the response from independent schools only. The data from these responses is analysed and used to draw conclusions regarding the future of music education in South Africa.

5.5. Curricula

A critical and in-depth evaluation and comparison of music curricula and examinations of various provinces, including an evaluation of relevance, accessibility and academic rigour is undertaken. An assessment is made as to whether the new curriculum addresses areas the shortcomings of the old curriculum, for example in issues of inequality, Eurocentricism and lack of relevance.

5.5.1. NATED 550

A comparative analysis of the NATED 550 core curriculum and its implementation in various provinces; the political implications and possible élitist nature of this syllabus was carried out. The influence and role of the Joint Matriculation Board (JMB) on the core curriculum during its reign from 1918 until 1992 is examined. Curricula from the years 1976 until 1992 are analysed and compared in terms of content, relevance and accessibility and level of challenge. Examination papers from the years 1999 and 2006 are analysed in terms of content, compliance with curricula, mark allocation and levels of questioning (according to Bloom's taxonomy).

5.5.2. Alternative options

The rationale behind the introduction of the Unisa/Trinity/ABRSM options as alternatives are investigated and the apparent dichotomy between different options assessed. The process of gaining approval for the examinations of Unisa, Trinity College and Associated Board as alternatives is documented and the requirements of these options compared to the subject music route analysed and compared.

5.5.3. National Curriculum Statements

A critical evaluation of the new curriculum national curriculum statements and Further Education and Training (FET) policy is undertaken. Examination papers are analysed and compared to examinations of the NATED 550 system, and the link between General Education and Training (GET) and Further Education and Training (FET) is considered.

5.5.4. Benefits of music education

In order to build a case for promoting music as an academic subject, rather than one for talented performers, the benefits of music education on the development of the whole child are researched.

6. Brief chapter overview

Chapter 1 introduces the study and sets out its purpose and significance. The research methodology is outlined and the context of the research is defined.

Chapter 2 attempts an extensive survey and documentation of relevant, available literature (books, articles and other documents) in the study of education in South Africa, and music education in general and South Africa in particular. Aspects such as multiculturalism and the benefits of music education are examined.

Chapter 3 traces the history of education in South Africa from the arrival of the first Dutch settlers in the Cape to the devastating impact of the Bantu Education Act and other apartheid laws, in an effort to evaluate the effects of colonial and, particularly, apartheid policy on South African education in general. The impact of the country's political history on the development of music education and on the current status of music as an academic subject in South Africa is examined.

Chapter 4 evaluates the NATED 550 curriculum for music, considering the academic standards and demands of the curriculum, as well as the shortcomings that gave rise to much of the documented criticism, and the political influences and implications. The history of the Joint

Matriculation Board is traced and its role in the curriculum assessed. The chapter examines the issue of élitism and considers role of the curriculum in this perception.

Chapter 5 traces educational reform from the Freedom Charter until the present day. The introduction of outcomes-based education is considered and curriculum reform since 1994 is examined, along with the challenges of implementing a new curriculum in South Africa. The process of political and social change and its influence on education, particularly music education, is studied.

Chapter 6 compares and evaluates the option of following the Unisa, Trinity College London or Associated Board of the Royal Schools of Music curriculum as an alternative music subject, considering the advantages and disadvantages of an alternative curriculum in a subject which is already under-subscribed.

Chapter 7 undertakes a critical evaluation of the National Senior Certificate music curriculum. Aspects of this evaluation include the relevance and accessibility of the curriculum and its academic rigour. Factors in the choice of music as a matriculation subject are considered, as are the neurological and psychological benefits of a music education. The impact of the new curriculum on the viability of the subject is examined.

Chapter 8 draws conclusions from the research.

7. Definitions and Terminology

Defining the topic of the dissertation, namely the *viability* of music as an *academic* subject, viability implies an ability to grow, expand, or develop. Academic rigour requires a subject to be studied with sufficient depth to reveal its distinctive cognitive structure. A subject is required to maintain standards of education by satisfying the requirements of the quality assurer (currently Umalusi in South Africa). A cognitive flexibility implies that a variety of qualitatively different aspects of the subject should be studied simultaneously and sequentially over the course of the qualification. Since factual information is now easily accessible, academic rigour does not imply memorisation of a large body of content, but rather the demonstration of an abstract systematic understanding. This requires the ability to apply knowledge of acquired content by slotting factual information into an organised framework. The subject requires curricular organisation to present a self-consistent and coherent abstract scheme of knowledge to be assimilated over a limited time-span (Charlton and Andras, 2003: 9). There should be a structure and direction to learning, while encouraging and enhancing academic rigour. Knowledge should be gained through purposeful, directive, structured, critical dialogue where

ideas are constantly tested and, where necessary, modified (Roberts, 1996: 304). An academic study at senior secondary school level therefore implies academic competence, achievement and intellectual progress in preparation for higher education or for the workplace, whether in that specific discipline or another.

Although the use of racial terminology for different groups (white, black, coloured and Indian/Asian) is controversial and undesirable in an enlightened South Africa, it is impossible to ignore these divisions when discussing the history of education in apartheid South African, given that this hierarchical system pervaded all facets of life. There were distinct divisions regarding economics and opportunities. Since 1994, much literature uses the term 'black' to denote all previously disadvantaged groups of people, that is, it encompasses all race groups except white, while statistics after 1994 seldom differentiate racial groupings. Where it is relevant and where information is accessible, reference is made to different racial groupings to present facts as accurately as possible.

The terminology that describes a child attending school is often confusing and controversial. Prior to 1994 the term 'pupil' was used, but the term 'learner' is now widely used in South Africa, specifically in Education Department legislation and policy documents, primarily to distinguish between pre and post apartheid policies. The Independent Schools Association of Southern Africa (ISASA), however, tends to use the term 'pupil'. The international trend, particularly in Commonwealth nations, is to use the word 'pupil' to describe school-going children, particularly at primary school level (Murphy, 2006), following British language usage which remains the model for South African English For the purposes of this dissertation, which examines a long period of South African educational history in independent as well as government schools, the universal term 'student', meaning 'one who studies', is used primarily to denote school-going children of all ages. Similarly, the term 'educator' has become the politicised version of 'teacher' in Department of Education jargon. This study uses the internationally accepted term 'teacher', meaning 'one who teaches'.

Schools operated by government agencies whether provincial or otherwise are referred to as government schools, rather than public schools to avoid confusion with the old British terminology. Schools that are not part of the government school system were previously known as private schools. Currently, private schools tend to be referred to as 'independent' and this term is used, except when discussing historical aspects of these schools.

Trinity College London is now known as Trinity Guildhall, since the amalgamation of the two bodies in 2004 to form a unitary examinations board. This document refers to Trinity College London as at the time of its approval as an alternative to subject music.

Prior to 1994, the first three years of school were referred to as grades, thereafter as standards. Some secondary schools classes were called 'forms', a system inherited from the British 'public' (independent) school system. After 1994 South Africa adopted the system of grades throughout school and this system, now in use in most South African schools and internationally, is used primarily in this document. In chapter 4, which deals with the NATED curriculum, both systems are shown when referring to documentation that uses the term 'standard'.

8.   Significance of Study

Little postgraduate research has been done in the field of subject music in South Africa. The Travelling Institute for Music Research in South Africa, a project under the National Research Foundation (NRF), has identified music education as one of the areas that needs to be addressed in the improvement of quantity and quality of South African music research (Parker, 2001: 41). In her article, Parker shows an increase in the number of South African theses dealing with music education from 20% in the years prior to 1990 to 37% in the years 1990 to 1999. She goes on to say that, since 1990, 77% of the theses dealing with teaching and learning have concerned general music education, while the remainder dealt with the teaching of voice, instruments, and ensembles. Parker speculates that some of the interest in general music education 'must be attributable to the change to a majority government and educational changes which have brought about increased equity of educational opportunity and a broadening of the curriculum' (Parker, 2001: 41).

A search of South African master's dissertations and doctoral theses via Sabinet records accessed online produced 225 apparently relevant documents, after duplicates and those with tenuous connections to the subject 'music education' were discarded. An examination of completed South African research in the field of music education from 1938 to 2007 reveals a spurt of activity during the period 1990 to 1997. This can, in all probability, be linked to political transformation in the country, as Parker suggests (2001: 41).

Grouping research topics into broader categories shows that much music educational research is aimed at instrumental tuition, class music or general music education. Little research has been done into specific academic aspects of subject music and much of what there is addresses music as a 'talent' subject, offered to relatively few students. Even research that addresses music as a subject in senior secondary school tends to focus on specific aspects of the subject

such as the teaching of theory, harmony and style-related topics, rather than the development of the subject as an integral whole. Very few topics are concerned with curriculum development in music, which may be attributed, in part, to the lack of consultation regarding the NATED 550 curriculum, but must also be linked to the very issues that this study undertakes to research, namely the low status of music as an academic subject. This serves to highlight the need for such an investigation.

There is much subject matter (books, articles and theses), generated both locally and abroad, that tackles the subject of education in the apartheid era and transformational issues in education, but few, if any, give more than a brief reference to music education. There is also no evidence of research regarding the Unisa/Trinity music examinations as an alternative to the matriculation examination, neither is there any which addresses the new National Curriculum Statements implemented in 2006. There is a need to evaluate both these development and their implications on the future of South African music education.

Focusing on the period from 2000 to 2007, with the approaching implementation of the new National Senior Certificate, there is a growing interest in topics relevant to the new curriculum, such as multicultural music education, jazz, music technology and transformational issues, but there is no apparent research on music as a whole subject. Even allowing for apparent discrepancies between databases and researchers, it is abundantly clear that music education in general and subject music in particular is in dire need of dedicated research.

The research that has been undertaken in the field of music education in general indicates that this is a subject with a dubious future, a subject that, prior to political and educational transformation, was in desperate need not only of curriculum reform but of a complete restructuring with a new, underlying rationale. By examining the existing body of research and by extensive analysis of curricula past and present, the intention of this study is to meet some of the needs of research in this field and to provide some assessment of the changing situation in music education, as well as making some suggestions for future research in the field.

9. Delimitations

Although the vital role that music plays in early childhood development is recognised, the role of class music in general music education is not be addressed. The value of compulsory class music at secondary school level is a controversial subject which is also not dealt with. Secondary school education, grade 12, matriculation and similar terms is limited to schools only and does not address FET colleges (former technical colleges) or Adult Basic Education and Training. Emphasis is on the senior secondary school years – the study of Arts and Culture in

the General Education and Training (GET) band is only be considered as far as it impacts on music as a matriculation subject. Although music education, its role in education and reform of music education are well-documented issues world-wide, this dissertation is mainly restricted to South African education.

Although the main time frame selected for the study is the period from 1990 to the present, to include political changes in the country and developments in education system, the relevant historical aspects are examined in some detail in order to understand the significance of such changes.

Differentiated curricula have been part of the education system at various times since 1918. The differentiated system [Higher Grade (HG) and Standard Grade (SG)] that formed part of the interim core curriculum until 2007 was introduced between 1973 and 1982 in the various education departments, as shown in Table 1.1. In this dissertation, however, the study and evaluation of curricula and past examination papers is limited to those for higher grade only.

Table 1.1: Introduction of the System of Differentiated Subjects (Lötter, 2007)

Examining Authority	Standard 8	Standard 9	Standard 10
TED, NED and 'Indian Education'	1973	1974	1975
CED, DET, JMB, National Education , OFSED	1974	1975	1976
Coloured Education	1975	1976	1977
Transkei Education Department	1980	1981	1982

Economic factors challenge the growth of the subject, particularly a financially demanding subject such as music. While some of the economic aspects have been mentioned, economic considerations and possible ways of overcoming the problems of financing music education for a broader student base do not form a major part of this study.

10. Limitations

Sourcing of official records, information and documentation, including curricula and past examination papers, particularly from before 1994 has proved difficult; where records are available and accessible, they are often incomplete. Every attempt has been made to present as complete a picture as possible, given these limitations. Official records and documentation, such as curricula and examination papers, of the Independent Examinations Board proved to be more accessible than that of the Department of Education. As a result, much of the research and analysis focuses on this educational sector.

The number of responses to the questionnaire, particularly from government schools, was lower than anticipated and, as a result, could not be considered a reliable representation of South African schools offering music. Only the responses from independent schools were considered in the analysis of results.

The new music curriculum was only introduced 2006, with first examinations in 2008. It is thus too early to determine definite trends in student numbers and results, or to confirm the early indications of limited statistics.

11. Ethical Considerations: Questionnaire

The ethics of research demand that the researcher respect the right of a subject to refuse to participate, be interviewed or answer questions. The right to refuse to answer questions was in no way infringed upon, and there was no pressure placed on schools to participate in the study. There is also a right to anonymity and to confidential collection of data. In upholding these rights, the inclusion of the name of the respondent and his or her school were marked as optional information on the questionnaire. All information was treated as confidential and no identity of any respondent or school was disclosed in this dissertation or anywhere or to anyone. The letter accompanying questionnaire (see Appendix B.12) states that 'all information is required for statistical purposes only and will be kept in the strictest confidence' and that the return of this questionnaire is considered consent to participate in the study.

12. Conclusion

Music has long been a subject under threat, due to its image as a talent subject and low student numbers, its political marginalisation for many years, and economic factors. In order to survive, the subject needs recognition and credibility as a subject in the academic curriculum. Sound reasons for the choice of music as a matriculation subject must be articulated to improve participation rates.

Music should not be promoted as a career choice, but as an academic subject, accessible and relevant to all students. It is a subject that should be studied as part of a balanced curriculum for enjoyment, enrichment and for the many benefits of an arts education. Curriculum design has a major role to play in the future of the subject and its survival. An in-depth study of the curriculum assesses the role of the curriculum in constraining or promoting the subject. Without the effort of policy makers and music educators at every level, music will remain a subject under threat, an élitist subject sustained only by a few independent or wealthy government schools with the facilities, means, commitment and determination to do so.

Many teachers lack skills and confidence in innovative areas of teaching, even those who are suitably qualified. Added to the shortage of qualified teachers, both in the field of Arts and Culture and subject music, there is an urgent need for new teachers and upskilling of existing teachers in the field. The design of INSET programmes and career promotion programmes could be a topic of future study.

This study examines the reform of music education in South Africa; the relevance and academic rigour of curricula past and present, in the light of political influences; and the challenges that face schools and education departments in sustaining growth and development in music as a subject at senior secondary school level.

CHAPTER 2 – LITERATURE REVIEW

1. Introduction

Developments, thoughts and debates on the teaching of music in schools, predominantly in Britain and the United States, have a direct bearing on music education in South Africa, in spite of differences in school structures and curricula. The benefits of a music education on the development of the whole child have been widely documented and debated, and form the basis of any argument in favour of music education being accessible to all children. Élitist attitudes have long been entrenched in South Africa and other countries, and access to music study has been reserved for only the most talented instrumental musicians. Such attitudes are now being questioned and challenged in modern educational thinking. An awareness of the need for a multicultural music education for all children has been developing in the United States and Britain since the early 1960s, although this is a relatively new trend in South African music education.

One cannot embark on a study of music education in South Africa without considering the history of education in the country, and the impact of British colonialism followed by the devastating effects of apartheid and Afrikaner Nationalism. The policy of Bantu Education that black students should be educated for menial jobs and should not follow an academic path of learning led to a neglectful or dismissive attitude towards a study of the arts, which was seen to be superfluous in preparing pupils for a life of servitude. Under-resourcing and under-funding of music teaching in all but a few privileged white schools ensured that music education remained the domain of the most talented white students only, further entrenching its élitist status.

Under the new democratically-elected government, the need to overhaul and improve a dysfunctional and discriminatory education system was recognised as a priority, but the backlog of the past remained an almost-insurmountable obstacle. To date, there are many rural, former-black schools that still suffer shortages and lack of even the most basic resources. The need to improve the teaching in mathematics and science is, for example, a greater priority in poorer schools than an education in the arts (Department of Education, 2001b: 17).

Nonetheless, progress has been made in improving the quality of teaching and learning in South African schools. The most significant development has been the introduction of outcomes-based education to replace an outdated, rote-learning and content-based education and assessment system. The Eurocentric music syllabus has been replaced with a broader, more creative curriculum, designed to redress political imbalances of the past and to make music less élitist and more accessible to all pupils. This curriculum is, however, not without its shortcomings, including a lack of definition of learning content.

Academic rigour is an important yardstick in any curriculum, and while the old NATED 550 curriculum was academically challenging, the emphasis was on the practical aspect of the subject, once again enhancing its élitist nature. The new National Senior Certificate curriculum had to meet suitable standards of academic rigour in its teaching and assessment before being approved by Umalusi (the quality assuring body) and being accepted as a designated subject for university entrance by Higher Education South Africa.

Since 1999, alternative options to the Senior Certificate or National Senior Certificate examinations have been developed by Unisa, Trinity College London, and the Associated Board of the Royal Schools of Music. While offering opportunities to pupils who do not have access to subject music teaching in schools, these alternative options have proven controversial in other respects, not least of which is the dichotomy in the standards and requirements of the two systems.

The existing literature on music education around the world and South Africa, literature documenting the impact of South African political history on education and the significance of educational reform for music education, will be appraised in this chapter. The review will then focus more closely on subject music in South African secondary schools, in an attempt to lay the groundwork for a study of the viability of music as an academic subject.

2.   Literature Review

The design of the literature review is illustrated in Figure 2.1 below, showing that the main body of the literature review is divided into four broad categories that become progressively more specific, namely general education, music education, music education in secondary schools and subject music. Each of these categories pursues more specific aspects of the theme, in an attempt to narrow the research towards a study of subject music in secondary schools.
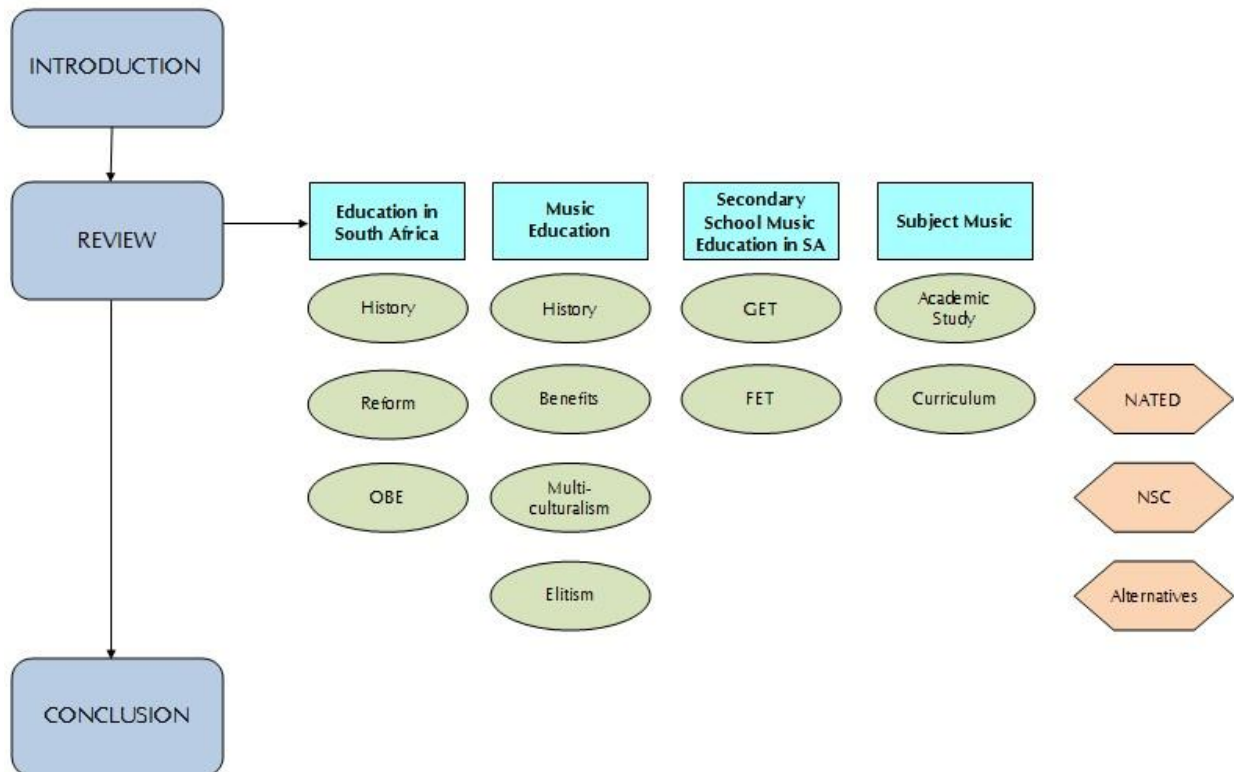
Figure 2.1   Design of the Literature Review

2.1.   Education in South Africa

2.1.1. History: Apartheid Education

Much of the literature about apartheid and education in apartheid South Africa is descriptive and simply documents the system and its injustices, albeit from a critical point of view. Nonetheless, the history of South African education before 1994 is well documented. Although the impact of apartheid educational policies on music education is clear, little mention is made of formal or school-based music education, which may be an indication of the insignificance of music education in the country, given the immense difficulties that faced the majority of students during this period.

Peter Kallaway's book *Apartheid and Education: The Education of Black South Africans* comprises a number of articles by various authors who portray black education in five stages: education under mission control; recognition and subsidisation by colonial and provincial governments (1850-1925); joint control by provincial governments and the Department of Native Affairs (1926-1945); joint control by the provincial governments and the Department of Education, Arts and Science (1946-1953); and sole control under the Bantu Education Act (1953) (Kallaway, 1984).

Elusive Equity by Helen Ladd, an academic economist and policy analyst, and Edward Fiske, an education journalist who covered education reform in the United States in his capacity as education editor of the *New York Times* (Fiske and Ladd, 2005: xi), primarily addresses issues in post-apartheid schooling, but the opening chapters give a comprehensive history of education in South Africa. The account dates back to the arrival of the first settlers in mid-seventeenth century, through British colonialism and four decades of 'Bantu Education' in the apartheid era under the Nationalist government (Fiske and Ladd: 41). Fiske and Ladd (2005: 20) show that apartheid had its roots in the colonial tradition of racial segregation 'that assumed formal status well before 1948', but portray apartheid as a means of maintaining white supremacy at the cost of other racial groups in the country. Fiske and Ladd (2005: 41) argue that although they lacked a detailed plan at first, the Nationalists wasted little time converting the already inequitable education system of the segregation era into a powerful means of maintaining order and socialising various elements of the population to their appropriate roles in society.

The institution of the Bantu Education Act of 1953 is documented, along with Hendrik Verwoerd's notorious quote, stating that there was little point in teaching a 'Bantu' child mathematics, since he would not use it in practice (Fiske and Ladd, 2005: 42). The long-term detrimental impact of apartheid education, largely attributable to the inequitable distribution of funds, the under-resourcing of schools other than white schools, and the inadequacy of teacher training under the Bantu Education system, has had a devastating impact on education that will take many years to overcome (Fiske and Ladd, 2005: 52). Changes in educational policy after the introduction of the Bantu Education Act led to the deterioration in the qualification levels of teachers. Although intended to maintain white domination, the substandard level of Bantu Education in the country created unequal social relations and ensured a supply of cheap labour for the agricultural, mining, and domestic service sectors (Christie and Collins, 1982: 71-73).

Throughout the history of secondary schooling in South Africa there has been a lack of clarity as to its fundamental purpose, whether to prepare young people for higher education, the world of work or simply general development and upliftment of a community, and to what extent should

it be influenced by economic needs of the country. Historically, South African secondary education has been strongly influenced by its continental (Dutch) and British (especially Scottish) background. From both came a great respect for academic achievement and an insistence on academic standards. Over the years this has translated into an over-emphasis and over-dependence on examinations that assess a candidate's ability to benefit from university level education, but has had little success in meeting the needs of the majority who do not go on to university. The curriculum has been white-dominated and oriented towards the needs of whites, while the problems in black education have been further neglected. Secondary school education in South Africa has been authoritarian, teacher-dominated, content-oriented and knowledge-based. It has been wasteful of scarce resources and of the human potential that it should have developed, failing to prepare young people for the world of work and failing to develop social and life skills, values and attitudes (Hartshorne, 1992: 61).

Most of the literature addresses the issue of black education, given that black students were the most severely disadvantaged racial group. There is considerably less information on coloured and Indian, and even white, education, except by way of reference or as a yardstick by which to measure the extent of the discrimination against black students. In addition, much literature refers to all non-white racial groups as 'black', setting them apart from the advantaged white population, but resulting in a lack of clarity or information on coloured and Indian education.

Bloom's article 'The Coloured People of South Africa' highlights the duality of the lives of coloured people in apartheid South Africa; as much black as white, but unable to 'place their loyalties unreservedly in the African or the white camp' (1967: 139). The author documents the development of racial attitudes and laws in SA and examines the uneasy relationship between white and coloured population and suggests that making 'common cause with Africa' may be their 'psychological as well as their political salvation' (1967: 150).

Geographically, the majority of the coloured population has remained in the Western Cape, where the education department has enjoyed a good reputation, particularly in the field of music. Coloured students, therefore, had the benefit of exposure to quality music education that was denied many other students in the country.

Jayendran Pillay (1994: 281) asserts that the introduction of compulsory Indian music in Indian state schools was a political tool to legitimise apartheid structures by 'Indianising' the image of these institutions. He examines the extent of state involvement in the day-to-day running of educational matters, music in the Indian community and conflicts between enforced policies and Indian culture. Melveen Jackson (1991: 186) documents the history of Indian music in

South Africa and notes that, under the apartheid government, culture was part of the contest for political status and political control, and that cultural apartheid was entrenched by government agencies such as the arts councils, the broadcasting corporation and state education.

2.1.2. Educational Reform and Outcomes-Based Education

Organised resistance to apartheid education began to grow after the introduction of Bantu Education, and reached crisis proportions in the Soweto uprising, which began as a protest against the imposition of Afrikaans as a medium of instruction. Baines (2006) gives a detailed account of the events of June 16, 1976 and shows how the ANC government has institutionalised memories of the Soweto uprising in its efforts to build a new national identity in South Africa.

Molteno (1987: 19) discusses the boycott of Coloured Education by students in the Western Cape in 1980. In contrast with the black boycott of schooling students did not leave their schools, but seized control of their schooling, transformed pupil-teacher relationships and replaced the official syllabus with a curriculum that would serve young people striving for a free and fair future. There was, however, recognition that 'short term victories … are incomplete until they are linked up with long term goals' and that a complete overhaul of the political and educational system was needed for any long term success.

As early as 1955 the ANC began to shape a model that would address the educational needs of all South Africans. Since the first democratic elections in 1994, significant changes have been made to the education system in the country including restructuring of an unwieldy system, and a more equitable distribution of funds and resources. Curricula have been overhauled and new assessment bodies formed.

Changing Class, edited by Linda Chisholm, attempts to evaluate the changes that have taken place and the influence of those changes on social development, presenting a 'multifaceted picture of change and continuity' (2004: 2).

Before the election of the new democratic government, the Committee of Heads of Education Departments (CHED), in *A Curriculum Model for Education in South Africa,* proposed the development of a model for a revised broad curriculum. The underlying philosophical aims included: equal opportunities and standards of education for all, recognition of all cultures and development of the economy and manpower in South Africa. An analysis of all core syllabi at the time of the publication examined prescriptions regarding compulsory and optional subjects, commonality in the work of the different education departments and identified shortcomings in curricula. The document sets out aims of education; in senior secondary education specific

mention is made of preparation of learners for their entry into tertiary education, further training and the adult world, considering vocational training, general education or preparation for tertiary education, with an emphasis on the role of subject choice (Committee of Heads of Education Departments, 1991).

The new government inherited an unequal and dysfunctional education system, the policies of which had systematically deprived black schools of resources in virtually all areas. Particular areas of concern were two fundamental prerequisites for quality education: school facilities and qualified teachers. In the mid-1990s, a person was deemed qualified to teach if she or he had a senior certificate plus three years of additional teacher training. According to a teacher audit in 1995, however, almost a quarter of all teachers were under-qualified to teach on the basis of this criterion and, in addition, many teachers received very poor training at teachers' colleges under the control of the homeland governments (Fiske and Ladd, 2005: 55).

Once of the most significant changes to educational policy in South Africa has been the introduction of outcomes-based education (OBE). The basic premise of competency-based education is the integration of outcome goals, instructional experiences, and assessment devices. This represents a major paradigm shift from a content-driven to an outcomes-driven curriculum. The attraction of OBE for South Africans is the claim that it is a learner-centred, results-oriented design based on the belief that all individuals can learn. OBE is an appealing route for educational reform that follows socio-political reform, a social-reconstructivist view where education is regarded as a way to change and improve society (Coetzer, 2001: 75). However, what is clear from many documents on the topic produced by both national and provincial education departments is the under-developed state of the discussion and debate on the philosophical and pedagogical principles underpinning the OBE initiative. There appears to be little sense of the relationship between the process and the desired outcome, and little reflection on the details of implementation of OBE (Soudien and Baxen, 1997: 451).

Although still in the early stages of implementation, some general conclusions can be drawn about the impact of post-1994 curriculum reform on democracy and equity in education in South Africa. Given the political imperatives facing curriculum developers in the mid-1990s, outcomes-based education can be considered a reasonable approach to have taken. The authoritarian values and top-down pedagogical approaches of apartheid-era education were replaced by new values and teaching methods that emphasised democratic participation and the potential of every child to succeed. There is support for OBE from black educators, the most direct victims of the inequities of the old order and who, as a group, faced the most difficulty implementing it in their classrooms (Fiske and Ladd, 2005: 170). In practice,

however, the complexity of OBE undermined some of the democratic and egalitarian ideals that it sought to promote.

Taylor and Vinjevold, quoted by Fiske and Ladd (2005: 166), declared that 'the right to learn has, to a considerable extent, been achieved and the large majority of South African children now have access to schooling. The immediate priority must be to get learning right so that the progress of students through the system is substantially improved'. Fiske and Ladd concur, saying that while South Africa has made significant progress toward equity in education by giving equal treatment of people of all races, the country has been less successful in promoting equal educational opportunity for students of all races. They conclude that educational equity has, thus far, been elusive and that educational reform in South Africa is still very much a work in progress (2005: 14).

2.2. Music Education

2.2.1. History

In 1837 the Boston School Committee in the United States of America recommended the study of music as a curricular subject for the same 'physical, mental, and moral' contribution that was expected of other curricular subjects (Mark, 1999: 9). The Yale Seminar (1963) identified important areas of music education, including creativity, broadening of repertoire, the importance of listening, instrumental music for all, the need for advanced theory and literature courses and exposure to competent musicians. It warned against underestimating a child's ability to perceive and understand music and stated that advanced music study should be made available to all students, regardless of social standing (Mark, 2002: 25). The Tanglewood Symposium (1967) likewise declared that music of all periods, styles, forms, and cultures has a place in the curriculum and that instruction in the arts should be included in the senior high school curriculum (Choate, Fowler, Brown and Wersen, 1967). The Housewright *Symposium on the Future of Music Education* in September 1999 reinforced and developed these ideas, stating that formal music study should be facilitated at all levels, that all music has a place in the curriculum, that music educators need to be knowledgeable concerning technological developments and that music educators should involve the music industry in improving the quality and quantity of music instruction (Mark, 2000: 25). Although reform initiatives in the United States have preceded those in South Africa, the parallels are clear.

Although an in-depth discussion about the philosophies of music education is beyond the scope of this study, the debate that centres around Bennett Reimer's aesthetic philosophy and David Elliott's listening-based approach to developing musicianship (Elliott, 1995) has relevance in

curriculum development in South Africa. Reimer (1972: 99) describes aesthetic education as 'the development of sensitivity to the aesthetic qualities of things' and states that the role of conceptualisation, analysis, and evaluation is to influence the quality of perception and response, behaviours that can be used effectively in music education (Reimer, 1972: 103). Reimer contends that the central outcomes in the arts are usually characterised by 'unpredictability, subjectivity, sensitivity, creativity, originality, inwardness' (in Abeles, Hoffer and Klotman, 1984: 214) and is critical of an approach that is dominated by skills (in Tate, 2001: 229). In his later work, *A Philosophy of Education: Advancing the Vision,* Reimer reinforces and extends his earlier theories. He states that music education should provide the basis for students interested in composing, conducting, improvising, arranging, reviewing, theorising, and above all listening. He states that listening is central to all other activities and almost everyone can develop some skills in active listening. Therefore all students need to develop the skill that has been mostly lacking in music education, in order to produce intelligent, discriminating listeners (2003: 224-5). He builds on Howard Gardner's theory of multiple intelligences, elucidating the limitations of analysis in terms of only one musical intelligence (2003: 231-2).

Reimer's critics include Elliott, whose view is grounded in 'pragmatic concerns for ... making and listening to music'. Elliott argues that listening must be grounded in active and critically reflective music making, and that social-cultural issues impact on all styles of music (Elliott, 2006: 6).

In attempting to combine aesthetic and praxial philosophies, Regelski challenges the contention that intelligent music listening is dependent on performance expertise, proposing rather that music listening is a skill on its own (Regelski, 2005: 240) and suggests that paraxial theory is more effective when considered in terms of multiple disciplines and perspectives. Regelski asserts that a critical consideration of curriculum theory is missing from the preparation of many music teachers today. A curriculum comprising contents and skills is taught by 'pre-packaged' teaching materials, assuming that a systematic teaching method meets the requirements of music education (2005: 219). He suggests that aesthetic philosophies of music downplay the physical aspects of performance, thus relegating performance to secondary status (2005: 222).

Regelski (2005) explains that his theory of praxis accounts for all kinds and uses of music and finds musical value in the 'constitutive sociality of music' and the importance of music for the 'human processes that govern social and thus individual consciousness' (Regelski, 2005: 234). He states that music is more engaged with everyday people and everyday life than is allowed by

music education as aesthetic education and proposes that a praxial theory that includes all such music is a more realistic basis for decisions guiding music curricula (Regelski, 2005: 235).

The introduction and implementation of outcomes-based education (OBE) in countries such as the United Kingdom, Australian and Canada has also had an influence on the development of new curricula in South Africa, including that of music.

Music Education: Source Reading from Ancient Greece to Today (2002) is a compilation of texts on music education. Although the emphasis is on music education in the United States of America, different historical times and different perspectives are represented. Part III addresses change in American education since 1950, and the development of a professional community of music educators and a philosophy of aesthetic education. As mentioned previously, South African music education has been influenced by developments in music education in other countries, including the United States. Of particular relevance is Leonhard and House's article on the objectives and processes of education, while the chapter entitled 'Music Education and Society' also contains articles on multicultural and intercultural aspects of music education, relevant to new curricula in South Africa. Under the heading 'Advocacy for Music Education' is found a number of articles which promote the importance of music education for all children and not only the most talented (Mark, 2002: 26).

Developments in music education in Britain have also had a significant influence on South African Music Education. Charles Plummeridge discusses different ideals in music education, in his article 'Changing Conceptions of Music Education: Some Observations and Implications' (1990: 154). The conventional ideal is a combination of the conservatoire and the academic traditions. This is the élitist model that has traditionally dominated music education in South Africa. Plummeridge's progressive ideal emphasises creativity by the 'discovery and manipulation of sound' and is more open to genres that do not form part of the 'serious' tradition. The eclectic ideal is concerned with the development of the mind through the 'acquisition of different types of knowledge of which music and the arts would be one' and shows a growing awareness of music outside the European tradition. Plummeridge states that 'educating pupils in and for a multi-cultural society inclines teachers to a broader view of music' which needs to be considered in the selection of curriculum materials and in the planning of activities. He believes that music becomes a 'central concern and of equal importance to other established areas of the curriculum' that needs to be taught in a systematic and ordered way for pupils to develop the skills, competencies and procedures that are required for understanding. In this way, music will be 'considered to be a serious discipline' (Plummeridge, 1990: 155-156).

Issues in Music Teaching, edited by Chris Philpott and Charles Plummeridge highlights issues that teachers of music in primary and secondary schools confront in their professional practice and sets out to develop a critical and analytical approach to teaching theory and practice of music education (Philpott and Plummeridge, 2001: i). Articles of particular interest to this study include Jonathan Barnes' discussion of creativity and composition in music, a focal point of new curricula in both Britain and South Africa. Lucy Green's article on the role of music in society and education, and Philpott's discussion of equality of opportunity and instrumental tuition and John Withcell's 'Music Education and Individual Needs' address the importance of access to music education, but acknowledge the difficulty in provision of opportunities to all students. Susan Hallam's article on complexity and diversity in music education highlights the benefits of a music education, while Robert Kwami's discussion on music education for a pluralist society has great relevance in developing a multicultural curriculum.

In *Transforming Music Education,* Jorgensen states that teachers are the intellectual and pedagogical models for their students, so their experiences enable students to become independent or musically empowered. If teachers are encouraged to try new ideas, this will encourage their own students to do the same. Transformation is dynamic and can only occur through the individuals that make up a given culture, because of the interpretive aspect in the creation and recreation of music, or other aspects of culture. Change is inevitable, because teachers are thinking, feeling human beings, and because of the progression of time. Because education is a human endeavour, the problems of society are also evidenced in education and music education. If education is to overcome the problems of society, then educators need to have a visionary concept of education. Context and human interpretation transform a score or musical practice through various roles such as the performer, the composer, the listener, the producer, and those involved with the marketing of music (2003: 13-15). Jorgensen believes that education should be humane, directed toward civility, justice, freedom, and the inclusion of diverse populations and perspectives (2003: 20). Teachers should have the opportunity to make choices about how the curriculum will be delivered. They need to be a part of the construction of policy and curriculum, which should be more inter-disciplinary and inclusive of differing traditions and perspectives (Jorgensen, 2003: 74).

2.2.2. Benefits

In recent years more literature has emerged in support of the benefits of a music education. These include intellectual and developmental benefits, as well as the psychological benefits that the sheer enjoyment of music produces. A student whose subject choice is dominated by

mathematics and science-related subjects will welcome the balance offered by the arts and humanities.

There has been substantial research into the effects or benefits of music engagement on health, well-being and psychological functioning, and a number of studies show clear effects of traditional instrumental instruction on intelligence, although there are a number of issues to address before we can unambiguously propose that such research has demonstrable social benefit (Sloboda, 2005: 396-397).

In her article 'Learning in Music: Complexity and Diversity', Hallam (2001: 62) sets out a variety of ways in which music can be experienced and can influence human existence. Listening can be holistic with the listener deriving pleasure from the emotion engendered, or can be intellectual, identifying structure, harmony, timbre and dynamics. Composing and arranging can be approached intellectually as problem solving, or intuitively. Improvising draws on creativity and skills utilised within a specific, immediate time frame, while performing presents intellectual, technical, musical, communication, and expressive challenges, usually with the added complexity of working with others. Music offers other opportunities for learning through analysis, study of musical history, instrument-making, acoustics, the physics of sound, the effects of music, and its role in relation to the other arts.

Ponter reports that, in conjunction with recent work in cognitive psychology regarding the relationship between music and academic achievement, research has shown that countries whose students consistently outperform the United States in tests assessing science achievement are the countries where music is a primary focus of the curriculum. Music should be considered as fundamental to the curriculum as mathematics and reading (1999: 108). Because it draws on so many different attributes, music develops flexibility in thinking, and so enhances the conceptual-holistic-creative thinking process. Although most musical capabilities seem to be represented in the right hemisphere of the brain, when music is read the player must understand key signatures, notation, and other details of scores, and follow the linear sequence of notes, thereby activating the left hemisphere in the same area that is involved in mathematical and analytical thinking. This mental multi-tasking seems to enhance cognitive ability in powerful ways (Ponter, 1999: 111-113).

However, although the unique role of music in developing imagination and creativity is well understood, we have not yet reached a position whereby all pupils have equal access. The music curriculum should be designed to include children whatever their abilities and background, and teaching strategies should be built on principles of inclusion, both in the

recognition of school diversity and in the way that making music is designed around the individual learning needs of the pupils (Witchell, 2001: 203-204).

Music is a fundamental channel of communication: it provides a means by which people can share emotions, intentions and meaning even though their spoken languages may be mutually incomprehensible (MacDonald, Hargreaves and Miell, 2002: 1). The teaching of music introduces pupils to different forms of music making and response, both individual and communal, developing a sense of group identity and togetherness (Lamont, 2002: 44). But although classroom music helps some children to develop a sense of group identity and togetherness, for other children the activities at school lead them to develop a sense of group difference. Several clear influences on musical identity are external to the realm of the school, including gender, home background and socio-economic status (Lamont, 2002: 54). We need to encourage all children to develop a healthy musical identity as a step towards the less pragmatic aims of being able to enjoy and participate in music throughout their lives (Lamont, 2002: 56-57).

Spies (2001: 5) argues for a broader view of music as opposed to the general view that its aim is to acquire musical skills only. The perception exists that the prime criterion for assessing the value of music study is its potential to train students for a career in music, whereas education for life and the development of personal skills that would benefit students in a changing world. This argument correlates with the concept that education is firstly aimed at educating the whole person and only afterwards for a career. An over-emphasis of the cognitive, at the cost of developing a student's creative and emotional capacity does not equip a person for life (2001: 6). She refers to Gardiner's multiple intelligence theory, saying that emotional intelligence has come to claim the same status as intellectual or rational intelligence. Problem-solving skills are enhanced by creative thinking and spatial intelligence, which may be developed by music tuition. Music is a powerful medium through which intuition may be developed, and intuition also plays an important role in the solving of problems. Listening skills enhance an awareness of one's social surroundings, as well as communication. Spies quotes David Elliott who believes that listening and performing are cognitively and educationally related (2001: 7). To acquire musical skills is only possible through discipline and dedication, characteristics that are prerequisites for success, regardless of age or profession. Spies (2001: 9) asserts that every child should have access to music training, regardless of the level of talent or the stage of development, and suggests that by stressing the potential of music to develop a person as a whole might help establish a higher status for music in society.

2.2.3. Multiculturalism

Since the Yale and Tanglewood seminars, there has been a growing awareness in the world of music education of the need to include the music of a variety of cultures into the subject. This is particularly relevant in South Africa with its cultural and ethnic diversity, although the inclusion of musical styles other than Western classical has only been addressed since the first democratic elections in 1994. With the changing political climate in this country, there arose a need to address issues of transformation in music education. There is a large body of works that deals with multicultural music education, most of which originates in countries outside South Africa. Much of this, particularly from the United States and Britain, emerged as early as the 1980s, although it has only become relevant in a South African context in recent years. The music curriculum for the National Senior Certificate examinations, implemented in 2008, embraces a variety of music styles not previously included in the syllabus.

Music in Schools and Teacher Education: a Global Perspective presents papers from ISME seminars held between 1992 and 1996. At these seminars there was an emphasis on world musics and multicultural aspects of music education, and the need for integrated, creative and diverse curricula worldwide. The document briefly presents curricula from 22 countries on five continents. Van Niekerk, in her paper 'Recent Curriculum Development in South Africa', addresses some of the opportunities and challenges facing music education in the country in 1996, specifically addressing the issues of Eurocentrism versus Afrocentrism, class music versus subject music and the need for capacity building in the education system (1997: 267-269). This paper, like much other literature that emerged in South Africa in the early 1990s retains its relevance from an historical perspective only, since many of these issues have been addressed in the development of new curricula and the introduction of Arts and Culture in schools.

Shehan Campbell (2000: 336) writes about the work of John Blacking and the development of world musics in educational programmes and also about the responsibilities of music teachers in finding resources for teaching world musics (Campbell, 2002). Lucy Green (2002) shows that, in recent years, teachers' views of musical value have moved towards a more global perspective, and their classroom practice adopts a more practical approach involving performing, composing, and listening, 'with an emphasis on cross-stylistic comparisons and musical universals'. Richard Wells (1997) addresses the often unwelcome challenge of revising music curricula in accordance with the new national standards for music education in the United States.

In *Music, Education and Multiculturalism: Foundations and Principles,* Volk examines various aspects of multicultural music education. Much of the book is devoted to the history of

multicultural music education, especially in the United States. She addresses international perspectives, especially in the United Kingdom, Canada, Australia and Germany and touches briefly on the South African situation. Volk discusses recent political changes in the country, and the need for a multicultural curriculum. She discusses the Network for Intercultural Education through Music, established by Elizabeth Oerle of the University of Natal and explains her preference for the term 'intercultural' as 'not just a belief in a plurality of separately-nurtured musical cultures, but an inter-mingling of different musics in one common school curriculum applicable to all schools'. Volk describes moves in some South African schools to restructure music courses to teach African, Indian and Western (Classical, popular and jazz) musics (Volk, 1998: 153). A chapter on materials and methodologies gives a useful discussion of teaching resources and some lesson plans aimed at the United States classroom.

A variety of papers on the theme 'Ubuntu - Music Education for a Humane Society' was presented by South African and overseas contributors at the twenty-third world conference of the International Society for Music Educators, held in Pretoria in 1998. Among many others, Nzewi (1999) discussed the state of music education in modern Africa, comparing traditional and European music education from a pedagogic viewpoint and addressing the challenges for curriculum design.

Quoting Charles Leonhard and Robert House's *Foundations and Principles of Music Education*, Nketia (1970: 48) sets out a Western music programme that, while it may appear to be well-balanced in training children in the discipline of group work or for the sharing of musical experience, does not necessarily contribute to the development of the personality of the child who is an individual, but also a member of social groups. Every child should develop not only musical responsiveness, understanding, and aesthetic sensitivity, but also a critical awareness of the complex of values in terms of which music is practiced in his society. Music education should develop healthy attitudes to music and should cultivate the desire for participation in the musical life of his society for all children, not just the few who make music their career.

Dodds (1983: 33) proposes a multicultural approach to music education, with the experience of sound as its basis. Students should explore creative elements of music such as pitch, rhythm, timbre, texture, and structure, extending their musical vocabulary by encountering new styles. Similarly, Anderson (1992: 55) states that the study of music should involve experiences from different musical traditions, with lessons around concepts such as melody, rhythm, and form, that draw on a wide variety of musics to bring cross-cultural encounters to general music study. Dodds (1983: 34) suggests that, in this way, students will come to understand the influences of

world music on twentieth century composers, popular music, jazz, and rock. He does not, however, suggest the reverse, namely the influence of Western music on traditional styles.

Nketia (1973: 14) in 'The Study of African and Afro-American Music' suggests that comparative studies of African and Afro-American music need not only be historical, but could be comparisons of musical systems, categories of structure or units, and elements of structure. He believes that these studies should also extend to present-day Africa and its urban and rural communities, and ethnic diversity, examining American influence in Africa as well as the reverse (1973: 15).

Much writing on multicultural music education takes a purist approach to the inclusion of a variety of styles, advocating an authentic approach within a cultural context, but the hybrid nature of South African popular music since the 1920s cannot be ignored. Western and other influences are clear in the myriad urban styles that have developed, and while the unadulterated cultural music and context may be lacking, this music is very relevant in the lives of many South Africans, as well as being an area of commonality often lacking in a purist approach.

Music in many parts of Africa has long been that of communities sharing common beliefs, values and ideals (Nketia, 1982: 34). Common features are shared by the different musical traditions of African peoples and enlarge the range of choice open to the creative musician of today, who may adopt an eclectic attitude towards the African idiom (Nketia, 1982: 35). The knowledge and experience of his own musical traditions is no longer as rich, and he has been exposed more intensively to Western music. In the field of popular music, the creative response to the forces of acculturation is showing itself in new African popular music, linked to a world-wide idiom of popular music (Nketia, 1982: 37).

South African music is, in many ways, closely linked to the socio-political realities in the country. Scholars like Hugh Tracy and John Blacking studied traditional music, leading the way for ethnomusicologists to trace the development of genres in the decades leading to democracy. Music is examined both as a reflection of the urbanisation process and as a vehicle and expression of emancipation. A common thread in much research is the fusion of styles through syncretic genres. Besides inter-cultural influences between local communities, the mutual exchange between South Africa and popular American music and African-American styles has been highlighted. Although the focus was initially around black music in South Africa, more recently there has been some recognition of the importance of the musical forms of other communities, including resistance styles such as the Afrikaans Alternatiewe movement of the

late eighties. Even in the arena of art music, academics and musicians have written about a uniquely South African ethno-classical music, as seen in Péter Louis van Dijk's *San Gloria* and the compositions of Hendrik Hofmeyr, Hans Roosenschoon and Mzilikazi Khumalo. The interplay of syncretic styles, played a significant role in social and political developments in the country throughout the democratisation process, beginning with early attempts at resistance or protest music, and reached a peak in the mid-eighties with a truly syncretic style (Byerly, 1998: 7-9). People of all backgrounds recognised and appreciated the power of syncretic styles, and the success of the collaborative movement was largely dependent on the crossing of borders into unknown personal spaces and breaking rank from the comfort of a known group (Byerly, 1998: 36).

In 'Integrating Musical Arts Cultures' in *Musical Arts in Africa: Theory, Practice and Education,* Kwami, Akrofi and Adams examine concepts, issues and problems relating to cultural integration, especially in the African context, with suggestions of implementing cultural integration in African musical arts education (2003: 262). In South Africa, Western, indigenous African, Asian and so-called coloured musical arts cultures co-exist with each other and with syncretised styles and forms. The latter includes various forms of jazz and different religious music (Kwami *et al.*, 2003: 262). Cultural integration is a dynamic process that operates within and across cultures in Africa. Music traditions such as Indian, Chinese, Indonesian, Western and Caribbean have been integrated into the South African musical landscape and the fusion of these musics with traditional African styles has often created distinctive, new and syncretic styles (Kwami *et al.*, 2003: 275).

Drury (1989: 46) noted in 1989 that 'although very few South African musicologists have expressed interest in local Black popular music, it is of interest to many residents of South Africa, as well as to many people overseas, especially since Paul Simon's *Graceland* album.' In spite of similarities in the development of urban music with overseas styles, South African music retains an individual thought process and is unmistakeably African. He mentions that 'several other scholars are also beginning to contribute to the field' and predicts exciting research possibilities for the future.

David Coplan in his book *In Township Tonight!* researches the development of black performing arts in South Africa over the last thirty years alongside political events and social changes. He identifies an array of performance styles and cultural identities that reflect the complex social fabric of South African life. He also examines the role of music as a political tool, particularly in resistance politics and political activism (in Hammett, 2009: 307). Coplan states the need to 'move beyond staid ideas of tradition in African music and performance as

authentic and to embrace the dynamism and heterogeneity of products that arise from collaborations, appropriations and negotiations' (in Hammett, 2009: 308).

Similarly, Gwen Ansell's *Soweto Blues* documents the role of jazz in the anti-apartheid movement in twentieth-century South Africa and the ongoing links between African and American styles of music. The book also examines other urban styles like *marabi, isicathamiya, mbube, mbaqanga* and *kwaito,* with their particular political circumstances (Cros, 2007).

In the new curriculum, students are expected to be 'culturally and aesthetically sensitive across a range of social contexts' (Department of Education, 2003b: 2) and one of the learning outcomes 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, cultural, socio-economic and other contexts' (Department of Education, 2003b: 14). The curriculum includes examples from 'music literature across a variety of cultural contexts' (Department of Education, 2003b: 36). This includes South African indigenous folk music as well as urban styles such as *marabi, isicathamiya, mbaqanga* and *kwaito*, classical Indian music, jazz, music theatre, film music and popular styles. The curriculum recognises the diverse cultural, social and historical contexts that underpin the subject, and places an emphasis on respecting and developing the diverse cultural practices within South Africa. The learning programme guidelines of the Department of Education specify that it is the responsibility of the teacher to uphold these principles, not only by means of subject content, but also by respecting the individual learner's capabilities and interests, human dignity and personal affirmation. The study of a wide range of South African and other music has the potential to influence and shape the identity of South African youth, and to foster respect for and understanding of the cultures and beliefs of others. In this way the barriers of racial discrimination can be broken down and a spirit of nation building fostered. The relevance of music of different cultures, whether in their purest, traditional forms or their more syncretic forms, is very relevant in the study of music in South Africa in the twenty-first century.

2.2.4. *Élitism*

Élitism in music is not restricted to the South African context, although it has been exacerbated in this country by the discrimination of apartheid education and the perception that black students did not need an education in the arts, thus giving the subject a racist slur, as well as its élitist label.

Music is described as a 'talent subject' in *A Curriculum Model for Education in South Africa* under the heading 'Specific Vocational Field Subjects', namely those 'aimed at the mastery and

application of knowledge, skills and attitudes within a specific vocation'. The document further sets out principles for a curriculum development policy, as identified by HRSC in 1981, and proposes frameworks from which syllabi are developed (Committee of Heads of Education Departments, 1991). In music, as in no other subject, a potential student has historically been expected to show exceptional talent before being allowed to take the subject to grade 12 level.

Primos' research shows that music education in South Africa was almost exclusively governed by Western art music. The learning and application process was mostly formal and accessible only to those who were labelled 'talented'. Children who had reached a certain level of proficiency could opt to take music as a matriculation subject. This focused mainly on performance, in spite of the curriculum requiring a substantial body of knowledge concerning theory and history of music. Few government schools offered this option, so private tuition, funded by parents, was the only option for many pupils. Private schools typically provided facilities for such extra tuition, and the previous government provided and subsidised extra mural music centres for white school children who showed sufficient promise. Class music, supposedly provided in every school for all children, did not progress to subject music and seldom provided any instrumental music. No such dichotomy exists in any other school discipline, and effectively denies anything other than superficial musical knowledge to the great majority of school children (Primos, 1992: 48). Primos concludes that it is necessary to review the paradigm which has governed music education so far, and adapt it not only for different cultural groups but to develop a new policy and curriculum for music education that will benefit all children in South Africa (Primos, 1992: 61).

Reid (1994: 81) appeals for music to be regarded as a curricular subject that is structured to be no more demanding than other subjects. The aim should be music literacy in young people, and not necessarily producing performers. The matriculation average for music is among the highest for all subjects, because of the tendency to discourage those who will not excel in the subject, despite commitment by the pupil. She goes on to suggest ways of implementing music for all from her particular school situation, including differentiation of more talented students at grade 8 and 9 level.   If music forms a prominent place in the new school curriculum, there may be an increased interest in the subject. Change must be seen as constructive and, if approached positively, the influence of studying music as a subject will 'extend and create a better understanding of music as an art over a larger cross section of the public' (Reid, 1994: 80-84).

Similarly, Mngoma (1990: 121) declares that music education in South African institutions has promoted esoteric and élitist classical Western music, to the exclusion of other types of music

that exist in South Africa. Under the previous dispensation, the Department of Education and Training had tried to promote an integrated multicultural music education programme comprising African and Western music, but this was not accepted by the Joint Matriculation Board for the purpose of university entrance qualifications, because the programme lacked a practical component.   Mngoma sees the monogenic Western music programme as inhibiting for the black student, eventually alienating him from his own society. He claims that such students are regarded as oddities in their own society but are not accepted in white society either (1990: 122), although he contradicts himself later by giving an example of a student who excelled in Western piano studies, but remained true to all styles of African music. Mngoma goes on to propose a balanced music education that includes Western classical music, but does not rely on Western models alone. He advocates an androgynic approach to music teaching to accommodate and nurture the multicultural music tradition, using the voice rather than the piano as the dominant instrument (Mngoma, 1990: 125).

A comparable situation exists in England and Wales, where there are two distinct strands to music education: general education for all pupils with further option of General Certificate of Secondary Education (GCSE). Alongside are various music services, usually of a high standard, offering instrumental tuition for individuals and ensembles, usually paid for by parents. This double life of music education is shared by no other statutory subject (Philpott, 2001: 156). The curriculum calls teachers to account for an inclusive curriculum in many areas of difference, e.g. gender, cultural diversity, disability and learning difficulty. However, because of the duality of music education, this ideal is difficult to achieve, since access to economic resource is a large factor in determining access to music achievement. Fletcher in (Philpott, 2001: 158) argues that 'music for all' is unrealistic and that music education is essentially élitist, requiring the additional realm of instrumental tuition to achieve its élitist aims. Philpott (2001: 164-165) argues that, given the aspiration of musical opportunities for all, there is a moral responsibility to address the problem by extending access to instrumental tuition (which would require funding by school, teachers or government or imaginative ways of offering access such as group tuition) or by radically rethinking what constitutes musical achievement in terms of the curriculum

2.3.   Subject music

2.3.1. Academic Study

As discussed in chapter 1, little postgraduate research has been done in the field of subject music in South Africa. Much of what exists relates to general music education (class music) and to instrumental teaching. This situation is not unique to South Africa. Phelps, quoting Jones

and McFee in *Handbook of Research on Teaching,* states that 'studies on curriculum in music education ... essentially have been directed toward developing performance skills', indicating a similar situation in the United States (2005: 11).

According to Troskie (1979: 66), an academic study implies objective analysis, critical evaluation and drawing of scientific conclusions. He expresses doubt that the study of educationally related themes can meet all the requirements of a scientific research document and make a significant contribution to the subject area and the field of specialisation, being based only on a compilation of givens, with little or no critical musicological insight (1979: 69). If this view represents that of the majority of academics in the field of music, then it is hardly surprising that their postgraduate students have not been encouraged to undertake much-needed research in the field of music education. Troskie's article continues with a list of completed master's and doctoral theses, many with topics of questionable significance with regard to their contribution to the field of music. Of 107 master's dissertations, only seven are related to education, and four of those seven relate to primary school music. One of 45 doctoral theses is a DPhil with links to music education *(Pitch Learning and the Implications for Music Education* by A.S. Byrd, 1977) (Troskie, 1979: 74-81). Davey (1998: 66-67) lists doctoral and master's topics that cover forty years of musicological research at Unisa. These include five master's degrees of a total of 56 that are education-related, two of which cover primary school or class music. One of 22 doctorates shows relevance to the education field (*Music Education in a Multicultural Society: a Psycho-pedagogical Perspective* by A.N. le Roux, 1993).

In addition to the research mentioned above, there emerged some less formal research in the form of articles, books and papers on music education in the country, particularly on the brink of the new democracy. The research programme, *Effective Music Education in South Africa* (initiated in 1987) investigated various aspects of music education in South Africa. Since this research programme did not address subject music, it has limited value in to this study, although the basic tenets are relevant to all music education in the country and much of the research bears out aspects evident in earlier research. Music educators articulated dissatisfaction with existing curricula and indicated a need for revised syllabi, not based exclusively on Western concept of education and aesthetics, but reflecting the intercultural nature of South Africa society. Syllabi should be descriptive rather than prescriptive in nature, allowing for flexibility of structure and content. It was agreed that 'individual instrumental tuition should be provided within the state-subsidised system', although respondents acknowledged the difficulties in financing the education system and provision of facilities, particularly in poorer, already under-resourced communities (Hauptfleisch, 1993: 48).

Jaco Kruger (1995: 49) quotes John Blacking extensively, when describing a cultural analysis of music that strives to describe both the music and its cultural background as interrelated parts of a total system. By contrast, the product-centred approach of music history in South African schools is usually characterised by detailed stylistic analyses that tend to disregard the life experiences of musicians and composers, namely the social context of the music. Music history can promote the orderly evolution of South African society by celebrating diversity as well as commonality. This could be achieved by restructuring the history syllabus. Instead of organising it around style periods, it would be determined from a conceptual perspective, that is, concepts about elements, processes, roles and behaviours. Kruger suggests that the study of music history should move away from a product-centred approach, often characterised by detailed stylistic analyses, leaving pupils without music knowledge and skills which they can apply. Music history should involve the development of an 'extended range of scientific skills, as well as social sensibility and responsibility.' The current imbalance between style and social context needs to be remedied. Most music history syllabi currently in use in South African schools consist of separate modules, implying that different musical cultures have nothing in common. However, the study of stylistic differences between music of the Baroque and Classical periods could be applied to blues and soul, or *marabi* and *kwela*. In this way, a music history syllabus 'can be structured around common themes in contemporary music sciences'. The traditional nature of music history in South African schools must be questioned in the face of the urgent need to restructure South African society. Ideally, young musicians must be able to compose music, perform it, analyse its structure, acquire insight into its social dimensions, and apply this insight to shaping society (Kruger, 1995: 48-49).

At the national Music Educator's Conference, held in Pretoria in 1990, a paper presented by Jimmy van Tonder (University of Cape Town) attempted to give new impetus to the teaching of history of music by identifying relevant methodological approaches. At the same conference, participants expressed their 'concerns about the current crisis in music education in South Africa', citing the crisis as comprising a decline in the significance of music education in general education and 'lack of coherence' in music education (Hauptfleisch, 1993: 2).

Becker (1989), in her dissertation examines music curricula from an educational perspective, to determine their aptness for the musically gifted pupil. She concludes that they do not comply with the demands of such a pupil and makes recommendations in respect of her perceived shortcomings of the curriculum. Although the author's focus is the gifted pupil, many of her criticisms and recommendations are relevant to the curriculum in general, regardless of the aptitude of the student. These include the prescriptive nature and lack of flexibility of the curriculum, the lack of a progressive structure from one year to the next, an artificial separation

of written and practical components and the lack of guidelines regarding assessment. Becker recommends a more individual approach, with opportunities for enrichment and extension of the pupil, representation in the curriculum of South African composers, and a more creative and culturally relevant approach.

2.3.2. Curriculum

2.3.2.1.   NATED 550

Trümpelmann's book *The Joint Matriculation Board: Seventy Five Years Achievement in Perspective* (1991) is a comprehensive historical account of the assessment body. It includes details of the composition of the board and a history of assessment in South African schools under its auspices, and also sets out the problems and challenges that the board had to meet. Trümpelmann's account reflects his close and long-standing involvement with the board in its subjectivity and defensive stance, particularly when documenting criticism levelled at the board. Nonetheless, it is comprehensive and detailed, and considered important because it is the only comprehensive historical account of the Joint Matriculation Board (JMB) phase of the Senior Certificate, and one that dates back to the origins of the matriculation qualification in South Africa (Lolwana, 2006: 4).

Handbooks, published annually by the JMB, contained details of the examination requirements and means of assessment for every subject examined by the JMB, although they contained little by way of explanation or guidance to teachers.   These were considered the core curricula for the country and were inviolate; information could be added to these, but not removed. Further information on the music curriculum was gleaned from informal documents and personal interviews for the purposes of this study.

Umalusi also undertook research to evaluate the standard of the Senior Certificate examination, as a result of speculation that the standard of the senior certificate examination was dropping (Umalusi Research Forum, 2004: 2). The Senior Certificate examination progressed through various phases in the political history of South Africa, from being administered by the racially and ethnically segregated departments of education during the apartheid years, through the provincially set and administered examination papers from 1990 to 2000, to national examinations in six subjects.   The respective standards of examination papers differed from one another in various respects. Long-standing rules, devised by the JMB, governed the awarding of the Senior Certificate and were passed down to the South African Certification Council *(SAFCERT)* when it was established 1986 and then to Umalusi 2002 (Umalusi Research Forum, 2004: 4).   Recent research has suggested that, in practice, the JMB concentrated on the

matriculation exemption certificate rather than the whole examination. In addition, a number of school-level educators and examination bodies became involved in the arbitration of standards during the period when SAFCERT was in authority; the power of higher education academics accordingly was limited (Umalusi Research Forum, 2004: 5).

2.3.2.2. National Senior Certificate

The new curriculum statements were implemented at grade 10 level in 2006, in preparation for the first examination of the National Senior Certificate in 2008. As yet, little research has emerged on the new system as a whole or on music in the system in particular. Prior to the publishing of the curriculum statements in 2002, some research emerged that anticipated the inclusion of new styles, such as African music, jazz and rock, in the syllabus.

In his thesis, Loots (1997) explores traditional musicology's attitude towards rock music, the notational centricity that sets it aside from the more traditional forms of music (contemporary popular and rock music is rarely notated) and an ideology slanted by the origins and development of certain classical music traditions. The ideology inherent in rock music is investigated along with the role of the mass media and cultural politics (social, economic and philosophical) that manifest in certain forms of rock. It is concluded that rock, as part of mass culture, is a post-modern phenomenon that offers a valuable route to an insightful understanding and knowledge of contemporary culture (Loots, 1997).

There are two relevant (South African) theses on jazz education that relate to the new curriculum. Van Vuuren (2001) recognises the need for jazz to be incorporated into the South African secondary school music education curriculum, preferably by means of the systematic exposition thereof in well-designed programmes or models. His thesis develops teaching models that include a detailed learning content for jazz, and a method for successfully presenting this content to secondary school learners. The learning content is presented in six modules, each of which is divided into a number of teaching units or lessons (van Vuuren, 2001). His claim that 'jazz is slowly gaining more prominence in the South African music culture' may be referring to a culture that is historically white, since jazz has been a significant part of the black urban music scene since the 1920s. Similarly, Ramnunan (1996) formulates a method whereby jazz may be introduced to secondary school students. An attempt is made to justify a place for jazz in the music curriculum and the need for teaching jazz. Attention is paid to the history of jazz in music education in America and the use of jazz as an improvisational tool for fostering creativity. The anticipated jazz programme is discussed in terms of its structure, scheduling in the music curriculum and the elements that comprise the programme. The aim is to encourage teachers to employ current technological methods, such as computer

software and electronic instruments, in their teaching (Ramnunan, 1996). Both of these works pre-date the new curriculum but show insight into future needs of music education.

Carver (2002) discusses the writing of unit standards for African musics, observing the difficulties in adapting informal learning traditions to formal learning and assessment contexts. A simple substitution of African for Western music theory, history and instrumental practice is not an appropriate course of action, as African musics are rooted in a philosophical framework that is quite different from that of Western music. She suggests that a praxial approach to music education will resolve the dichotomy. Most immediate problems are the limited resources of provincial education departments, and the need for training to develop the musicianship of educators. African musics in the curriculum will require not only fresh musical material but also a shift in approach, incorporating the community values of the music that affirm the processes of music-making (Carver, 2002).

In a similar vein, in his dissertation Mangiagalli (2005) observes that the new National Curriculum Statement (NCS) is functional at a national level in South Africa and claims to be a more equitable curriculum than its predecessor, by incorporating a philosophy that accommodates all South African learners from diverse cultural and ethnic backgrounds. It promotes the principles of outcomes-based education (OBE) and shows a high regard for constructivist learning theory and includes a variety of musical genres and styles. This study critically investigates the National Curriculum Statement with the view to an improved understanding of multicultural education and by reviewing suggested teaching practices for multicultural music education. It explores several approaches to the teaching of music from diverse cultures and the teacher training necessary for the effective implementation of the curriculum. This analysis culminates in a reflection on African music, including an investigation of how African music functions within traditional African societies and proposes an approach for the effective transmission of African music in schools. The lack of adequate didactical resources for the teaching of African music has prompted the author to develop an appropriate technological resource for the teaching of African music (Mangiagalli, 2005).

The most comprehensive information about the new curriculum is found in government documents. Although intended as a reference source for teachers and schools, the documents set out the rationale behind the new curriculum, as well as offering guidance in its implementation. In the overview document, the political motivation is clear, not least in the paragraph on the legacy of apartheid education (Department of Education, 2003a: 1). The curriculum statement for each subject again sets out the principles that underpin the curriculum (such as social transformation, outcomes-based education and high knowledge and high skills),

before detailing the learning outcomes and assessment standards (Department of Education, 2003b). The curriculum statements, in contrast to the NATED 550 curriculum, are broad in their conception and have been supplemented by learning programme guidelines and assessment guidelines to give more definition to the curriculum. These documents assist teachers in compiling a learning programme with a view to preparing students adequately for the national examination in grade 12.

2.3.2.3. External Options

In 1999 the Matriculation Board accepted specified music examinations of the University of South Africa (Unisa) as being equivalent to music as a matriculation subject in the then Senior Certificate examinations. The examinations of Trinity College of Music, London and the Associated Board of the Royal Schools of Music were accepted in 2002 and 2005 respectively. To date, no research or official recording of the process has been published. Any information on the process and decisions must be gleaned from information in government gazettes, circulars, communication between parties involved in applying for and approving the equivalences, and personal interviews. This indicates a clear need for a formal documentation of this process.

3. Conclusion

This chapter has examined a range of literature that is central to the question of the viability of music as an academic subject at secondary school level. Trends in music education since the mid-twentieth century have been considered, both in South Africa and world-wide, including the benefits of music in the education of the whole child. The history of education in this country, before, during and after the apartheid era has been contemplated, and particularly its effect on music education. Curricular reform since the change of government in 1994 and the move away from Eurocentric curriculum to one that is more relevant to South African youth has been examined, as has the growing awareness of the need for and benefits of multicultural music education, both here and abroad. Élitist attitudes that threaten the existence of music as a subject have been considered and literature pertaining to music curricula old and new, including the alternative, external options investigated.

While much has been written on peripheral topics, particularly on the state of South African education during and since apartheid, there is little existing literature on music education in the country, particularly pertaining to music as an academic subject. This literature review confirms the need identified in the previous chapter for dedicated research into music as an academic subject.

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CHAPTER 3 – HISTORY OF EDUCATION IN SOUTH AFRICA

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1. Introduction

The history of education in South Africa has a direct bearing on music education in this country in the twenty-first century. Educational policies of the apartheid era, and even of pre-apartheid colonial times, produced generations of students who experienced inadequate resources and lack of access to the specialised tuition and facilities of music education, leaving the subject with an élitist label that is proving difficult to shed. This chapter will trace the history of education in South Africa before and during the apartheid era, and will examine the effects of various political influences on education and education policies.

While some of the sources cited in this chapter, such as Bloom, Birley and Low, are somewhat dated, they present viewpoints that originated in the midst of the apartheid era. These viewpoints may differ from the retrospective approach of later sources, and thus present a balanced outlook, or they may simply confirm the findings and perspectives of later authors. In either case, the works of these authors are considered to have value as historical sources.

The history of South African education is plagued by racial discrimination. As discussed in chapter 1, the use of undesirable racial terminology is unavoidable in this chapter, since apartheid policies made clear divisions between the different races (black, coloured, Indian and white) in term of laws, economics and opportunities. From pre-apartheid segregation through the Nationalist 'Bantu Education' years, education was structured along racial lines. White South Africans received a high standard of basic education, while black South Africans were given a limited curriculum and even more limited resources in a poorly funded system with high student-teacher ratios, under-qualified teachers, and resultant low pass rates in many schools. Although drawing increasing numbers of students, the educational system was fundamentally dysfunctional. Hendrik Verwoerd, the proponent of Bantu Education, justified this substandard education as being 'in accordance with their opportunities in life' (Centre for Applied Legal Studies: Education Policy Unit: 2; Fedderke, de Kadt and Luiz, 2000). The style of secondary school education in South Africa has historically been authoritarian, teacher-dominated, content-oriented and knowledge-based. While these characteristics are often attributed to the influence of the Afrikaner and the ideas of Christian National Education, the

British 'public school' traditions have tended to reinforce the conservative and traditional nature of the secondary school (Hartshorne, 1992: 60).

2.   Pre-Apartheid Education in South Africa

Although the apartheid government is largely responsible for the inferior education that was the lot of many non-white students in this country, colonial and pre-colonial laws, ordinances and policies laid the foundation for the separatist policies that were cemented and refined by the Nationalist government. In South Africa, as in other colonised countries, the colonists distanced themselves from the indigenous population. Although the military conquest of the 'natives' in South Africa was more or less complete by about 1879, people of colour had been treated differently from those who claimed to be 'European' for almost 200 years. This included the issue of education (Morrow, 1990: 172).

When the first white settlers arrived in the Cape in 1652, a number of groups of black people already occupied the land. The Dutch settlers found themselves among indigenous peoples who were alien in race, religion and culture, and who were resistant to the newcomers. In order to preserve their religious, economic, social and political identity, the settlers developed into a close community. Whites formed the upper caste and a menial population was drawn from those of other languages, religions, colours and cultures. Despite the initial period of widespread inter-marriage between the settlers and the slaves, discrimination along colour lines persisted (Bloom, 1967: 142).

After the first shipments of slaves arrived from West Africa, Malaysia, and India, the first formal school in South Africa was opened by the Dutch East India Company, specifically intended for slaves. A second school was established in 1663, primarily for children of the colonists, although its students included twelve colonist children, four young slaves and one Khoikhoi child ('Chronology of Black Education,' 2006). Teaching was done by Dutch Reformed Church elders, committed to biblical instruction, and peripatetic teachers taught basic literacy and mathematical skills (Byrnes, 1997). As early as 1676, the church suggested that slaves should be schooled separately and in 1685 a school was started exclusively for slave children. The 1663 school continued, reserved for non-slave children and children of colonists ('Chronology of Black Education,' 2006). Thus, in anticipation of later Union policy, the African was denied an education that 'might fit him to secure a livelihood beyond the kraal' (Low, 1958: 22).

British mission schools flourished after 1799, when the first members of the London Missionary Society arrived in the Cape Colony (Byrnes, 1997). The first school established specifically for black students opened in 1799 near what later became King Williams Town (Molteno, 1987: 2)

and missionary groups established schools for blacks on the fringes of settler communities (Martineau, 1997: 385). One of the goals of mission education was to educate black students in the Western way of life and to teach them certain work values. Therefore, whilst the missionaries provided western education to the African for the public good, they also used education to attain their political goals. It was believed that if 'Christianity and civilization' were instilled in the indigenous population, they would be 'useful servants, consumers of our goods, contributors to our revenue' and would not make wars on British frontiers (Msila, 2007: 148).

Schools were opened in the Orange Free State, Natal and Transvaal in 1823, 1835 and 1842 respectively ('Chronology of Black Education,' 2006). Several English-language schools were set up in rural areas of the Cape Colony by 1827, but were not well received by the Afrikaners, who considered the English language and curriculum irrelevant to rural life and Afrikaner values. These values include a strong sense of nationalism linked to their indigenous language, an attitude of racial superiority and a patriarchal, Calvinistic culture that combined religion with political aspirations (Marlin-Curiel, 2001: 157). Throughout the nineteenth century, Afrikaners resisted government policies aimed at the spread of the English language and British values, and many educated their children at home or in the churches. British colonial officials began encouraging families to emigrate from Britain to the Cape Colony in 1820, selecting educated families to establish a British presence in the Cape Colony, and these parents required a high standard of education for their children. Throughout this time, most religious schools in the Eastern Cape accepted Xhosa children and in Natal many other Nguni-speakers sent their children to mission schools after the mid-nineteenth century (Byrnes, 1997).

The government also financed teacher training classes for blacks as part of its pacification campaign throughout the nineteenth century (Byrnes, 1997). Low asserts that by the early 1800s, Cape mission schools offered black children a Western education of a comparable standard to that offered by the state to whites. The curriculum included subjects such as art, bible history, English songs, history, grammar and translation, geography, physics, physiology, chemistry, Latin, Greek, and French. Although only a small fraction of black children attended school, they wrote the same examinations as white and coloured students (Low, 1958: 22). Adhikari (1994: 108) however, claims that, in the mid-1900s, churches received limited government aid for education and the communities they served were poor, so mission schooling was vastly inferior to the public education available to more affluent whites.

In 1839 a Department of Education was established in the Cape Colony. This department took control of all mission schools, which soon began to receive state grants. However, by 1865 when a law was promulgated enabling state funding for three school categories (public, mission and 'native') only 2 827 black students were enrolled in schools. In 1872 the Cape became a self-governing colony and when dispossession wars on the eastern frontier ceased, more mission stations, with schools, were established ('Chronology of Black Education,' 2006). By 1877 some 60% of school-age children in Natal were enrolled in school, as were 49% in the Cape Colony. In the Afrikaner republics, however, enrolments were low (only 12% in the Orange Free State and 8% in the Transvaal), mostly due to Afrikaner resistance to British education. Enrolments in these republics increased toward the end of the century, after the government agreed to the use of Afrikaans in the schools and to allow Afrikaner parents greater control over primary and secondary education (Byrnes, 1997).

In 1884 black schooling became a separate responsibility within the Council of Education, but ten years later the council was abolished and a sub-department of 'Native Education' formed under the Superintendent of Education ('Chronology of Black Education,' 2006). Numbers of black students rose steadily towards the end of the nineteenth century, and in 1905 the South African Native Affairs Commission noted an increasing desire amongst blacks for education. But at the same time, all four provinces effectively abolished black enrolment in government schools. Black children attended mission schools, for the most part, and were taught by clergy or by lay teachers, sometimes with government assistance (Byrnes, 1997).

Following the British victory in the Second Boer War (1899-1902), many teachers were brought from Canada, Australia, and New Zealand to instil the English language and British cultural values, especially in the two former Afrikaner republics (Orange Free State and the South African Republic, or Transvaal). Afrikaner churches countered with a proposed education programme, Christian National Education (CNE), to serve as the core of the school curriculum. Christian Nation Education, founded on Calvinist principles, was based on the assumption that a person's social responsibilities and political and educational opportunities are defined, in large part, by that person's ethnic identity. Eventually local control over many aspects of education was granted. Provincial control over education was strengthened and all four provincial governments used government funds primarily to educate whites (Byrnes, 1997).

After the turn of the century, black education continued under churches and missions, which provided a western-style English language education. The creation, in 1910, of the Union of South Africa, brought no fundamental change to provincial administration and control of black education. Under the United Party, the syllabus for black and white secondary schools was

essentially the same, comprising morals and religion, a local vernacular, English or Afrikaans, manual and industrial arts, arithmetic, geography, history, nature study, music, hygiene, drill and games (Low, 1958: 23).   Black students, however, were limited by inferior facilities and funding, with the government spending about six times as much per white student as per black student.   Education was not compulsory for blacks and was free only in the primary grades. Fewer than half of all black children of school age attended any school at all, and very few graduated from high school (Mandela, 1995: 194).

The Land Act of 1913 effectively restricted blacks to 13% of the total land area of South Africa, although they formed 80% of the population.   As a result, the majority of blacks could no longer survive as subsistence farmers and were forced to work for wages on white farms or in mines or factories.   Such menial jobs required only a basic level of education.   In 1920 the Civilized Labour Policy and the Apprenticeship Act entrenched disadvantage for blacks, putting black workers in an inferior position to white workers ('Chronology of Black Education,' 2006).

In 1922 new legislation limited the money allocated to black education, resulting in continual under-funding. Although a commission of inquiry into black education, set up by the government in 1936, identified problems within the system, little, if any, action was taken to improve matters ('Chronology of Black Education,' 2006).   Birley (1968: 152) reports that in 1925 there were just over 200,000 black students at school, fewer than 4,000 of whom were in secondary schools. The cost per child at school for black children was £2 0s. 5d. and for whites children £20 4s. 10d.[1].   Blacks paid local levies and increased rents for a large part of the cost of building.   Due to an extreme shortage of teachers, many were paid for by the parents directly and not by the state.   Even so, teachers were very badly paid (Birley, 1968: 153).   By 1939, fewer than 30% of blacks were receiving any formal education, and whites earned more than five times as much as blacks ('Apartheid Timeline').

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[1] In 1925 the South African pound was approximately equal to the British pound.

3. Education under Apartheid

3.1. Overview

From the starting point of racial segregation and conflict in the colonial period, with its history of complex links between and within the major racial groups (blacks, coloureds, Indians, and whites), apartheid systematically extended and enforced the privileges of white South Africans to the detriment of the black majority. The social, economic and political system of apartheid impacted on every aspect of life, including education (Fiske and Ladd, 2005: 14). The Nationalist government interpreted its electoral victory in 1948 as an endorsement of its apartheid policies (Rakometsi, 2008: 19) and gave Afrikaans new standing in the schools, imposing proficiency in both Afrikaans and English on all high-school graduates.

In 1948 the Nationalist government reintroduced the policy of Christian National Education as the cornerstone of education (Byrnes, 1997). The aim of giving better education to white students was spelled out in this policy, which placed different values on children of different colours and genders, and emphasised cultural diversity. This philosophy also supported the idea that a person's social responsibilities and political opportunities are determined primarily by ethnic identity (Byrnes, 1997). Education laws and policies were governed by Christian National Education policies. Nationalist education policy was strongly segregationalist and based on cultural differences intensified by racial superiority. According to Christian National Education, children were to be taught in their own language and there was to be no mixing of cultures, religions or races (Rakometsi, 2008: 31).

3.2. The Bantu Education Act of 1953

In 1948, the Institute for Christian National Education published a document ('Beleid') that set out the policy of the Calvinistic right wing of the Nationalist Party with regard to education. It stated that education should be Christian (according to creeds of the three Afrikaans churches) and national (imbued with love of one's own country, especially one's own language, history, and culture). There must be no mixing of languages, cultures, religions, or races in the schools. This Christian-national philosophy, based on a narrow, sectarian, exclusive viewpoint, infiltrated educational policy, legislation, and practice in state schools (MacMillan, 1962: 59).

Dr W.M. Eiselen and Dr Hendrik F. Verwoerd, two of the principal advocates of Bantu education, had studied in Germany and espoused many aspects elements of National Socialist (Nazi) philosophy (Byrnes, 1997). The 1951 report of the Eiselen Commission, the principal document on Bantu Education, maintained that black education should be an integral part of a carefully planned policy of segregated socio-economic development for the black people. The

report emphasised the cultural coherence and integrity of the different 'peoples' (later to become 'population groups') and held that schooling should be aligned with other social institutions of these different 'peoples', and should prepare people to serve their 'own' communities. Schooling should be realistic in terms of the social and economic opportunities of its students (Morrow, 1990: 173). The report stated:

> We should not give the natives an academic education, as some people are too prone to do. If we do this we shall later be burdened with a number of academically trained Europeans and non-Europeans, and who is going to do the manual labour in the country? . . . I am in thorough agreement with the view that we should so conduct our schools that the native who attends those schools will know that to a great extent he must be the labourer in the country (Christie and Collins, 1982: 70).

Verwoerd believed that blacks should be trained to be menial workers, to be in a position of permanent servitude to the white man (Mandela, 1995: 195). In his statement to the South African Senate in 1954, Verwoerd asserted:

> There is no place for [the Black] in the European community above the level of certain forms of labour. Within his own community, however, all doors are open. . . . Until now he has been subjected to a school system which drew him away from his own community and misled him by showing him the green pastures of European society in which he was not allowed to graze. This attitude is not only uneconomic because money is spent for an education which has no specific aim but it is also dishonest to continue it. It is abundantly clear that unplanned education created many problems, disrupting the community life of the Bantu and endangering the community life of the European (in Rebusoajoang, 1979: 229).

The possibility of any acceptance of the education system by blacks was irrevocably damaged when the National Party government linked the racial demarcation of education with the deliberate objective of preparing them for permanent inferiority under apartheid (Molteno, 1987: 6).

It is interesting to note how closely Eiselen and Verwoerd's statements echo earlier colonial sentiments expressed by Cecil John Rhodes in 1894:

> It must be brought home to them that in the future nine-tenths of them will have to spend their lives in daily labour, in physical work, in manual labour. This must be brought home to them sooner or later (in Rebusoajoang, 1979: 236).

Similarly, Fred Whitlam, civil commissioner in the Herschel district, stated in 1895:

> ...to teach a native to sing hymns without teaching him how to clean a pair of boots, to groom a horse or to till a garden, to educate his mind to a higher standard without showing him how to employ his body to greater advantage must tend to create desires which are unobtainable, and induce in him a condition of unrest and dissatisfaction with his lot (in Parry, 1983: 383).

An overall educational policy was established by the passing of three seminal acts of Parliament: the Bantu Education Act in 1953, the Coloured Persons Education Act in 1963, and the Indian Education Act in 1964. The Population Registration Act ensured that every person was appropriately classified by race (Morrow, 1990: 174).

Official attitudes toward black education were paternalistic, based on trusteeship and segregation. Black education should not drain government resources away from white education. Curricula were designed with white students in mind and, although the number of schools for blacks increased during the 1960s, their curriculum was intended to prepare children for menial jobs and to reinforce their lesser social status. Whereas mission schools had emphasised developing the individual, apartheid schools promoted ethnic pride, racial identity, and 'separateness.' Advanced vocational and technical subjects were available only to whites, as were higher-level mathematics and science (Fiske and Ladd, 2005: 45).

Some of the other inequitable issues in black education included the payment of school fees at the rate of 5 shillings per quarter; the payment for books, pencils, slates and other supplies by students and parents (whereas education for whites was entirely free); and a school building tax of 2 shillings per month for each family living in townships outside white communities. In addition, there were variable and unsatisfactory formulae for allotting teachers. A heavy student load was placed upon teachers, including the implementation of double sessions in the lower grades, where two groups or classes used the same facilities at different times. These double sessions, which were still in place in several schools as late as 2004, could accommodate twice as many junior-standard students at no added cost (Low, 1958: 26), but lowered the quality of teaching and often shortened the school day (Nyamate, 2004: 9). Black students who did not pass the required examinations at the end of standard 2 (current grade 4) were expelled from school and put to work, whereas white students who failed were given special guidance and intensified training in certain areas. Standards were lowered for black teaching certificates, and many older and better teachers were dismissed (Wheeler, 1961: 247).

The experience of black public schooling during the 1950-1970 period of Verwoerdian 'grand apartheid' was thus one of a partial modernisation, generating a higher enrolment of black students, without providing additional teaching resources at a comparable growth rate. Only

under the governments of John Vorster and P.W. Botha was the need for a faster growth rate in black public school teachers finally, but incompletely, addressed (Fedderke *et al.*, 2000: 267).

3.3. The Bantu Education Act and Church Schools

The Bantu Education policy effectively removed the control of education for black students from the various missionary organisations and centralized its control within the government (Martineau, 1997: 385). Under the Bantu Education Act, black primary and secondary schools operated by churches and missions were given the choice of handing over their schools to the government or receiving gradually reduced subsidies. In spite of protests, most churches surrendered their schools, either willingly, which the Dutch Reformed Church did, or because they were not prepared to accept the principles of Bantu education, or for financial reasons. The Roman Catholics, the Seventh Day Adventists and the United Jewish Reformed Congregation struggled on without state funding, some teachers accepting a 25% salary reduction in order to keep schools running (Mandela, 1995: 196). The closure of missionary schools was haphazard and executed without proper planning. The government did not appreciate that it needed partners in education due to its limited financial resources. The gap left by the closure of the missionary schools was clear not only in the lack of physical resources, but also in the quality of education that government schools provided compared to that in mission schools, that had produced articulate and confident black leaders (Ramoketsi,2008: 105).

The Bantu Education Act gave wide powers to the Minister of Education, including control over teachers, syllabuses, and 'any other matter relating to the establishment, maintenance, management and control over government schools'. The Act made provision for community participation in the running of schools through school boards and committees, but power and control remained firmly in the hands of the state (Christie and Collins, 1982: 66).

Referring to the implementation of the Bantu Education Act, Christie and Collins (1982: 74) observe:

> ..the crisis was viewed as an exclusively ideological struggle between liberalism and racialism with the Christian missionaries allegedly wanting to produce scholars with a good 'academic' background, of sound character, and with the ability to take their place as Christian gentlefolk in a communal society. The Nationalists are seen as emphasising an inferior and somewhat more 'vocational' education for the purpose of producing inferior non-threatening and tribalistic Africans...because they are racially prejudiced against blacks.

3.4. Racial Groups in Apartheid South Africa

In line with its ideology of separate development, the National Party established separate education systems for the each of four officially recognized racial groups (Martineau, 1997: 385). The Bantu Education Act increased the gaps in educational opportunities for different racial groups still further. The quality of black education was restricted and government control was imposed on church-run schools, transferring control of black education from the Department of Education to the notorious Native Affairs Department (Mandela, 1995: 196).

A clear-cut racial order had emerged at the Cape from the earliest stages of European settlement as a direct result of the divide-and-rule tactics employed by the Dutch and English colonial powers, in their effort to dominate the region (Anderson, 2003: 378). By the mid-nineteenth century, the Cape Colony had developed into a two-tiered racial society in which the white colonial settlers dominated a heterogeneous black working class largely derived from ex-slaves, the indigenous Khoisan peoples, and various groups of mixed descent (Adhikari, 1994: 101). The latter group became known as 'coloured', descendants of people who represent a variety of religions and cultures ranging from local Khoikhoi people to slaves from Indonesia, India, Sri Lanka, Madagascar, and Mozambique, to representatives of many European countries, including England, Wales, Scotland, France, Portugal, and the Netherlands (Anderson, 2003: 378). They strove to assert a common identity for themselves distinct from that of the black population, because it allowed them to claim a position of relative privilege on the basis of blood ties to the settler community and a closer identity with Western culture. In spite of laws forbidding marriage between white men and slave women, and the growing condemnation of the Calvinist Dutch Church, by the end of the 1880s, the concept of 'colouredness' was firmly entrenched in Cape society, which changed from a two-tiered into a three-tiered racial society (Adhikari, 1994: 108; Bloom, 1967). Considered neither fully white nor black, coloureds were often used by the colonial administrators as a convenient buffer between local whites and the dispossessed indigenous black majority (Anderson, 2003: 378).

Indians were brought to South Africa to work as labourers in the Natal sugar industry from 1860. After a three-year period of indenture, they could return to India, re-indenture or stay as free labourers, although the latter often experienced hostile anti-Indian attitudes. In spite of being welcomed as industrious but cheap labour, ex-indentured and merchant settlers were soon seen as an economic threat. Harry Escombe (later to become Prime Minister of Natal) stated categorically that Indians were appreciated as labourers, but were 'not welcome as settlers and competitors' (Chetty, 1996). Many chose to remain in the country, however, and this emigration continued for some fifty years. Indian settlers included members of all castes,

but were soon identified by race and socio-economic status. Attempts were made to restrict their economic and political power, and, as with the coloured population, the Indian people were exploited as a buffer against black South Africans (Jackson, 1991: 175).

Through legislation, apartheid policies were implemented. Black South Africans were denied the vote and thus had no constitutional means of influencing policies that controlled their lives (Rakometsi, 2008: 26). Apartheid legislation prescribing residential segregation, racial preferences in employment, and separate and unequal education created a vast hierarchical system of racial domination and ethnic segregation that permeated all facets of life in South Africa. This new legislation significantly disenfranchised coloured and Indian/Asian people in comparison with the white ruling minority, by revoking the right to be placed on voter rolls with whites and to live in state-designated areas for whites (Anderson, 2003: 378). Although both coloured and Indian people were dominated by a privileged white group which distributed privileges largely along colour lines, these groups, being numerically smaller than the black population, as illustrated in Figure 3.1, posed less of a threat to the Nationalist government (Bloom, 1967: 145).
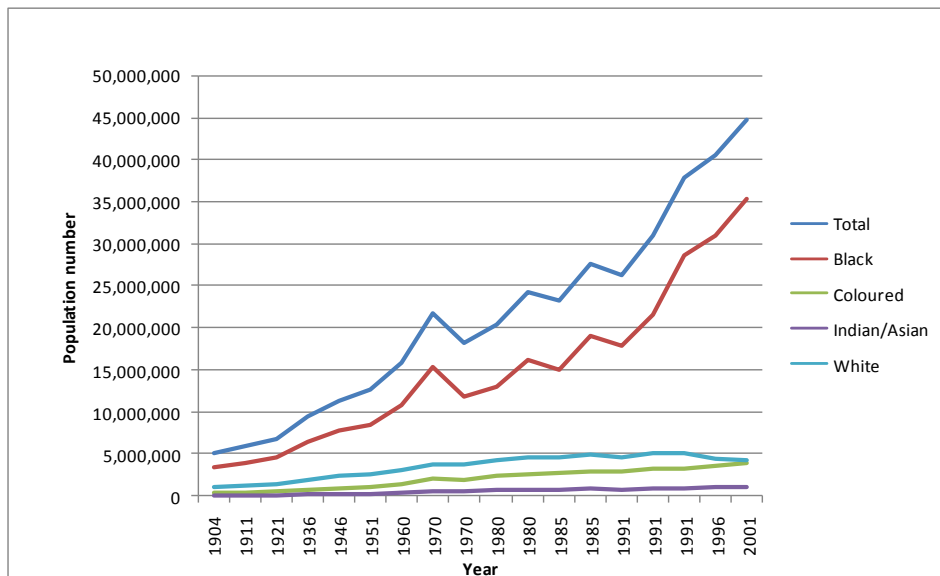
 Figure 3.1: Population Statistics 1904 to 2001[2]

In the House of Assembly on May 4, 1959, Verwoerd defined the status of the coloured people as follows:

> The coloureds represent a minority group of the population and they do
> not, therefore, constitute the same danger to the numerically superior
> White (as the Africans) (in Bloom, 1967: 142).

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[2] Lehohla, *South African Statistics, 2003*, 2004.

Although the new legislation governing education in South Africa was also designed to lower the 'sights and ambitions' of coloured, Indian and Asian students, the changes in educational standards were less severe than those for black students (Wheeler, 1961: 247). In 1924 there were fewer than 50 Indian high school students in Natal, but by 1958 there were 3,755 students in 15 schools. The curriculum was academically inclined, with subjects leading to university admission, usually Latin, mathematics, geography, history, biology and English. Art, music, domestic science, agriculture, commercial subjects and physical education tended to be neglected because of a lack of trained teachers in these subjects (MacMillan, 1961: 100).

3.5. Educational Implications of Bantu Education

There were separate schools for the four population groups and it was illegal for a person to attend a state school designated for another population group. The schools were unequal in terms of teacher qualifications, teacher-student ratios, per capita funding, buildings, equipment, facilities, books and stationery, and also in terms of results (measured in terms of the proportions and levels of certificates awarded). In all these dimensions, white schools in a far better position than all the other race groups, and coloured and Indian schools were somewhat better off than those for blacks. Schooling was compulsory for coloureds, Indians and whites, but not for blacks. White schooling resembled that of industrialised societies. It was apolitical (in spite of existing in a politically volatile society), and academic progress was smooth and regular. In direct contrast, schooling for non-white students, particularly blacks, was disrupted and sporadic, a 'political cauldron in a chronic state of crisis' and usually in 'radical disarray' (Morrow, 1990: 174).

3.5.1. Teacher Qualifications

In his Senate speech, Verwoerd indicated that it would be state policy to phase out white teachers in black schools and also to replace men teachers with women teachers in lower-primary schools, which would bring about a considerable saving of funds. These staffing changes, together with the expansion of lower-primary schools meant that additional provisions had to be made for the training of black teachers. A three-year post Form 1 (equivalent to grade 8) certificate and a three-year post Form 3 (equivalent to grade 10) certificate were introduced. In addition to the increased number of teachers without matriculation, came a significant reduction of professionally qualified teachers with university degrees, in comparison with the pre-1953 period, leading to a deterioration in the qualification levels of teachers (Christie and Collins, 1982: 71). Almost all teachers were being trained in government training colleges, and all syllabi were issued by the government and imbued with the ideas of racial inferiority (Christie and Collins, 1982: 60). Teachers trained at missionary training colleges were not

allowed to teach at any state-aided school, but only at private schools and was thus a disincentive for prospective teachers to attend these colleges (Rakometsi, 2008:75).

Fedderke, de Kadt and Luiz (2000: 274), examining statistical data since 1910, reveal significant differences in teacher qualifications in white and black schooling systems, exacerbated by the fact that a greater proportion of white students was enrolled in private schools, likely to have more highly qualified teachers. White students have consistently been exposed to more highly trained teachers than black students (Fedderke *et al.*, 2000: 274).

3.5.2. Student Teacher Ratios

White educational opportunity was consistently and considerably better than black educational opportunity in terms of student-teacher ratios (Fedderke *et al.*, 2000: 262).   Overcrowding, particularly in black schools, was commonplace. Although there was a significant improvement in the coloured and Asian student teacher ratios from 1935, continuing through the mid 1950s, when black student teacher ratios began their rapid deterioration, figures comparing student teachers ratios in black schools (40:1) with the ratio in white schools (17: I), Indian schools (21:1) and coloured schools (32: 1) show that not all students received an education of the same quality (Lindsay and Zath, 1994: 471).

3.5.3. Expenditure on Education

Although there is incomplete and sometimes conflicting information regarding expenditure on education of various race groups, as illustrated in Tables 3.1 and 3.2, and in spite of MacMillan's contention in 1962 that 'no other African state has come anywhere near the degree of provision made for Africans in South Africa' (1962: 60), it remains clear that spending on white education was, from the early colonial days, substantially higher than that for black, coloured and Indian/Asian education.

Table 3.1:   **Per capita expenditure on education**[3]

	Figures in SA rand (million)		*Ratios*	
Year	**Blacks**	**Whites**	**Blacks**	**Whites**
1945	7.78	76.58	1	9.84
1953	17.08	127.84	1	7.48
1960	12.46	144.57	1	11.60

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[3] Christie and Collins, 1982: 74

Table 3.2:   Spending on Education in South Africa by Race[4]

Figures in SA rand (million)				
Year	**Black**	**Coloured**	**Indian**	**White**
1953	16.0			
1955	15.8			
1960	19.5	24.3	7.9	79
1965	24.9	30.9	14.3	252.3
1970	66.3	45	19.8	366
1975	160.2	104.9	43.8	738.7
1980	553	247.1	122.7	1360.9
1985	1816	724.1	324	2973.7
1986	2453.4	868.3	367.1	3057
1987	3400.3	1007.6	404.7	3321

The financing of African education came partly from the state and partly from black parents. Once the government froze its contributions, any effective expansion had to be financed by black parents. During the period, 1953-1960, nearly 6,000 Bantu schools were transferred to the government. The number of children attending school rose from 938,000 to 1,400,000 but the per capita expenditure fell from £8.5 to £6.90 (see Appendix A for exchange rates) (MacMillan, 1962: 60).

Fedderke, de Kadt and Luiz (2000: 270) found that real expenditure on the white schooling systems exceeded the absolute level of expenditure on any other race group until the mid 1980s, and that expenditure on whites remained more than twice the expenditure on black students over the entire sample period (1910 to 1993). Although the gap between per student expenditure on coloured and Asian education, and white education narrowed during the 1972 to 1992 period, the white per student expenditure remains at least at seven times the level of black per student expenditure, and almost twice that for coloureds and Asians. The discrepancy of quality between the white and black schooling systems brought about by teacher-student ratios is therefore exacerbated by the discrepancy in expenditure on education (Fedderke *et al.*, 2000: 267). Furthermore, lack of facilities and equipment compounded the problem of poorly qualified and inadequately trained teachers (Simon, 1991: 586).

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[4] Unterhalter, 'The Impact of Apartheid on Women's Education in South Africa,' *Review of African Political Economy* 48 (1990): 68.

3.5.4. Pass Rates

The ratio of students who pass from primary school to secondary school is higher for white students than for other population groups. Lindsay and Zath (1994: 471) report that, in 1990, only 36% of the black students passed the matriculation examination, while 97% of the white students passed. They do not include the results of coloured and Indian students. One can surmise that the reference to black students, who suffered the most under apartheid education policy, illustrates the point of discrimination the most clearly. The results of coloured and Indian students fell between the extremes of black and white results. The relatively low numbers of coloured and Indian students may further explain the omission.

The research of Fedderke, de Kadt and Luiz (2000: 274) indicates that while the white matriculation pass rate shows progressive improvement over the entire 1910 to 1993 sample period, the black rate consistently falls considerably below the white rate. The black pass rate also fluctuates erratically, while the white pass rate fluctuates only during the very early period of political and societal consolidation after Union (1910-1923). However, it is questionable whether the comparison of raw matriculation pass rates from such diverse educational standards can be considered legitimate. In an attempt to make a legitimate comparison, Fedderke et al weighted the matriculation pass rates of white and blacks by the proportion of total matriculation candidates writing mathematics. This weighting further exacerbated the divergence between the measures of white and black schooling system output. At no time does the weighted black pass rate approach the weighted white pass rate. The minimum differential is approximately 30 percentage points, as illustrated in Table 3.3 (Fedderke *et al.*, 2000: 275).

Table 3.3: Comparative Education Statistics (1989)5

	White Education	**Indian Education**	**Coloured Education**	**African Education**
Student-teacher ratios	1:19	1:22	1:23	1:41
Under-qualified teachers (less than Std 10[6] plus a 3-year teacher's certificate	0%	2%	45%	52%
Per capita expenditure (including capital expenditure)	R3 082.00	R2 227.01	R1 359.78	R764.73
Std 10[6] Pass Rate	96%	93.6%	72.7%	40.7%

The comparative statistics for success in the university entrance matriculation examination for 1989 in Table 3.4 shows the high number of failures among the relatively limited numbers of

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[5] De Waal, 2004: 37
[6] Currently grade 12

black students who completed 12 years of schooling. The inequalities are further seen in the fact that 51 of every 1000 of the white population were enrolled in post-secondary institutions in 1991, while the figures for the Indian, coloured and African population were 35, 13 and 9 respectively (Herman, 1995: 266).

Table 3.4: Senior Certificate Matriculation Results (1989)[7] (Herman, 1995: 266)

	Entries	**University Entrance**	**Senior Certificate**	**Total Passes**	**Failures**
Black	209 319	21 357 10.0%	66 153 31.6%	87 510 41.8%	121 809 58.2%
Coloured	22 666	4 044 17.8%	12 431 54.8%	16 475 72.6%	6191 37.4%
Indian	14 191	5 889 41.5%	7393 52.1%	13 282 93.6%	909 6.4%
White	70 666	29 933 42.4%	39 892 53.6%	67 825 96%	2841 4.0%

The majority of the coloured population resides in the Cape Province, where educational standards have tended to be higher, with better matriculation pass rates than in other provinces. Figures for public schools in the Western Cape show that in 2001 there were 319 ex-Cape Education Department (white) schools, 166 ex-Department of Education and Training (black) schools, 6 ex-House of Delegate (Indian) schools and 961 ex-House of Representative (coloured) schools (Plüddemann, Braam, October and Wababa, 2004: 7). The matriculation results depicted in Tables 3.5 and 3.6, although showing some discrepancies, illustrate the variance in results between different racial groups:

Table 3.5: Matriculation Examination Results in the Western Cape (2002)[8]

	Passed with University Exemption %	**Passed without University Exemption %**	**Passed (total) %**	**Wrote matric examination more than once %**	**Passed (total) at first attempt %**
Black	16	58	74	29	57
Coloured	25	66	91	11	81
White	68	30	98	1	97

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[7] Herman, 1995: 266
[8] Western Cape Provincial Treasury, 2003: 65

Table 3.6: Pass Rate and Matriculation Aggregate in Western Cape (2002)[9]

Former Department	Population Group	Pass rate (%)	Matric Aggregate (2100 = 100%)
Dept of Education and Training	Black	68	823
House of Representatives	Coloured	83	919
Cape Education Department	White	99	1289

Given the differences in resources allocated to education of different race groups, it is not surprising that there were large differences in educational attainment. Among South Africans who were age 30 in 1993, whites on average had completed slightly above 12 years of education, while the average black had completed only 8 years (Reschovsky, 2006: 23).

3.6. Economic implications

Bantu, Coloured and Indian Education was deliberately designed by the National Party government in the interests of minority domination (Molteno, 1987: 5), but also played a role in reproduction of unequal social relations that led to a supply of cheap labour (Christie and Collins, 1982: 73). It was Verwoerd's contention that the labour requirements of mines, farms, and factories should determine the output of educated blacks. Leonard Koza (Simon, 1991: 581-582) calls Bantu Education 'an indoctrination labelled education to make blacks subservient to whites' and a so-called education 'forced on the majority of blacks by whites in order to ensure eternal unchallenged privileges for the latter'. Molteno (1987: 94) suggests that Bantu Education represented a calculated attempt to subvert the political and economic aspirations of Black South Africans. The major practical consequence of Verwoerd's theory has therefore been the grossly inadequate provision of black education in South Africa (Simon, 1991: 582). Ultimately, however, Bantu Education may have been detrimental to the long-term prospects of sustained economic growth and prosperity. The unequal educational system has proved to be a substantial impediment to the realisation of a successful modern economy (Fedderke *et al.*, 2000: 277), in which the proportion of skilled jobs increases while the proportion of unskilled jobs, resulting in a shortage of skilled labour (Birley, 1968: 155).

3.7. Administration of Apartheid Education

The organisational structures of the education system under apartheid were determined by the Nationalist policy of 'separate development' that proclaimed that South Africa's four ethnic groups should live and develop independently of each other (Fiske and Ladd, 2005). The proponents of apartheid claimed that they were not only concerned with the interests of whites,

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[9] Bhorat and Kanbur, 2006: 226

but that they wished to 'free black nations from white cultural domination'. The racial policies of the time, however, tend to cast doubt on this assertion (Rakometsi, 2008: 16).

The homeland system undermined the tribal system that had evolved over centuries, turning tribal chiefs into puppets of the apartheid government (Rakometsi, 2008: 120). Rakometsi, quotes Govan Mbeki, who declared that homeland areas had no cities, industries or mineral resources, and had few sources of employment. Their chief function was the export of labour (2008: 122). The Nationalist government maintained that acceptance of the existence of separate population groups, and the opportunity for each to develop their own capacities and ambitions in their own areas, would lead to a state of peace and goodwill. They did not take into account the persistent demolishing of tribal life over a long period of time. Urbanisation and migration to cities meant education policy for blacks could not ignore the environmental differences between rural and urban blacks (Rakometsi, 2008: 21).

The educational system was administered by fifteen or more different departments, some of which served black, coloured, Indian or white students in urban areas. Others served black schools in the homelands[10] (Mandela, 1995: 167). The administrative structure of the South African educational system in 1993 is illustrated in Figure 3.2. The 15 departments of education included the Department of National Education, three separate Departments of Education and Culture for whites, coloureds, and Asians, the Department of Education and Training which was responsible for black education; six Departments of Education for the self-governing territories and four Departments of Education for the so-called independent states. Each department had 10 or more functions that duplicated the tasks performed in other departments (Lindsay and Zath, 1994: 464).

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[10] Self-governing territories, established with the aim of creating greater self-government in the homelands. The Bantu Homelands Citizens Act of 1970 compelled all black people to become a citizen of the homeland that responded to their ethnic group and removed their South African citizenship (http://www.sahistory.org.za).
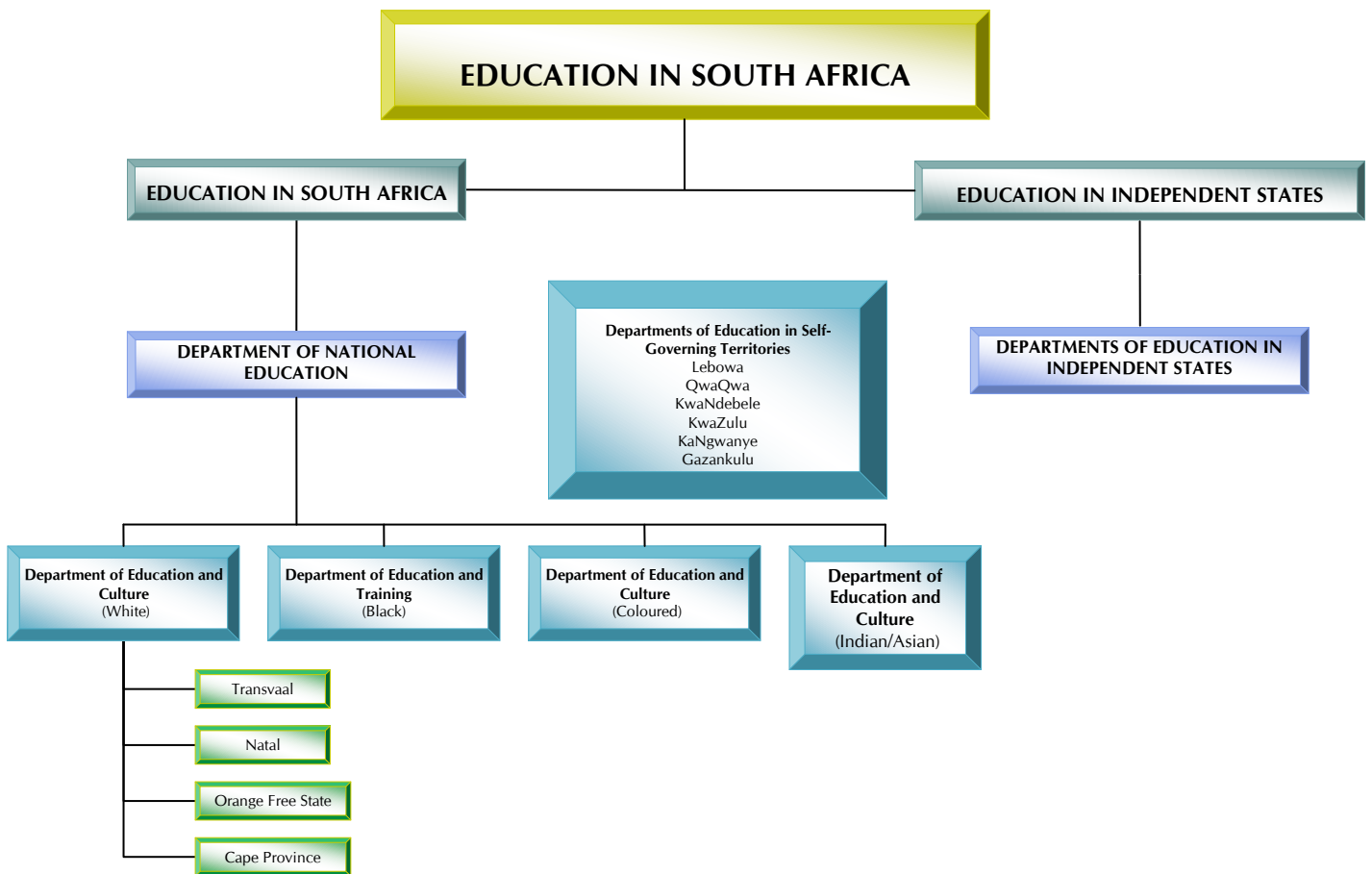
Figure 3.2: Administration of Education in South Africa in 1993[11]

Language policy in education was used for political purposes, namely to effect the unequal segregation of society (Heugh, 2003: 4). On the basis of language and race, separate schools were set up for white English-speakers, white Afrikaans-speakers, Indians, coloureds, and blacks (MacMillan, 1962: 59). Prior to 1948, white schools offered instruction in both Afrikaans and English, but the apartheid government separated these schools to reinforce and preserve Afrikaner culture and identity. To maintain separate cultures, identified through language, the National government required mother-tongue instruction in black schools, but after the first eight years of school, black students were required to take half their courses in Afrikaans and half in English (Fiske and Ladd, 2005: 44). Learning is hampered when teaching takes place in a language in which both teacher and student lack competence, and language problems may be mistaken for academic failure (Obanya, 2004: 10). Learning in a second (or third) language is often reduced to note taking and rote learning, whereas when students are taught in their own language they engage creatively with the learning process (Boa, 1993:26). At higher grades,

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[11] Lindsay and Zath, 'South African Education: A System in Need of Structural Transformation,' *Journal of Black Studies* 24.4 (1994).

cognition is more complex and abstract, and needs a higher level of language competence. The more use made of the mother tongue in education, the more likely the student is to perform well across the curriculum (Heugh, 2003: 7). Heugh (2003: 22) notes that in the Western Cape in 1999, where 80% of candidates wrote their matriculation examinations in their mother tongue, there was a 79% pass rate, significantly higher than that in other provinces. Under apartheid policy, however, black students who were already suffering under poor resources and facilities were further disadvantaged by being taught in their second and third languages.

Apartheid ended officially in 1994, but its damaging legacy lives on in many facets of South African society. Apartheid policies have had a lasting impact on factors that affect education such as residential segregation and persistent poverty among blacks, low levels of educational attainment among black adults and low student achievement, and the absence of an adequate culture of learning. Its policies also deprived black schools of resources, particularly school facilities and qualified teachers, essential contributors to good education. According to a teacher audit in 1995, almost a quarter of all teachers were under-qualified to teach and, in addition, many teachers received very poor training at teachers' colleges, including those administered by homeland governments (Fiske and Ladd, 2005: 55). Learning areas that are particularly disadvantaged are mathematics and science, reflecting apartheid policies that relegated most blacks to semiskilled or unskilled jobs' (Fiske and Ladd, 2005: 58).

4. Music Education in Apartheid South Africa

Although education in Western art music began with the arrival of the Dutch settlers in 1652, learning was implicit in indigenous musical arts practised prior to colonisation in Africa. British rule heavily influenced South African education from 1806 and the English language became the transmission vehicle of education, marginalising indigenous languages and cultural practices (Herbst, Wet and Rijsdijk, 2005: 261-262).

As early as 1880 coloured and black South Africans were influenced by American music such as minstrel shows, spirituals and the black religious music of the southern states of America (Thorsén, 1997: 5). *Isicathamiya* developed from the hymn singing taught by missionaries. Hymn-singing is probably the single greatest colonial influence on African music. From the nineteenth century, African composers began to emerge whose music was heavily influenced by such church music. An example of this is Enoch Sontonga's Nkosi sikelel'i Afrika, composed in 1897, which demonstrates the authentic Africanisation of the style (Primos, 2001: 3).

Music such as the Cape *ghoemaliedjies* expressed feelings of hardship and oppression of the slaves, and the use of language in song lyrics later became a political tool. Music told the world

about the issues of the country and was influential in the struggle against apartheid; singers often used hidden or subtle language, with certain words and phrases having double meanings (Shoup, 1997: 73-78). A number of South African urban styles are characterised by the fusion between indigenous musical traditions and popular Western styles such as ragtime, jazz, swing, rock 'n roll, reggae, disco, and rap. Training in various forms of Afro-American music included informal activities and non-formal education through the churches and private lessons. Sophiatown, District Six and other suburbs offered a intercultural exchanges that led to a rich mixture of musical styles (Thorsén, 1997: 5).

Music education in South Africa also included Asian musical traditions. During the nineteenth century Malay people settled in Durban and Cape Town, and developed their own South African style of music, eclectic but related to their characteristic ethnic identity. The second group, from India, brought folk music as well as classical Indian music. Folk music is still important to today's Indian descendants, and it has also become an acculturated ingredient in other musical styles (Thorsén, 1997: 5).

In mission schools, special efforts were made in the development of music. Around 1880 the first Xhosa lyrics were set to music and preserved using tonic sol-fa notation, which remains in use to this day, particularly in the Eastern Cape (Thorsén, 1997: 5). In 1893 Thomas Muir, Superintendent-General of Education in the Cape Colony, observed the higher than average ability of the people for music, but saw a need for qualified music teachers. He arranged for two experts in school music from England to assist in drawing up a syllabus, and organising courses for teachers. The subject proved popular, although voluntary and 'without any prospect of an extra grant'. The local black population showed an inherent ability for 'part-singing which was so common among Englishmen in the 17th century' and only required 'a little direction in order to produce most astonishing results'. Primary importance was attached to ear-training and sight-reading (Unknown, 1906: 89).

Dr Muir was responsible for developing the musical competition movement in schools and the high standard of performance at these competitions was noted (Unknown, 1906: 90). The major centre of music was Cape Town, but music was also well catered for in other towns in the Cape Colony such as Port Elizabeth, Kimberley, Grahamstown, East London, King William's Town, and Queenstown (Unknown, 1906: 91).

Systematic musical education followed in the Transvaal, Orange Free State and Natal. The musical examination system began under the auspices of the then Associated Board about 1894 and Trinity College London followed soon after; thousands of (white) candidates were examined

annually. These examinations are representative examples of how monocultural and content-oriented curricula have dominated music education in the country (Thorsén, 1997: 5). Schools of music were established in Cape Town and Grahamstown, and these subsequently developed into the Colleges of Music attached to the University of Cape Town and Rhodes University respectively. At the University of Cape Town and the University of Witwatersrand chairs of music were founded in 1918 and 1921 respectively. In both universities, courses in music could be taken by arts students as part of their B.A. or M.A. degrees (Kirby, 1937: 31). Other schools of music were established, most only accessible to whites, with Unisa being a notable exception.

The poor quality of Bantu education meant that very few black people had access to formal music education. From 1948, the South African school curriculum was shaped by the 'religious fundamentalist mindset' of Christian National Education. Music styles such as rock, jazz, African, Indian or dance music were considered unsuitable for school children (Herbst *et al.*, 2005: 262). The curriculum for blacks did not include any arts subjects. Music was accordingly only taught and examined in coloured, Indian and white schools, although an extra-curriculum activity of cultural importance was the African choral singing at black schools. In some cases non-formal music schools were started with foreign financial support. During the latter part of the apartheid era, buffer groups, namely coloured and Indian, were given specific benefits, such as the establishment of the University of Western Cape and the University of Durban Westville, both with music departments of a high standard (Thorsén, 1997: 8). In the 1980s, along with the increasing chaos in education caused by the political unrest in the country, class music education underwent a crisis of its own. Under the fragmented racial system, some education departments offered structured music programs, while others offered no music at all (Hauptfleisch, 1993a).

In 1986, the Committee of Heads of University Music Departments in South Africa initiated extensive research to investigate the perceived crisis in music education in South Africa. The two main areas of concern that emerged from this research were inadequately trained music teachers and the irregular provision of music education in most schools. The average teacher taught only parts of the syllabus and some schools made no provision for class music. In some schools the music periods were scheduled irregularly and these were often used for other non-music activities. There was a lack of suitable teaching material, teacher morale was low and the standard of instruction was poor (Herbst *et al.*, 2005: 263).

The research programme *Effective Music Education*, undertaken in 1987, examined the state of music education in South African schools, specifically general music education. The research

report, published in 1993, set out the views of respondents who agreed that music should be taught by suitably qualified teachers in the curriculum of all schools in South Africa. All grades should receive class music tuition, particularly at primary school level; there was a decline in consensus for class music tuition at secondary school level. Music's status in the curriculum should be primarily recreational (Hauptfleisch, 1993b: 37). Respondents did not appear to suggest solutions to problems that arise in student (and sometimes teacher) attitudes when a subject is considered 'recreational'. It was agreed that there should be a flexible approach to types of music and methods used in class music. Different styles of music should be taught in the classroom including Western art music, choral music and African music; some kinds of popular music were less well supported (Hauptfleisch, 1993b: 38). There was a distinct difference in attitude between those respondents who viewed music education as part of a general education and those who considered it to have largely a talent-based function, further evidence of élitist attitudes towards subject music education. An anomaly was also evident between the overwhelming positive support for music to be part of the school curriculum and the demise of the subject at the time of the survey (Hauptfleisch, 1993b: 39).

Problems in music education were identified by the research. Policy regarding financing was described as 'very incoherent', and teachers were not involved in policy formulation and the drafting of syllabi. Education departments generally did not have consolidated music policy documents and did not have the resources to function effectively (Hauptfleisch, 1993b: 44). Respondents indicated a need for revision of existing curricula. There were difficulties in financing the education system, particularly in poorer communities. There was a disparity between the Department of Education and Training (DET) and other education departments regarding provision of instruments and facilities. Black students were clearly at a disadvantage regarding access to extra-curricular music instruction. There was also a difference in per capita subsidisation of teacher education in different population groups. A result, few schools offered a structured and comprehensive general music education (Hauptfleisch, 1993b: 45).

Nationalist education policy did not consider it necessary for black students to obtain education in music and the arts, although coloured and Indian students fared somewhat better. Historically, music education in the Western Cape has always been strong. This is borne out by comparing recent numbers of higher grade music candidates in the grade 12 examinations in public schools (Mahlaela, 2007), as illustrated in Figure 3.3.
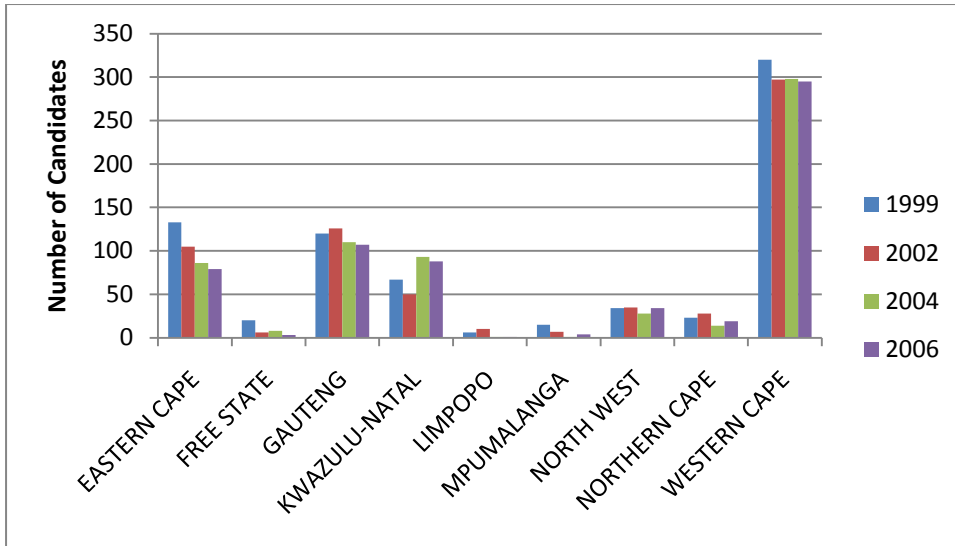
Figure 3.3: Number of Candidates by Province

The number of candidates in the Western Cape is more than double the number in Gauteng, which has a far greater population. The ratio of music candidates per province calculated relative to the total number of candidates in each province, as shown in Figure 3.4, illustrates the discrepancy further:
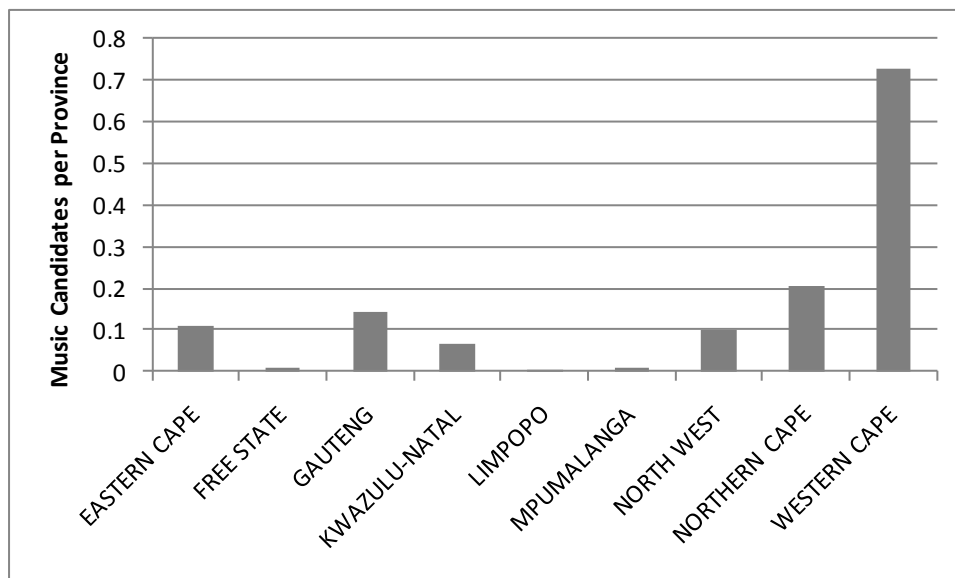
Figure 3.4: Ratio of Music Candidates by Province (2006)

The Colleges of Education in the Western Cape, such as Bellville College of Education and Wesley College, had different syllabi for two, three or four year courses. Curricula at these institutions centred on the training of primary school teachers, and encompassed the teaching of theory of music, history of western music, and western musical notation such as the tonic sol-fa as well as playing musical instruments relevant to class music, mainly piano, violin, voice and recorder. Some institutions, like the Good Hope Teachers' College, did not provide

instrumental training because they lacked the facilities. Many colleges were closed and the remaining ones amalgamated, leaving too few lecturers; instrumental teaching was no longer offered. However, until the end of 1999, both the teaching college in Wellington and the Cape Town College of Education included instrumental study as a compulsory component of their music courses. Students learned skills in a variety of instruments, including voice. The Cape Town College of Education also had a full keyboard laboratory which was used for group study and the creation of accompaniment tracks for songs (Herbst *et al.*, 2005: 272).

A degree in music education was introduced at the University of Durban-Westville in 1979. Courses had a Eurocentric basis, although Indian music was encouraged in the subject matter for music education and practical school music. Teaching practice took place in Indian public schools, where, until 1986, the structure and content of the music syllabus resembled that of its white counterparts (Pillay, 1994: 285). Thereafter a syllabus was developed that included a repertoire of Indian nursery and folk songs, an awareness of both Indian and western music notation and listening to recordings of authentic and traditional Indian instruments (Pillay, 1994: 286). Although Pillay recognises the merits of the syllabus, he believes that Indian music was being used as a tool for political purposes, for 'Indianising' the image of the Indian school and thus strengthening the government's case for the retention of its apartheid policies (Pillay, 1994: 287). He sees this curriculum as being symptomatic of the socio-political situation of the country, since learning Indian songs gave some credibility to apartheid education and lent a group identity (Pillay, 1994: 286).

It would be revealing to examine and compare music syllabi and examination results of different race groups under the apartheid system, but this information has proven elusive. Even post-apartheid (electronic) statistics on music education are difficult to access, and then are often incompletely captured.

Prof. Kader Asmal, former Minister of Education, addressing delegates at a symposium on music in schools in 2000, declared that one of the tragedies of our past is the 'enormous music potential' that was not allowed to flourish under the previous government. In spite of the musical aptitude displayed by children, even those from extremely impoverished backgrounds, the vast majority of (particularly black) students in rural and township schools have been denied access to music education, while many former white schools have levels of provision that ensure that all students are exposed to music education. Formal, examination-centred teaching of music within the curriculum was available to white schools, while many black schools were restricted to, at most, extra-curricular choral programmes (Asmal, 2000). Again, music education in coloured and Indian schools falls in between these two extremes. Even within

white school system, music as a subject has generally been seen as a specialist activity, with only exceptional instrumental talent being recognised (Reid, 1994: 83).

5. Conclusion

The impact of apartheid education on music education in this country has been immense. The inequitable distribution of funds and resources has exacerbated the effects of discriminatory attitudes towards an education in the arts. Music, already labouring under an elitist label, has all but disappeared in many schools. Under the previous regime, government-sponsored music centres provided subsidised tuition and instruments to talented, mostly white, students. Other aspects of the subject such as theory, composition and history of music have remained secondary to instrumental ability. The need for reform in music education has been internationally recognised for many years, even in countries without a need to redress the discrimination of South Africa's political history. The challenges that face music education in this country, therefore, are infinitely greater for policy makers and educators alike, given the destructive history of education in South Africa.

CHAPTER 4 – NATED 550 CURRICULUM

1. Introduction

As mentioned in chapter 3, the need for reform in music education has been recognised internationally for many years, even in countries with a political history different to that of South Africa. Educational policies of the apartheid regime (and earlier) deemed an education in music and the arts unnecessary for black students, who were destined for menial employment, although coloured and Indian students fared somewhat better. Inadequately trained music teachers and the irregular provision of music education were commonplace. Under the fragmented racial system, some education departments offered structured music programs, while others offered no music at all (Hauptfleisch, 1993: 59). Even within the white school system, music as a subject has generally been regarded as a specialist activity, measured almost exclusively by instrumental talent (Reid, 1994: 83).

The Joint Matriculation Board dominated all aspects of secondary schooling, including curriculum development, for most of the twentieth century. After the first democratic elections in the country, an interim core syllabus (NATED Report 550) was instituted in 1995 to serve a maintenance function in terms of the old curriculum and the summative Senior Certificate examination at the end of standard 10 (grade 12). Report 550 had a complex set of rules and regulations for subject groupings and combinations (Department of Education, 2000), which formed the basis for matriculation certification and qualification for entrance into higher education. The complexity of these rules and regulations, coupled with a lack of transparency and accountability, and inadequate assessment practices, contributed significantly to the inefficiencies in the education system (Department of Education, 1998: 6) in force until the end of 2007. The senior certificate examination marks the culmination of twelve years of schooling. It is perceived as a 'high-stakes' examination, attracts a great deal of public interest (Umalusi Research Forum, 2004: 2) and is over-emphasised in terms of both the working world and university admission. The anxiety of parents, students and teachers resulted in the practice of 'teaching to the test' or coaching by past papers, instead of developing the necessary vocational and academic skills. In addition to the problems inherent in the overall system, the NATED 550 music curriculum in South Africa had been criticised for some time because of its Western partiality and lack of relevance for South African youth.

At the time of the first democratic elections in 1994, the curriculum in place was governed by the policy document *A Résumé of Instructional Programmes in Public Ordinary schools*, NATED 02-550 (89/03). In 1995, the Minister of Education initiated the first step towards the transformation of the apartheid curriculum by establishing the National Education and Training Forum (NETF), which removed racist and insensitive gender undertones from some syllabi (Department of Education, 2002: 6). Subsequent changes to the document were implemented to add topics relevant for a democratic South Africa and to ensure that the content coverage was up-to-date with international developments (Oberholzer, 2008). In August 1997, then Minister of Education, Sibusiso Bengu, approved an amended policy document, *A Résumé of Instructional Programmes in Public Schools*, Report 550 (97/06)) 'to be applied in respect of curriculum frameworks, core syllabi and education programmes, learning standards, examinations and the certification of qualifications' (Department of Education, 1997). Addenda, amendments and provisos to this policy were periodically published by Bengu and his successor, Prof. Kadar Asmal, between 1997 and 1999. In November 2001, the 1997 policy was repealed and replaced by updated policy document, namely *A Résumé of Instructional Programmes in Schools*, Report 550 (2001/08) (Department of Education, 2001a). This was again followed by amendments and addenda by Asmal, and then by the new Minister of Education, Naledi Pandor, until in October 2005 when she approved the final interim schools' policy document, *A Résumé of Instructional Programmes in Schools*, Report 550 (2005/09) (Department of Education, 2005). This policy remained in place until the class of 2007 wrote the final Senior Certificate examination, thus marking the historic end to an era.

In the light of political influences and implications, this chapter traces the history of the Joint Matriculation Board (JMB) and its role in the curriculum. It also examines the issue of élitism and considers whether this perception is justified. The impact of the curriculum on the viability of the subject is be assessed. The NATED 550 curriculum is evaluated and past papers analysed and compared, considering the academic standards and demands of the curriculum, as well as the shortcomings that gave rise to much of the documented criticism. Some of the issues that are considered include:

- the academic standard of the music curriculum, assessing it in relation to the demands on first year students doing a Bachelor of Music degree

- the possible effects of high expectations on the average student and the contribution of such expectations to the perception of élitism

- the Eurocentric (stereotyped and outmoded) content of the curriculum and its lack of relevance to the average South African student, the lack of jazz, popular music and indigenous music and the degree to which stylistic and interpretative approach is required

- the role of listening in the curriculum and the degree of integration between different modules

- the level of creative facility that is developed (or not) in music students and the role of composition and improvisation
- practical requirements and the need to begin instrumental study long before subject choices are considered in order to be successful.

The results of a questionnaire to heads of music departments are studied and implications drawn from these results. All these factors are considered in evaluating the effect that the NATED curriculum has had on the viability of music as an academic subject.

2. The Élitist Label

The word 'élite' is defined as 'a group of people regarded as the best in a particular society or organisation' and 'élitism' as 'the superior attitude or behaviour associated with an élite' (Soanes and Hawker, 2005). Historically, music has been the domain of the ecclesiastical, political, academic or social élite (Taruskin, 2005: xxiv) and these attitudes persist today. Music has long been seen as an élitist subject in South African education, suitable only for a few talented performers with a view to a career in music. This perception has not been restricted to South Africa; Phelps (2005: 11), quoting Jones and McFee in *Handbook of Research on Teaching*, noted that 'studies on curriculum in music education … essentially have been directed toward developing performance skills', indicating a similar situation in the United States.

Two independent studies mentioned in chapter 1 raised the issue of élitism in music. The report of the HSRC project *Effective Music Education in South Africa,* published in 1993, cited the 'perceived élitist nature' of music education and syllabi as a matter of concern, and criticised approaches which are often 'too-Western orientated and irrelevant to a large proportion of the student population' (Hauptfleisch, 1993: 2). An investigation into teaching practices and changing conceptions elicited an almost identical response: 'music is widely seen as an élitist, Western subject, inaccessible to the average South African student' (Jacobs, 1996).

The NATED 550 interim core syllabus of 1995 stipulated that any student who wished to take music as a subject for standard 10 (grade 12) was required, by standard 7 (grade 9), to have reached a theoretical and practical standard comparable with that of grade 4 (for higher grade music). In 1979, standard 8 (grade 10) students were required to perform seven pieces of grade 6 level, during the course of the year, while standard 10 (grade 12) candidates were required to present five pieces at grade 8 level for their final examination. The fact that Unisa Bachelor of Musicology students at the same time were required to obtain a licentiate, as fulfilment of the practical component of their degree, illustrates the point that music was not intended as a subject for students of average musical ability. The practical requirement in the 1995 core curriculum was a grade 7 level. The implication, even of this reduced requirement, is that potential music students need to have reached a grade 2 or 3 practical level by the time they

finish their primary schooling, which eliminates students who have not had access to instrumental tuition at primary school, a rare occurrence. Music as a subject would therefore essentially be restricted to students who have access to private tuition from a fairly young age, thus adding to the élitist label.

In 1979, only piano, organ, recorder or any 'recognised instrument of the symphony orchestra' were acceptable instruments for the practical component of subject music. By 1986 classical guitar had been included and the 1995 core curriculum included harpsichord and instruments of the 'standard symphony orchestra or wind band' (Department of Education, 1995: 2) Nonetheless, this conservative array of instruments did nothing to attract or encourage a broader base of students. In 1979, all works for performance had to be played on one instrument. By 1986 candidates were allowed to play one of their four pieces on a second instrument, unless they had selected the Arts Field of Study, in which case the four pieces were all played on the first instrument. These candidates also took Music Performance, a standard grade subject, in a second instrument, as an extra option. Voice (or singing) was allowed as a second instrument only if approved by the relevant education department, but was not recognised as a first instrument under the NATED curriculum. Reasons put forward by representatives of the Department of Education included the danger of damaging a voice that was not carefully nurtured. It must be speculated, however, that élitist attitudes to music had some influence and that voice was seen as a relatively easy instrument, or one that was accessible to students of all cultures and all economic sectors. As such, its omission as a first instrument in the core curriculum should be seen as further evidence of élitism and discrimination. After protracted discussions between representatives of the IEB and the Department of Education, a motivation was sent to the Department of Education for approval by Heads of Education Committee (HEDCOM) (see Appendix B.1). This proved unfruitful and, ultimately, department educations unilaterally accepted voice as a first instrument in 1998.

Prior to 1978, students who selected the Arts Field of Study (Music) option were granted only conditional exemption, and thus were only eligible for admission into a Bachelor of Music programme at university. When music was moved from group E (Humanities) to group F (Additional Subjects) it allowed students a subject choice that included music, and also gained them a full university endorsement, effectively enabling students to take music as a matriculation subject, without necessarily studying music at tertiary level (Lötter, 2008). Nonetheless, the perception persisted that music as a school subject was a career choice, and not an academic one. Conversely, there was a perception that group F subjects were considered either non-academic or inferior, and a Human Sciences Research Council (HSRC) report in 1972 in some way confirmed this when it said that although 'each school subject has

formative value [it is an] indisputable fact that all subjects do not possess the same formative qualities' (Trümpelmann, 1991: 70). Other commonly-offered subjects in group F included accounting and business economics, geography (if not offered under group E), art, dance, speech and drama, computer studies and home economics. This diverse group of subjects meant that music faced considerable competition for all but the most committed students.

Within the school system, music as a subject is generally seen as a specialist activity, with only exceptional instrumental talent being recognised, unlike other subjects that are structured for the general student and produce wide discrepancies in results (Reid, 1994: 82). This is illustrated by examining the results of the Independent Examinations Board (IEB) for 2006 (IEB, 2006) as shown in Figures 4.1 and 4.2. These results reveal that, of a total of 7035 candidates, 72 wrote the Music (Higher Grade) examination, and produced an average mark of 76.14%. By way of comparison, 3164 candidates wrote Biology (Higher Grade) and produced an average of 65.4%. Comparisons to history and mathematics also show higher numbers of candidates and lower averages.
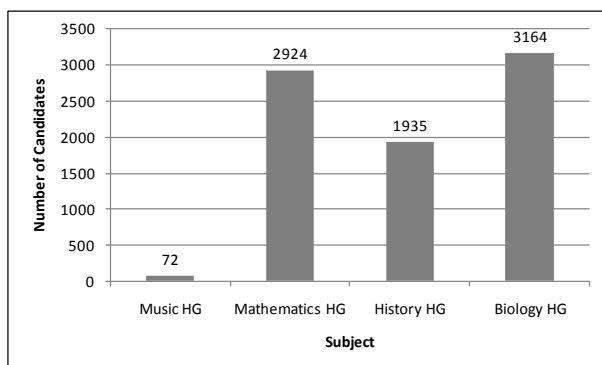
Figure 4.1: IEB Candidates (2006)   **Figure 4.2: Averages IEB (2006)**
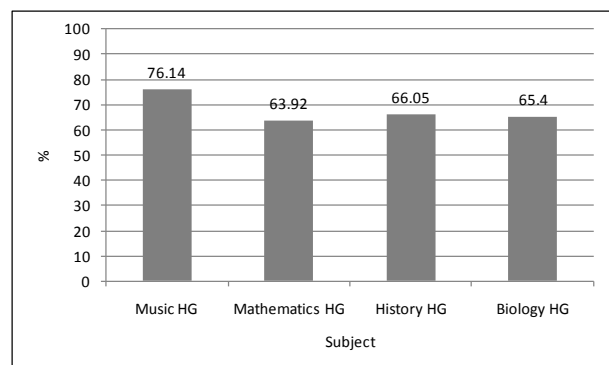
Comparing the distribution of symbols in the same subjects in Figure 4.3, it is clear that the percentage of A symbols in music is disproportionately high, while those in the D to E range are very low.
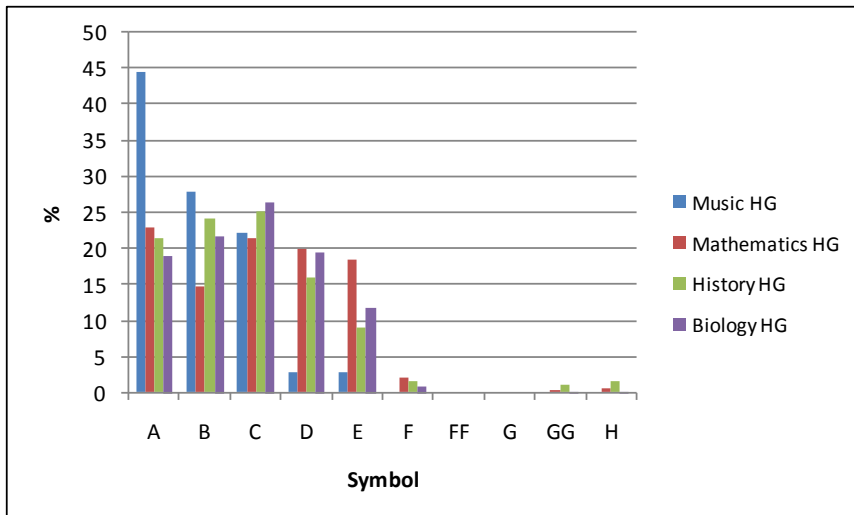
Figure 4.3: Symbol Distribution IEB (2006)

Participation rates (number of candidates expressed as a percentage of total number of candidates) for IEB music in the period from 2000 to 2007 ranged from 0.53% in 2007 to 1.47% in 2004.

Furthermore, Department of Education statistics (Laric, 2007) show that the national participation rate for music (Higher Grade) in 2006 was 0.12%. The number of candidates and participation rates varied significantly by province, as seen in Table 4.1. Possible reasons for this may include the financial status of different provinces, but may also reflect regional attitudes toward music education. The Eastern Cape and Western Cape, for example, have strong musical traditions, and have placed a high priority in supporting and providing good music education. This is not, however, the case in Limpopo and Mpumalanga.

Table 4.1: Provincial Participation Rates (2006)

Province	Provincial Participation Rate (%)	Number of Candidates
Eastern Cape	0.1240	90
Free State	0.0099	3
Gauteng	0.1433	107
KwaZulu-Natal	0.0853	112
Limpopo	0.0011	1
Mpumalanga	0.0077	4
Northwest	0.1014	34
Northern Cape	0.2051	19
Western Cape	0.7291	295

Comparing the number of candidates in music to those in selected subjects (see Figure 4.4), we see the same trends in Department of Education statistics (Mahlaela, 2007) as in the IEB, namely low numbers of candidates but high subject averages.
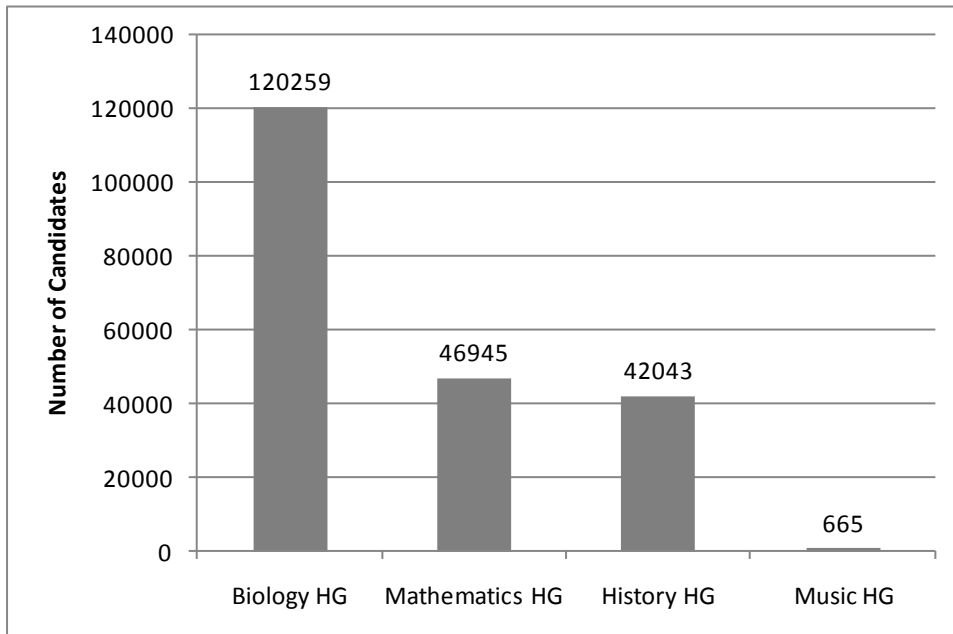
Figure 4.4: Number of Candidates DoE (2006)

Department of Education pass rates in most subjects do not compare favourably with those in independent schools. Possible reasons for this include the low number of candidates writing IEB examinations, as well as the fact that independent schools tend to be well resourced and attract highly qualified and experienced teachers. Many independent schools also implement a selection process, ensuring the admission of the best possible student population. However, in spite of discrepancies in most subjects, there is close correlation between the pass rates in music as shown in Figure 4.5.
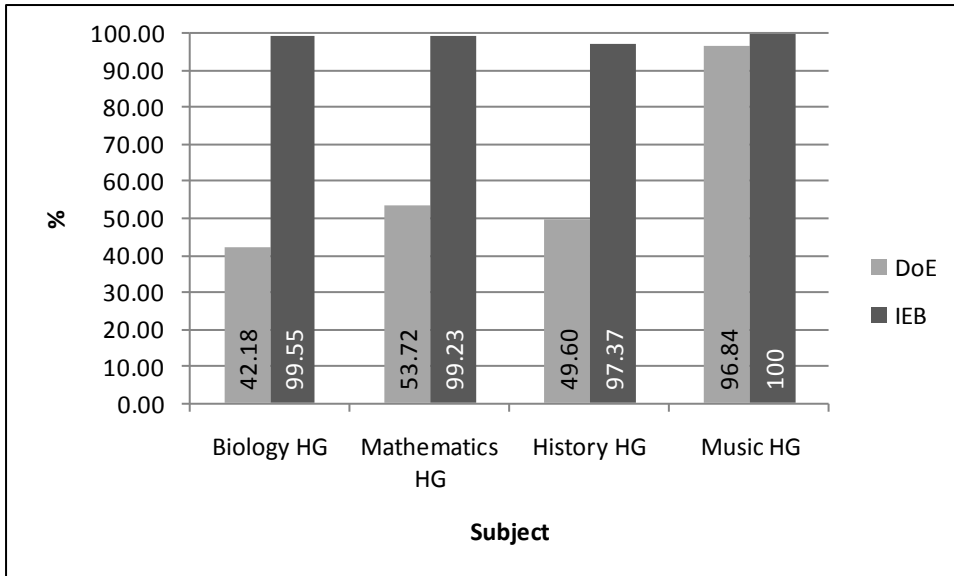
Figure 4.5: Pass Rates (2006)

The results by school for the IEB music examination of 2006, as seen in Figure 4.6, show that the marks for the written examination range from 57 to 86%, those of the portfolio from 54 to 91%, and the practical marks range from 60 to 97%.
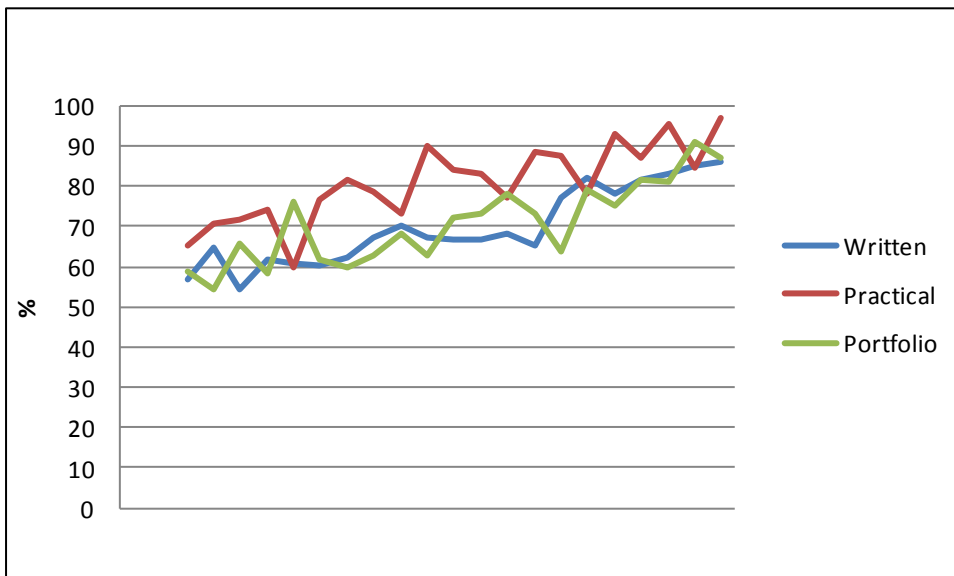
Figure 4.6: Comparison of Written, Portfolio and Practical Marks IEB (2006)

The difference between the practical marks (out of 100) and theory marks (average of the portfolio and examination marks out of 100) was calculated for each school (see Appendix D.3). These differentials are shown in Figure 4.7.
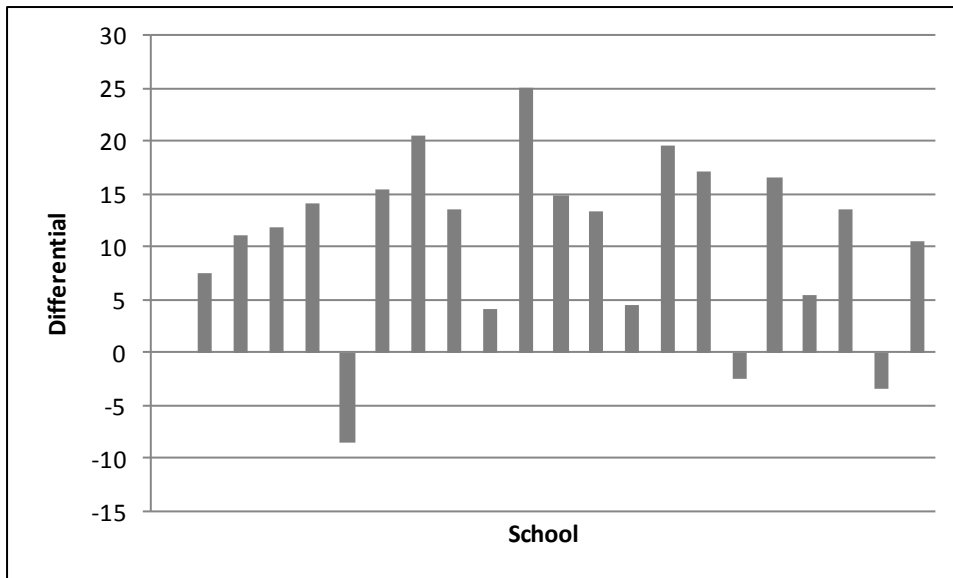
Figure 4.7 Comparison of Practical Marks vs. Theory Marks by School (2006)

It is clear from Figure 4.7 that only in three schools did the average theory marks exceed the practical marks, and even in these cases the difference was relatively small. This illustrates that practical ability is still a significant factor in the choice of music as a subject, in other words, the subject is chosen primarily by students with a high aptitude for practical performance.

The NATED 550 curriculum, which governed the teaching and assessment of music in an essentially unchanged form until 2007, was designed to suit the talented or gifted student. Other aspects of the subject such as theory, composition, aural training and history of music have remained secondary to instrumental ability, in spite of being demanding, with some degree of overlap with first year courses at tertiary level.

Considering the above factors, namely, the low number of candidates and participation rates, the high pass rates and the high proportion of A symbols and challenging curricular demands, the evidence seems to suggest that the music's élitist label is warranted.

3.   The Role of the Joint Matriculation Board

Under the apartheid government, syllabi and examinations were standardised by the Joint Matriculation Board (JMB), which operated from 1918 until 1992. The JMB was a statutory body, made up by representatives of the four provincial education departments, universities, and the teaching profession (Jansen, 1988: 378). The universities maintained a majority of representatives throughout the existence of the JMB (1991: 8). The Board's composition reflected the politics of the day and was initially exclusively white, although after the institution of the Tricameral parliament, there were some coloured and Indian members in official capacity and there was discussion between 'divergent interest and cultural groups in their quest for joint

standards'. The JMB maintained a non-racial stance and was the only examining body that operated across racial barriers. In 1974, the JMB rejected the proposals of the van Wyk de Vries Report for separate, racially-based matriculation boards (Trümpelmann, 1991: 11).

The primary functions of the JMB were to co-ordinate and conduct the matriculation examination for university admission purposes, determining one set of standards for admission to all universities. The rules for awarding the Senior Certificate did not change significantly during the tenure of the Joint Matriculation Board (1992-2003) (Umalusi Research Forum, 2004: 7). From 1931 the JMB was largely autonomous in determining university admission requirements, and in conducting and administering the matriculation examination; it held influence over the entire education system, including curriculum development (Trümpelmann, 1991: 127). The Board was dominated by academics with little, if any, practical experience of secondary schooling and the prescriptive attitudes towards teaching and curriculum would thus have been more appropriate for university students than for teenagers in secondary school. An advisory role by university lecturers, rather than active involvement, may have proved more successful. This domination was exacerbated by the Board's preoccupation with standards for university admission and its resultant power over secondary school education. One has to question the wisdom of so much power in one set of hands, without an independent set of checks and balances, effectively endowing the JMB with total control over all aspects of education: curriculum development, examinations, moderation, quality assurance and certification.

South African secondary education has been strongly influenced by its Dutch and British ancestry, with its emphasis on academic achievement and standards, and this has led to an over-emphasis on examinations and on the certificates based on them (Hartshorne, 1992: 59). The dichotomy between the matriculation examination as an exit qualification from secondary education and an entrance qualification into university has long been the subject of debate and dissatisfaction in educational circles. The fundamental purpose of secondary schooling remained uncertain. Was it as preparation for entry to higher education, preparation for the world of work or for the general development and upliftment of a community? Questions have also arisen as to how education should be influenced by economic needs of the country, the needs of employers seeking readymade workers and the needs of people other than economic needs (Hartshorne, 1992: 59).

University admission under the JMB was determined mainly around a package of subjects, assumed to represent the basic minimum required for successful university study (Trümpelmann, 1991: 56) and initially based on the classical definition of what is required for university study, with Latin an important subject in its own right. Music was included in the

first regulations of the JMB (1918) and the inclusion of domestic science and commercial subjects at the same time was considered a significant development (Trümpelmann, 1991: 57-58). The lack of a clear curriculum rationale led to protracted discussion over many years around admission requirements and a traditionalist versus a subject-centric curriculum policy, with new regulations being introduced, only to be amended again. Renewal was mostly the outcome of long negotiations which attempted to accommodate conflicting objectives through compromise. Although concessions were made to the pressure for extended subject options, the ideal of a broad, general formative education was upheld and the concept of mathematics and/or a third language as university requirements persisted (Trümpelmann, 1991). In 1951, it was decreed that Bantu languages could not be granted full status as a third language, and in 1967 it was decided that two official languages should be made compulsory (Trümpelmann, 1991: 65-66). In addition to raising the level of university admission requirements by increasing the required aggregate, subject groupings were adapted from time to time, for example moving music from group E (Humanities) to group F (Additional Subjects) in 1978.

The traditional-conservative rationale, structured around the classical concept of the university and its subject priorities was largely maintained. Regulations and requirements for university admission implemented in 1975 remained essentially unchanged until the end of 2007. The 1975 package was based on a three-year curriculum from standard 8 to standard 10 (grade 10 to grade 12), instead of the previous two year curriculum completed in standards 9 and 10 (grades 11 and 12) (Hartshorne, 1992: 74); (Trümpelmann, 1991: 69). Differentiated subject grades, Higher Grade (HG) and Standard Grade (SG)), were introduced between 1973 and 1982 in the various education departments (Lötter, 2007).

A secondary function of the JMB was its role as an examining body, although from 1921 an increasing number of exempted bodies were granted leave to conduct their own examinations (Trümpelmann, 1991: 6). The debate around decentralisation began as early as 1935 and continued for decades around proposals that education departments conduct their own examinations, subject to JMB control. A common thread that runs through much of the discussion is the problem of granting greater local autonomy, without sacrificing the maintenance of standards. Eventually the control of examinations was transferred from the JMB to education departments, who were bound by the prescriptions of the JMB, in terms of content and level of examination (Trümpelmann, 1991: 82-86). The JMB was represented on boards of education departments (Trümpelmann, 1991: 17) and standards were maintained by the control of departmental syllabi and curricula, by analysing results of the different exempted bodies and through moderation (Trümpelmann, 1991: 6). The procedures for and functions of examiners, moderators, sub-examiners (markers) and checkers dates back to 1927 (Trümpelmann, 1991:

35-37) and appear to have changed very little over the years. Ultimately, however, a situation evolved with too many examining bodies, a maze of duplication administration, secrecy, consumption of skilled manpower, excessive costs and unequal standards (Trümpelmann, 1991: 96-97).

The curriculum was white-dominated and oriented towards white needs (Hartshorne, 1992: 60). Curriculum planning took place within the 'rigidly prescribed framework of apartheid policy' that took 'no cognisance of contextual limitations (political, cultural, or institutional) or social relevance' (Jansen, 1988: 379). Core syllabi were drawn up by subject committees and prescribed nationally although, theoretically, each provincial department of education could add up to 30% to the core, adjusting for local circumstances. The white model of education was used in black schools from 1967, so that the curriculum in black secondary schools was similar to that in white schools (Jansen, 1988: 378). While the great majority of white candidates wrote the various provincial examinations, black candidates from 1962 took the National Senior Certificate. The administration of this examination was gradually taken over by the Department of Bantu Education and many of the examiners and markers came from within the department, until eventually the department was drawing up the examination schedules, applying statistical controls and issuing the results, subject only to the distant supervision of the JMB (Hartshorne, 1992: 71).

For many years the JMB's efforts concerning curriculum renewal were mainly directed at additions to or adaptation of certain subjects (Trümpelmann, 1991: 49) and revision of syllabuses was often a cumbersome and time-consuming exercise of consultation, often without a clear rationale and without the necessary consultation of a wide spectrum of interested parties (Trümpelmann, 1991: 42). Although Jansen and, implicitly, Trümpelmann criticise the 'lack of input by or participation from teachers, parents and students' in curriculum design, this is an issue that needs careful thought and planning. While it is desirable to involve specialist teachers with experience of teaching the curriculum under review, the inclusion of too many stakeholders, particularly those with little or no subject expertise, may prove to be unproductive. The JMB's input into curriculum development was, however, limited by the ad hoc availability of curriculum development experts and subject specialists. Inspectors and teachers in full-time employment could not be expected, in their spare time, to produce radically new syllabi based on extensive research, reading, needs analysis and consistent and continuing curriculum development. Without assigning some school and university teachers to undertake full-time research and development in this area, subject revision was destined to remain 'an ad hoc patchwork affair' (Trümpelmann, 1991: 13). As a result, changes were often

made piecemeal as problems arose, without a systematic approach or due concern for the development of the curriculum as a whole.

Inconsistent standards and systems of marking were addressed by statistical adjustment in an attempt to improve reliability of departmental examinations, but the JMB was accused of disguising poor standards by these adjustments (Trümpelmann, 1991: 109-114). Inequalities of results for different population groups also led to debate on equal standards and possible ethnic and educational discrimination, although Trümpelmann (1991: 127-135) points out that difficulties in equating standards has to be linked to problems of a divided education system. Hartshorne (1992: 84) questions the consistently high results of white candidates and suggests that, without a single national matriculation examination, suspicions of manipulation will remain. His allegation that the 1986 to 1988 results were artificially boosted, and that the dismal 1989 results were in fact a truer reflection of the state of affairs in schools, may be supported by deterioration of the learning environment, and the collapse of teacher morale during the same period (Hartshorne, 1992: 84). There are also allegations that, when SAFCERT assumed the moderation role, its standardising function was applied discriminately to the various examining bodies so as to present a more favourable picture of performance in these systems (Lolwana, 2006a). Since the demise of the JMB in 1992, the rules for statistical moderation have remained essentially unchanged (Umalusi Research Forum, 2004: 7).

In the 1970s and 80s the number of candidates writing JMB examinations decreased. An ad hoc committee appointed by the Board found that the most important reason for the decline in the number of candidates was perception that examinations were more difficult than those of other examining bodies, a perception that Trümpelmann (1991: 33) asserts was never proven statistically. Hartshorne (1992: 86) contends, however, that statistics seem to confirm this opinion and that the low pass rates in black schools in the years 1959 to 1961 were caused by the decision to limit these schools to taking JMB examination, whereas previously they had also had the option of writing the Senior Certificate examination of the Department of Education, Arts and Science. When option was restored in 1962 the results improved, and the so-called National Senior Certificate became the basic examination taken in black schools (Hartshorne, 1992: 69).

The HSRC Investigation into Education in SA, the government White Paper in 1983 and constitutional changes led to restructuring of education. It was also acknowledged that the JMB had dominated school curricula for as long as 70 years, and that undue emphasis on academic education, as opposed to one that is skills-based, was not in the interests of the country as a whole. Although the decision to phase out the examination was approved by legislation in 1986, the JMB retained its function as examining board until 1992 (Trümpelmann, 1991).

When the JMB was dissolved in 1992, its records were transferred to the Matriculation Board, which determined minimum general university admission requirements. The Matriculation Board was a statutory advisory structure of South African Universities Vice-Chancellors Association (SAUVCA) (established as Committee of University Principals (CUP) in 1955).

In 2005 Higher Education South Africa (HESA) was formed by the amalgamation of SAUVCA and the Committee of Technikon Principals (CTP), established 1967, as shown in Figure 4.8. The Higher Education Act of 1997 provides for the functions of the Matriculation Board to determine minimum general university admission requirements.   The JMB functions of moderation, examination and certification of the Senior Certificate were transferred to the South African Certification Council (SAFCERT) ('Matriculation Board,' 2005). Since most of the key personnel of SAFCERT came from the JMB, the approach to standards of SAFCERT remained relatively unchanged (Lolwana, 2006b: 7) Umalusi was established by statute in 2001 to take over from SAFCERT as the quality assurer in the general and further education and training bands of the national qualifications framework (NQF) ('Matriculation Board,' 2005). The examining function of the JMB within private schools was taken over by the Independent Examinations Board with its philosophy that evaluation and examining should be seen as a broader curriculum rationale and strategy within a non-racial South Africa (Trümpelmann, 1991: 132).
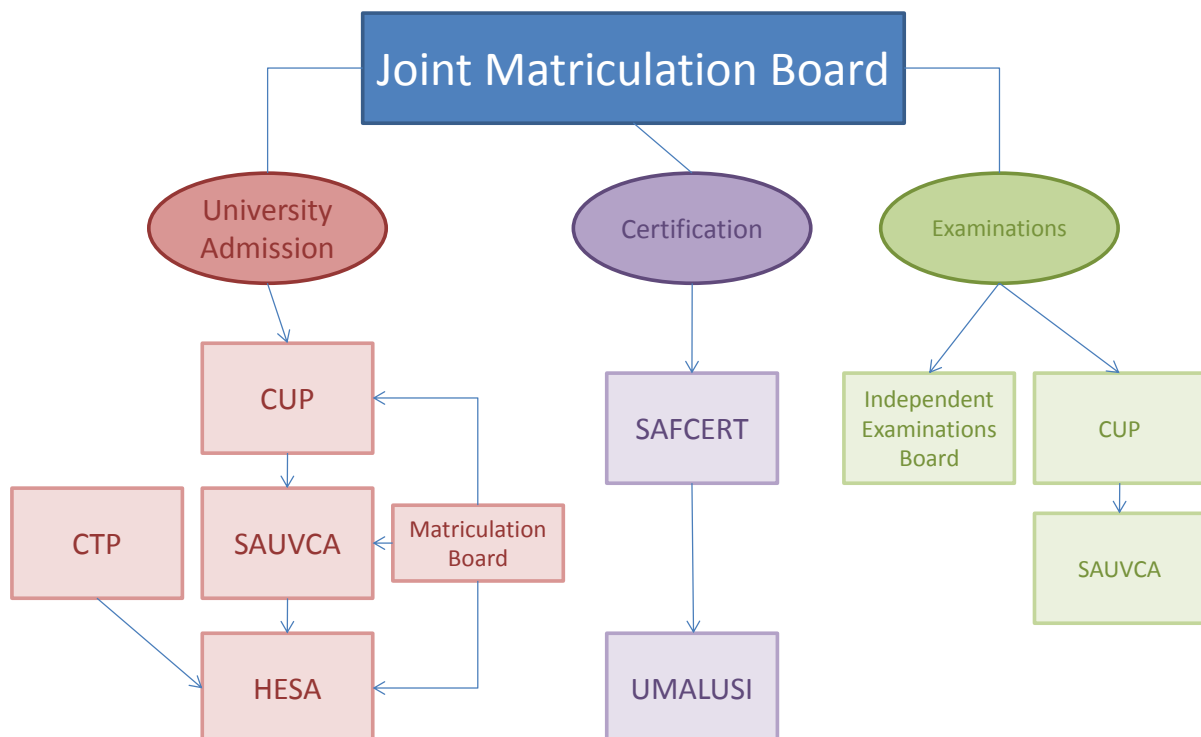
Figure 4.8: Reallocation of JMB Functions

4.   Evaluation and Curriculum Design

Music plays a significant role in the development of intellect and sensitivity, as is discussed further in chapter 7. Music should be accessible to all students in a school, and should offer a wide spectrum of musical experiences and musical literature (Elliott, 1986: 137). These experiences are gained by listening to music, studying its construction and cultural context, performing and creating. Creativity is the core of learning and the development of creativity, imagination and critical thinking should be top priorities in the school curriculum (Elliott, 1986: 138-139). Learning in the arts must be based on skills and knowledge, and musical learning can be evaluated in the areas of musical knowledge, musical understanding, skills of performance, skills of listening, appreciation, attitudes and habits (Lehman, 1994).

Meaning is determined by factors such as emotional attachment, social attitudes and interests, and is triggered by associations. Development takes places as people respond to changes in social and intellectual conditions. The cultural background of a child determines his understanding and appreciation of music, since prior exposure to a musical style influences the perception of any music, and shapes musical preferences. Music is understood within the context of the prior experience that gives shape, form, and meaning to new musical experiences (Stokes, 2004: 48-49). Taruskin (2005: xxiv) states that context is 'less dependent on historical placement than on personal experience', so that meaning may be different in current usage if the original context has changed. For a real understanding of music, it is necessary for the student to appreciate the cultural, historical and social context of the music, the meaning of the music within this environment and to how it relates to his or her own social and cultural environment. Successful curriculum development aligns with the development of society and the needs of the community.

As in other disciplines, music education needs a clearly stated curriculum and a systematic effort to determine whether that content has been learned (Lehman, 1994). Music should be comparable to other subjects in the setting of academically grounded objectives, and should meet the same criteria of academic rigour in order to be accepted as an academic subject. Failure to do so will perpetuate the myth of music as a non-academic subject and prolong its marginalised status. The key to evaluation lies in curriculum design and when instructional objectives are realistically conceived and properly stated, it is possible to determine whether they have been achieved (Lehman, 1994). A curriculum in the arts must be based on clearly defined objectives, underpinned by skills and knowledge, and evaluation should be based solely on the achievement of specific goals. Performance, creation and study should all be rated according to specific criteria (Abeles, Hoffer and Klotman, 1984: 270-275).

A successful curriculum needs to offer a balance and variety of experiences (Abeles *et al.*, 1984: 273), since good music education represents a holistic education: the simultaneous development of cognitive, affective, perceptual and motor skills (Elliott, 1986: 136, 146-137). In assessing the intellectual demands of music as a subject, Bloom's taxonomy of cognitive skills can be expanded by considering Harrow's psychomotor domain taxonomy, as discussed by Lorber and Pierce (1983: 50-51). Harrow's model presents a continuum of motor skills and neuromuscular control. Music performance, which requires complex skilled movements and expressive communication, demands a high level of psychomotor skills.

(Lorber and Pierce, 1983)(Lorber and Pierce, 1983)Curricula should set out broad principles regarding different types of music and experiences of music, without being so prescriptive as to restrict innovative and imaginative teaching. At no time should the curriculum be considered unalterable, but should be designed to permit periodic revision (Abeles *et al.*, 1984: 270-271). Curriculum construction is a dynamic process, both in an academic sense and in the context of society. The curriculum should remain current with the latest developments in the subject and the best educational practice, while being sensitive to the environment and culture within which it exists.

Students should experience music by performing, composing and listening, be introduced to a wide range of music and at the same time acquire the skills to further music pursuits (Plummeridge, 1989: 17). The curriculum should stimulate a positive response to music, encouraging a broader taste by introducing as many different styles as possible. Aesthetics relies on values, involving the intellect as well as emotions, and the music curriculum needs to give the student the knowledge, technical information and insight to be able to evaluate worth (Rourke, 1986: 31-32). The curriculum should imbue students with a tolerance of and respect for other cultures, and to transcend racial and cultural barriers.

5. Analysis of NATED 550 Music Curriculum

This section undertakes a comparative analysis of the examination requirements in the NATED syllabi of 1979 and 1988, with the interim core syllabus of 1995. These curricula are evaluated, considering academic standards and demands, academic rigour, curriculum development, relevance of curriculum and its accessibility to an average student and elements of élitism, as well as the shortcomings that have given rise to much of the documented criticism. The comparison includes a brief examination of the requirements of Independent Examinations Board and the Gauteng Education Department, to determine how some departments complied with NATED curriculum and whether development was taking place around or outside of

syllabus requirements. This aspect is further examined in the comparative analysis of past examination papers in section 7 below.

Syllabi were extracted from the JMB Matriculation Handbook Part II of the relevant years. The requirements for each year are tabulated (see Appendix B.2) and mark allocations compared (see Appendix B.3). Furthermore, the progression from standard 8 to standard 10 (grade 10 to grade 12) in the 1995 interim core syllabus is set out (see Appendix B.4). The findings are indicated below.

5.1. Mark allocation

Referring to Appendix B.2, it is clear that the practical aspects of the curriculum (performance plus aural) make up the largest portion of the marks in all years under examination (1979, 1988 and 1995[1]), namely 62.5, 67.5, and 64% respectively. This indicates an emphasis on the practical component, rather than the academic. Even in the examination requirements for the Gauteng Education Department (GDE) and Independent Examinations Board (IEB), where the aural component is significantly lower, the practical component makes up 50% of the total. The implication is that students who are practically adept are at a distinct advantage over those who are academically capable, but less accomplished performers, as was illustrated in Figure 4.7.

5.2. Practical

Until 1988 music students were required to reach a practical grade 8 level for their final examination in September of their standard 10 (grade 12) year. Until at least 1979 five pieces were to be presented, more than the four pieces required for Unisa grade 8 music examinations (prior to 1973, only three pieces were required) (Paxinos, 1994: 120). Considering the demands of the grade 8 curricula of Unisa and ABRSM (Trinity was only later accepted as being sufficiently rigorous), it can be reasonably argued that a student hoping to reach this level by standard 10 (grade 12) would need to be at a grade 4 or 5 practical level in the standard 6 (grade 8) school year. This implies an early start to music lessons and/or a remarkable aptitude and work ethic of any student considering music as a subject for matriculation. By 1995 this requirement was reduced to four pieces at grade 7 level, a more easily attainable goal, but still one not easily within reach of the average student. Minor differences in the practical requirements of various years include some vacillation between a quick study and sight reading. Only the 1979 requirements included a viva voce section, and these also excluded a mark for

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1. There is some lack of clarity in the 1995 interim curriculum; it appears that the given mark allocation pertains to standard grade with its total of 300 marks. These marks have been proportionately adjusted to calculate the total of 400 for higher grade.

scales and arpeggios, which were considered part of the student's technical development, but were not examinable.

5.3. Aural

The changes in the aural requirements over the period under examination are not significant and some skills, such as cadence identification have remained unchanged for almost thirty years. Sight singing in the earliest syllabus included chromatic notes and simple modulations which made it more challenging than in later versions. The 1995 interim syllabus sets out in greater detail what is expected of the student; earlier versions used phrases such as 'simple melody' without defining the parameters. Singing and identification of triads was later changed to tetrads (dominant seventh). Only the 1988 syllabus required candidates to sing and notate intervals. The requirements for chord progressions underwent subtle changes; the IEB curriculum after 1999 inserted the clause 'in acceptable progressions' for the sake of clarity. The identification of modulations was omitted in 1988, and only the 1979 syllabus required the aural identification of stylistic periods. The singing of the upper or lower part of a two-part melody was omitted in 1995.

Aural training in the curriculum tended to be treated as a separate module. Aural skills were often taught in isolation and students were coached to enable them to give the correct responses to the prescribed tests. Teachers were not required to take an integrated approach and the importance of aural training in context was thus often overlooked, and not linked to a study of harmony, composition and performance. The history of music module did not require students to aurally identify or analyse stylistic features, and it was entirely possible for a student to gain a distinction in this module without ever having heard the music of prescribed composers. Similarly, the composition (two-part counterpoint and four-part harmonisation) module could be, and was often, taught as rule-based exercises on paper, rather than by taking an integrated, aurally-aware, musical approach that would imbue a deeper understanding and appreciation of different styles of music.

5.4. Composition

The composition component of the curriculum, namely harmony, counterpoint and melody writing, changed very little in the period under examination. Melody writing in major and minor keys (no other scales such as blues scales, or modes are included) required 16 bars, except for 1988 which required only 12 bars. In 1979, two-part as well as four-part harmonisation exercises could be given for harmonic analysis. Setting of a poem to music, two-part writing and four-part harmonisation remained essentially unchanged, except for the harmonic devices that students were required to master. These underwent only minor changes,

until 1989 when the dominant ninth, secondary dominants (inter-dominants) and secondary tetrads were removed from the syllabus. Prior to their removal, the requirements of the standard 10 (grade 12) curriculum went a long way to covering the requirements of the first year of the harmony syllabus at Unisa at the time (van den Berg, 1988); only secondary leading note triads and tetrads, borrowed chords and augmented sixth chords were omitted, while the dominant ninth was only taught in the Unisa's second year of harmony (Geldenhuys, 1988).

5.5. History of Music and Music Knowledge

The 1979 examination did not include a history of music or music knowledge component. The standard 8 and 9 (grade 10 and 11) syllabi (see Appendix B.4) covered instruments of the orchestra and a study, in broad outline, of musical concepts such as various aspects of tonality, texture and historical style periods, as well as sacred and secular music genres mainly from the eighteenth and nineteenth centuries.

The 1988 syllabus prescribed an introduction to late Romantic, Impressionist and modern periods, the characteristics of the music and their most important composers (given as Wagner, Debussy, Stravinksy, Stockhausen or Schoenberg, and one of H. du Plessis, A. van Wyk or S. Grové). Concepts to be studied (by listening) in the works of these composers included the leitmotiv, opera and music drama, as well as twentieth century compositional practices such as whole tone scale, pentatonic scale, atonality, electronic music and twelve-tone music. The curriculum made no reference to world music or ethnomusicology. As discussed in section 5.3, listening and the integration of aural concepts seems to have played little or no role in teaching or assessing this module. Again, the requirements of the syllabus remain Eurocentric, in spite of the inclusion of three (white) South African composers.

The 1995 history of music syllabus is more substantial, but equally Eurocentric. Standard 10 (grade 12) students studied opera, symphony and chamber music in some depth, while the standard 8 (grade 10) syllabus covered sacred vocal music from the 17th to the early 19th century and keyboard music from the Baroque period. Standard 9 (grade 11) students studied traditional European folk songs and solo songs of 19th and 20th century Europe, as well as trends in music of 20th century composers. Although jazz is mentioned as one of these trends, it seems likely that this intended to highlight elements of jazz in the works of 'serious' composers such as Stravinsky and Shostakovich, rather than as a study of jazz and improvisation for their own merits.

5.6. Conclusions

After examining a range of syllabi in place from 1979 to 2007, one can assume a certain degree of continuity in the years in between (particularly in areas that remain unchanged in the

samples under study) and draw conclusions on the curriculum as a whole over the given period.

Referring back to chapter 1, the music curriculum satisfies Charlton and Andras' statements that 'academic rigour requires a subject to be studied with sufficient depth to reveal its distinctive cognitive structure' and 'a cognitive flexibility implies that a variety of qualitatively different aspects of the subject should be studied simultaneously and sequentially over the course of the qualification' (2003: 9). Although earlier versions of the standard 10 (grade 12) curriculum neglected historical aspects of music study and included only composition and practical aspects, the 1995 curriculum was well balanced, including substantial practical, history of music and composition sections that demanded a high degree of academic rigour in all spheres. Requiring and developing academic competence, achievement and intellectual progress, there can be little doubt that music satisfies the criteria of an academic subject, in preparation for higher education.

The shortcomings of the curriculum do not lie in a lack of academic rigour, but rather in the narrow scope of its content. With a strong Eurocentric bias, the curriculum focuses on the symphony orchestra and music of the Baroque, Classical and Romantic and early twentieth century. Only genres of Western art music are included in the curriculum, making it inaccessible to the majority of South African students. Cultural issues aside, the curriculum has little appeal for the average teenager, rooted as it is in early European music and including a preponderance of serious styles. Even with an abundance of well chosen listening examples, the curriculum would only sustain the interest of the most dedicated students. Wicks' research (1996: 57) bears out the generally accepted view that teenagers prefer to listen to popular forms of music, and that they experience a social and cultural attachment to such styles. While an historical study of music styles and periods is an important aspect of any music curriculum, it is equally important to take a broader perspective of music styles past and present, to improve and extend a student's knowledge, understanding and appreciation of different musics. Such an approach, which could include a study of Western involvement in other cultures and styles, would develop a collaborative spirit in music education.

The history of music component of the curriculum is traditional and content-based, with little place for skills-based questions or even application of knowledge. The result is that the examination requires mere memorisation of facts, with little real understanding required for success. As Charlton and Andras (2003: 9) point out, academic rigour does not imply memorisation of a large body of content, but rather the demonstration of an abstract systematic understanding and the ability to apply knowledge of acquired content by slotting factual information into an organised framework. The composition component (four-part

harmonisation, two-part counterpoint and melody writing), while still traditional is, by its very nature, more demanding of creative higher order thinking skills. Skills required for in the theory component are primarily written skills associated with score reading and analysis, harmonisation including voice leading, counterpoint and composition.

The high demands of the practical component of the curriculum, as discussed above, put music as a subject beyond the reach of the average student. In addition, the curriculum does not encourage ensemble or group performances, which play a significant role in developing listening skills. Any initiatives in this direction would have to come from the school or teacher, as extra-curricular activities. The joy of making music with others is one of the highlights of any musical experience and such enjoyment would add enormously to the appeal of the subject.

The selected curricula show little evidence of curriculum development, echoing Trümpelmann's statement that subject revision was … 'an ad hoc patchwork affair' (1991: 13). Changes appear to have been made for the sake of change, rather than being motivated by a well-planned curriculum rationale. The demands of the practical component exceed even those of the Unisa Music Examinations Department, with whom the JMB had a close working relationship. The question arises as to whether the design of the music curriculum was motivated by the exclusive nature of the subject and/or the politically exclusive attitude to an education in the arts.

6. Quality control

Under the apartheid government, there seems to be little evidence of standard setting or benchmarking, except in the form of the JMB's statistical moderation, which sets standards against its own prior performance. It can be speculated that the lack of international benchmarking is attributable to the country's political isolation for many years, as well as a lack of concern with international opinion.

In 1999 benchmarking major subjects of the South African Senior Certificate with the Scottish Higher Grade Examination confirmed the high quality, validity and reliability of the Senior Certificate, but the content of the South African curriculum and the level of demand on learners in some subjects were found to be inadequate compared to the Scottish standards (Umalusi Research Forum, 2004: 4).

A study commissioned by Umalusi in 2004 included a qualitative evaluation of the matriculation examination papers and marking procedures in 1992 (under eighteen different departments), 1999 and 2003 (when pass rates were at their highest). Subjects examined included five of the six examined nationally since 2001, but did not include smaller subjects

such as music (Umalusi Research Forum, 2004: 3). As well as analysing the content of examinations, item types, mark allocations and memoranda, the project assessed the conceptual challenge, assigning three levels of difficulty (Yeld, 2005).

Results showed that, in most papers selected for study, the content coverage for 1992, 1999 and 2003 complied with the requirements of the relevant syllabi and guideline documents. The level of challenge in the 2003 physical science paper was considered to be of a high standard 'comparable to the IEB' (Umalusi Research Forum, 2004: 7), which raises a question: does this imply that the IEB examinations are generally more difficult and/or considered as a benchmark? Such an implication would be reminiscent of the earlier status of examinations of the JMB, one of the factors that led to its disbandment. The standard of the 2003 history of music paper was considered higher than the previous papers, in that it did not require the simple regurgitation of facts as did earlier papers. The study also raised the age-old question as to the expectation of school-leaving certificate requirements should be as opposed to higher-education entrance requirements (Umalusi Research Forum, 2004: 7).

Syllabus changes have contributed to some examination question papers becoming easier and some subjects showed a level of predictability which, combined with good examination preparation, could advantage some candidates. In some papers, questions tended to be shorter and more superficial, rather than the longer, more demanding essay type (Umalusi Research Forum, 2004: 8). The general conclusions of the Umalusi study seem to indicate a downward trend in the level of difficulty of the examination papers. Grade inflation (the assigning of marks higher than previously assigned for given levels of achievement) may result from syllabus stagnation where fewer creative and genuinely original questions are set, learners become adept at using past papers to prepare, and experienced teachers who coach students for examinations (Yeld, 2005: 7). The extensive reliance on lists of facts, recall of these, and a very superficial approach in general is likely to be difficult to shift without an accompanying growth in educator knowledge and competence (Yeld, 2005: 6). A finding which was common to the report of most of the teams was that the standard varied across the different papers set by various examining authorities over the period in question (Taylor, June 2006: 9).

The Umalusi report goes on to state that the involvement of higher education in norms and standards, curricula, assessments and certification must be adequate, to make the Senior Certificate credible in the public domain, which is again reminiscent of the JMB control over secondary schooling (Umalusi Research Forum, 2004: 9).

The changing role of examiners and moderators was highlighted. Subject expertise and experience are no longer sufficient to ensure that the question papers are appropriate tests of

candidate knowledge and competence. Areas of concern included inappropriate length of papers, inappropriate terminology and expression, inappropriate types of questions, predictability of questions and, most importantly, inappropriate level of cognitive demand (Umalusi Research Forum, 2004: 10).

7.   Analysis of Music Papers

Examinations tend to define the curriculum, and to set the standards (Scott, Yeld and Hendry, 2007: 36). This section explores some of the issues raised in the Umalusi report and consider whether a comparable situation exists in music examinations.

A comparative analysis of standard 10 (grade 12) music examination papers of various provinces in two different years was undertaken. As noted by Umalusi in its 2004 report, gaining access to examination papers (and generally to information about the Senior Certificate) is difficult (2004: 10). The 2006 examination papers of Gauteng, North West, Western Cape, Free State, KwaZulu-Natal and IEB are accessible via websites of the relevant education departments, and these were used for the first part of the analysis. The 1999 papers of the same examining bodies and also those of the Eastern Cape, Northern Cape, Limpopo (then Northern Province) and Mpumalanga were used for the second part of the analysis. These papers were distributed for discussion at a SAFCERT subject meeting, which I attended. These meetings, between examiners and moderators for each subject, were initiated in 1973 under the auspices of the JMB (Trümpelmann, 1991: 17) and later continued under SAFCERT. Umalusi has not continued the practice. The 1999 Western Cape Paper 2 could not be sourced, however and the 2001 supplementary examination has been substituted for sake of completeness in this study.

Criteria for the comparative analysis included: content coverage and compliance with requirements of curriculum (NATED 550 (1995)), relative difficulty and challenge presented to students, variety of task types, length of paper and mark allocation. Levels of difficulty were evaluated using the six hierarchical categories of the cognitive process dimension, according to the revised version of Bloom's Taxonomy of Educational Objectives (Bloom, 1956), as shown in Figure 4.9.   In the revised version, the 'knowledge' category is named 'remember', the 'comprehension' category named 'understand', 'synthesis' renamed 'create' and made the top category, and the remaining categories changed to their verb forms: apply, analyse, and evaluate (Krathwohl, 2002).
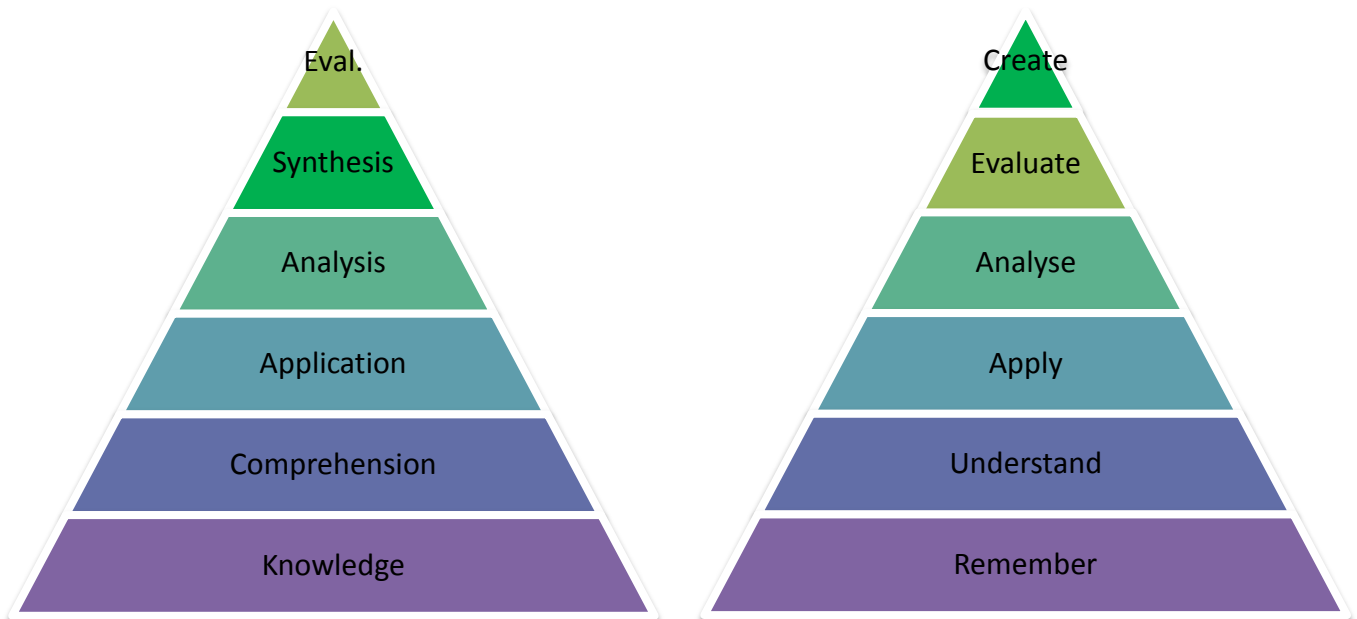
Figure 4. 9: Bloom's Original Taxonomy and Revised Version[2]

The analysis does not take any portfolio work (continuous assessment) into consideration, with the exception of that of the IEB, to which I had access. The practical section of the examination has also not been considered. There is some lack of clarity as to the overall mark allocation in some provinces, where the examination requirements were either not available or not clear, in terms of the breakdown of the 400 marks required for a higher grade subject. Since music skills do not always fit easily into Bloom's classification, it should also be borne in mind that the allocation of questions to the different categories in has a subjective element, and that different analyses may show slightly different results.

7.1. Composition (Paper 1)[3]

7.1.1. *Process of analysis*

The results of the analysis were tabulated according to length of paper, whether candidates had access to piano or other instrument, and an itemisation of tasks required by NATED 550 core curriculum, with a mark allocation for each task or section (see Appendices B.5 and B.6). In melody writing, two-part writing and four-part harmonisation tasks, the difficulty of the given melody or fragment was also assessed on a three point scale (1 = challenging, 2 = moderately challenging, 3 = simple). Tasks were then evaluated using the revised Bloom's taxonomy (RBT). Melody writing and, in particular, counterpoint are intellectually demanding of organisational, notational, analytical, aural, and creative skills, and can thus be classified as

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2.   www.odu.edu/educ/roverbau/Bloom/blooms_taxonomy.htm
3.   Paper 2 for the Independent Examinations Board.

'creating' in terms of the RBT. Four-part harmonisation consists largely of the application of knowledge and rules, and is therefore classified as 'applying'. In the questions requiring the student to set a poem to music, the poem is described as 'regular' for rhyming poems with a regular metre and symmetrical stanzas, and 'irregular' for irregular metres, asymmetric stanzas and non-rhyming poems. Where poems in different languages differ in this respect, the English poem has been used for analysis. In the harmonic analysis section, questions that require identification of keys, chords, cadences and non-chordal notes are simply testing knowledge and are classified as 'remembering'. Questions that require the student to explain irregularities, to figure chords in an orchestral score or to rewrite for transposing instruments require application of knowledge and are classified as 'applying'. Ratios of the various levels were compared and the ratio of lower order thinking skills to higher order thinking skills compared (see Appendices B.10 and B.11).

7.1.2. Findings

All provinces, except KwaZulu-Natal, allowed candidates access to a piano for the duration of the composition examination. The Eastern Cape allowed piano, keyboard and the candidate's own instrument, while Northern Cape and Western Cape candidates had access to any instrument of their choice. In addition, the Mpumalanga and Western Cape examination allowed a teacher to play the chorale for analysis twice at the beginning of the examination to assist, particularly, non-keyboard players. It is important that the aural aspect be integrated with the compositional process; hence access to a piano or keyboard is vital. However, the logistics of supplying more than a few students with unlimited access to pianos for three hours are daunting, and must be considered as a contributing factor in limiting the number of subject music students.

The 2006 IEB examination must be considered an exception. The harmonic analysis was included in the written examination, but melody writing, four-part harmonisation and two-part counterpoint were included in the portfolio (see Appendix B.9). Candidates were allowed access to reference material while completing the portfolio tasks; the teacher marked each exercise once, giving guiding comments but not making corrections. The candidate's second attempt received the final mark. The rationale for this process was that composition tasks are best learned and assessed as a creative, formative process over time. A summative assessment of these skills is less likely to produce a realistic evaluation of the student's creative ability.

In the two-part writing question of the 2006 composition paper for Gauteng, the 25 mark reconstruction task was replaced with a reconstruction exercise for 15 marks and an analysis for 10 marks. The 2006 North West paper removed five marks from the two-part writing task and

re-allocated these marks to the four-part writing and analysis questions. In the other provinces being compared, mark allocation was identical in 1999 and 2006; one can reasonably assume that this was the case in the intervening years as well.

In melody writing tasks (1999 and 2006), candidates from all provinces were given a choice between setting a poem to music and the completion of a melody, except Northern Province, which gave no option of a poem. The 1999 Eastern Cape paper included poems in isiXhosa and isiZulu, as well as English and Afrikaans. IsiXhosa is the regional language in the Eastern Cape, and isiZulu is the most widely spoken language and a *lingua franca* in South Africa. The Western Cape paper included an isiXhosa poem, appropriate again as a regional language. The 2006 Free State composition paper included a poem in Tshivenda, which seems inappropriate, given that Tshivenda is the regional language of Limpopo (formerly Northern Province) and that Sesotho is the dominant South African language in the Free State. The 2006 Gauteng paper included an isiZulu poem. All other papers used only English and Afrikaans.

KwaZulu-Natal, Mpumalanga, Northern Cape and Western Cape gave candidates a four-line poem to set to music (1999 and 2006), while other provinces supplied eight-line poems (the interim curriculum specifies 'not more than 8 lines'). The mark allocation is not always consistent; in Mpumalanga the four line poem was allocated 25% of the available marks, compared to 20% in most other provinces. Melodies for completion all required 12 to 16 bars, with modulation. The given opening was more difficult for Eastern Cape, Free State and KwaZulu-Natal in 1999, while in 2006 Free State and Gauteng were more difficult.

The Eastern Cape allows the use of tonic sol-fa in melody writing and two part questions. Sol-fa has been widely used in the Eastern Cape since its introduction by British missionaries in the nineteenth century.

The 1999 IEB two-part writing task was more difficult than those in other provinces in terms of length (16 bars), in the level of difficulty of the given part and modulations to relative major and dominant minor (other provinces required modulations to the relative <u>or</u> dominant). The standard of the Northern Province task was comparable to IEB, but included only one modulation. The Gauteng paper included two shorter, easier exercises, one without modulation. The task in the Eastern Cape was only eight bars long and had no modulation. In 2006 the given part in the Free State paper was more intricate, but the task did not include a modulation. The two-part writing task in the Western Cape examination was more difficult, in terms of the level of difficulty of the given part and modulations required, while KwaZulu-Natal's was easier; one cannot say whether this is a trend or a single occurrence, without further study.

The given part of the four-part harmonisation task in the 1999 IEB paper was more difficult than other provinces, with three modulations (to dominant, supertonic minor and subdominant) and candidates being required to demonstrate secondary tetrads, secondary dominant, descending progressions and a mediant cadence (iii⁶ – I). The Eastern Cape presented one exercise where candidates had to simply figure selected chords, while the second exercise was short with no modulation, thus not complying with the demands of the curriculum and academically less demanding than the established standards. The Gauteng paper included the first two bars, while the second exercise required candidates to insert harmonic devices. The North West paper asked for a modulation via a secondary dominant, Northern Province included three short tasks, but included a secondary dominant. While most departments included details of what was expected by the candidate, others, such as Free State and Northern Cape, gave no guidance, even in the memorandum. It is assumed that candidates were expected to be familiar with the requirements of the syllabus (Gauteng referred to 'devices with which you are familiar' while Mpumalanga cited 'suitable harmonic devices at your disposal').

Comparing the 2006 papers to 1999, the four-part harmonisation task for Free State was longer than in the earlier paper (16 bars) and North West required more of candidates (secondary dominant, descending progression and sequence). Free State and Gauteng offered no guidance to candidates.

Most questions in the harmonic analysis sections require candidates to identify keys, cadences and non-chordal notes, and to figure selected chords. In 1999 the Eastern Cape, Free State and IEB papers also included questions on the melodic minor (explain raised sixth and seventh degrees) and Tierce de Picardie, while Free State also required candidates to find a sequence, explain voice crossing between tenor and bass voices, and find irregularities in voice leading. The IEB paper also required candidate to find a secondary dominant, a secondary tetrad, and examples of irregular voice leading. KZN required comment on voice leading (crossed voices in tenor and alto) and analysis of an ambiguous chord structure, while Mpumalanga asked candidates to identify modulations, find overlapping voice parts, and identify an implied scale and a Tierce de Picardie.

The 2006 Free State paper asked candidates to suggest an alternative cadence, and to find irregularities (voice crossing and a leading note in alto does not rise but falls by a third), KZN required comment on voice leading in tenor and bass (similar versus contrary), and North West included a syncopation and Tierce de Picardie. The 2006 IEB paper required harmonic analysis of orchestral and string quartet scores, with the implication of reading alto and tenor clefs and considering transposing instruments, with the added difficulty of several instruments in open score.

7.2. Music Knowledge (Paper 2)[4]

7.2.1. Process of Analysis

The results of the analysis were tabulated according to length of paper, choice of questions and inclusion of all sections required by NATED 550 curriculum, whether the paper included the use of music scores and/or listening examples, and whether the paper included multiple choice and/or essay-type questions (see Appendices B.7 and B.8). Questions were considered 'essays' if the mark allocation was substantial and candidates were given a single, specific topic, not a compilation of subsections with headings or sub-topics supplied by the examiner.

7.2.2. Findings

The Eastern Cape paper included several styles not in the interim core syllabus, mostly South African, and includes a compulsory question on a South African composer.   Chamber music was omitted in the Eastern Cape examination and candidates chose between opera or symphony or an introduction to Western Music (Medieval, Renaissance and post-World War II). In the second section, there was a choice between Nguni music and black popular music.

In the North West paper, the section on opera and identification of themes (from all genres) was compulsory and candidates could choose between symphony and chamber music. The 1999 North West paper gave the impression of having been hastily drawn up as the translation into English was poor and confusing terminology was used (students were asked to 'paraphrase' operatic terms such as aria and recitative, while the Afrikaans section used the word 'omskryf'). The paper did not test the full range of skills, particularly higher order skills, and there was little variety or creativity in question types and no mark breakdown in subsections, making it difficult for candidates to assess how much detail was required.

Free State candidates were required to choose between the section on opera and chamber music and the section on symphonic music. There was no compulsory question. Gauteng candidates chose two of three questions on opera, symphony, and chamber music and the compulsory unseen work did not require prior knowledge of the genre.

KwaZulu-Natal and IEB (2006) candidates needed to cover all three genres, although there was some choice of questions. In the 1999 IEB paper, chamber music was not included (having been moved to the portfolio) and candidates had a choice of questions but had to cover both symphony and opera. Chamber music was not included in the Northern Cape examination (presumably this was covered in continuous assessment) and candidates chose between opera

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4.   Paper 1 for the Independent Examinations Board

and symphony. The same was true for Western Cape candidates. The Mpumalanga paper gave a choice between symphony and chamber music and all candidates had to answer the section on opera. The Northern Province paper included a compulsory section consisting of short questions on basic information such as composers and genres. Candidates then chose two of three questions on opera, symphony and chamber music.

Gauteng papers contained an unseen score, with general questions testing background knowledge, while IEB (1999), Free State and North West required candidates to identify prescribed themes. The 2006 IEB paper under the revised system was the only one to include listening (recorded extracts of music), and also used scores of prescribed works and unseen works.

The length of paper 1 varied from two and a half to three hours, while that of paper 2 varied from one and a half to two hours in provincial papers. The 2006 IEB examination (only one paper) was allocated three hours; the balance of work is examined in portfolio (see details in section 7.2.5). The mark allocation for paper 1 in provincial exams varied from 72 in the Free State to 100 in Gauteng and Northwest. For paper 2 this varied from 52 in the Free State to 100 in Gauteng and Northwest. It is unclear where the additional marks were obtained (76 in Free State and 40 in KwaZulu-Natal and Western Cape. It is assumed that there is a continuous assessment component, although this is not defined in the available documentation. Nonetheless, this serves to highlight the divergence between examinations of the different provinces in terms of the demands made on students.

7.2.3. Comparison of 1999 and 2006 Examination Papers

With the exception of the IEB papers, the length of the paper, choice options and content coverage remained almost unchanged from 1999 to 2006. The format of the paper differed in all provinces, although there was some resemblance between the 1999 and 2006 papers of the Western Cape.

In 1999, examinations of the Western Cape, North West, Northern Cape, Gauteng and Free State included essay questions, but in 2006 they were only found in Western Cape papers, although some provinces included guided essay-type topics, with sub-topics supplied by the examiner. The skills required for essay writing, and acquired in the preparation process are invaluable, particularly for candidates going on to tertiary education. Essay writing requires candidates to construct and develop a well-structured argument, expressed succinctly, and to apply knowledge previously acquired. Critical thinking and communication skills are developed, as is the ability to analyse and interpret a question. While candidates who have prepared for essay questions have learned valuable skills in the process, the academic and

intellectual demands on candidates in these provinces were greater. Examinations that excluded an essay cannot be considered equally demanding as those with an essay question. Guided essays with sub-topics do not require the same skills, since much of the structure is provided by the sub-topics.

In 1999 only the Gauteng paper included multiple choice questions, while in 2006 they were found in papers of Free State, Gauteng, KwaZulu-Natal and Western Cape. Multiple choice questions raise some questions as to reliability of assessment; in no case were wrong answers penalised for incorrect answers, thus encouraging guess work if a candidate did not know an answer.

In 1999 Free State, IEB, Mpumalanga, Northern Province and North West made use of prescribed themes, while the Gauteng paper included questions on an unseen score. In 2006 Free State and North West tested candidates on themes while IEB and Gauteng also included questions on unseen scores. Prescribed themes and prescribed works allow a more in-depth study of musical works. Skills acquired during the study of such works could include harmonic analysis, structural analysis covering micro-structural as well as macro-structral aspects, as well as a study of orchestrational and/or compositional processes. The use of unseen scores requires an application of these learnt skills to a previously unseen score, thus also assessing the ability to analyse and apply knowledge, both higher order thinking skills. This further highlights the difference in academic demands of papers of the different provinces, and the discrepancy in the quality of various examinations.

There was a marked improvement in the presentation and layout of papers and memoranda between 1999 and 2006 (in 1999 several memoranda were handwritten and barely legible). Access to improved technology is evident, especially in the use of music notation software. This aspect, also noted in the 2004 Umalusi report on the senior certificate examinations (2004: 6), may be seen as irrelevant, but projects a professional image which must reflect positively on the teaching profession as a whole.

7.2.4. Changes in Independent Examinations Board Music Examination

By 1999, the Independent Examinations Board was moving towards continuous assessment in music. Chamber music was excluded from the written examination and assessed in portfolio by way of a common research project on a topic supplied by IEB. Similarly, melody writing was removed from the composition paper and included in the portfolio (see details in Appendix B.9). The benefits of moving these two tasks into a portfolio were twofold: reducing the workload required in preparation for and completion of the written papers, and aiding the creative process through a continuous assessment approach. Continuous assessment is a

constructivist approach to learning, in which students construct meaning from their experiences in terms of concepts and mental models. The role of the teacher is to assess and guide, involving students in their own learning process (Harlen, 2004). It is particularly relevant in creative aspects of learning, such as the composition tasks in the study of music, since the creatively process lends itself to a formative rather than a summative approach. In this way, the compositional skills of students are developed progressively, under the guidance of the teacher.

In 2000 a new means of assessment for music was implemented by the IEB, in a structure designed by examiners and regional representatives under the guidance of the IEB subject specialist. Secondary dominants and secondary seventh chords were removed from the syllabus, as in the 1995 NATED 550 curriculum. Only one three hour examination was written, which included music knowledge or history of music and the harmonic analysis component of composition. The creative and research aspects were moved to the portfolio.

Candidates were required to compile a portfolio of compositions in a variety of styles and genres. The portfolio demonstrated traditional melody writing, two-part writing and four-part writing skills in common assessment tasks provided by the IEB, as well as free choice works of differing character, where candidates were encouraged to be more creative and experimental. The portfolio was marked by the teacher and submitted to the IEB for moderation. Initially, the portfolio required three tasks for each of melody writing, two-part writing and four-part writing, and nine free composition tasks. In 2003 this number was reduced to two of each genre in the common assessment tasks and six free choice works.

In the history of music section of the portfolio, candidates were required to submit a research project on an aspect or aspects of opera, symphony or chamber music, from a list of topics provided by the IEB. Although these topics took a different approach each year, all required the candidate to trace the development of the genre through several historical periods. The benefit of undertaking a substantial research project at school level lies in the development of research and referencing skills, vital for any student considering a university education.

Prescribed works were periodically published; each represented a significant contribution to the development of one of the three genres (opera, symphony or chamber music). Teachers were expected to use full scores and recordings in teaching these works, thus developing the score-reading skills of music students.

Listening skills were assessed by using recorded music extracts. This section included questions on extracts from the prescribed works (symphony, opera and chamber music) requiring the aural recognition of themes from prescribed works, identification of stylistic features,

identification of instrumentation and voice types and the determination of the structure of the music.

Basic analytic skills were assessed by the use of full music scores of prescribed works. Skills required by candidates included the visual recognition of themes from prescribed works, the identification of stylistic features and an understanding of orchestration. In addition, candidates were required to answers questions on non-prescribed scores testing understanding of stylistic features, structure and instrumentation. In 2003 this section was extended to include non-prescribed recordings as well as scores. The main focus of the curriculum was the contribution of prescribed composers to the development of the genre and the inclusion of Berlioz as a prescribed composer in the symphony section, for example, encouraged a study of his contribution to orchestration.

Initially the aural component of the practical examination was included by using excerpts from prescribed works or other sources to test dictation, cadences and modulations. The other aural components remained in the practical examination. In 2005 this component was returned to the practical examination in its entirety.

The harmonic analysis section used excerpts from prescribed works or suitable alternatives to assess identification and figuring of harmonic progressions, including modulations, recognition and identification of non-harmony notes and the understanding of compositional procedures relating to harmonic analysis.

Table 4.2: Mark Allocation for IEB Written Component 2005

		EXAMINATION		**PORTFOLIO**			
History of Music 70	Listening skills	30	History of music project	30	**History of music 30**	**TOTAL HISTORY OF MUSIC 100**
	Analysis of a music score	30				
	Score reading and listening	10				
Composition 30	Analysis of music score	30	Melody writing (2)	10	**Composition 70**	**TOTAL COMPOSITION 100**
			Two part (2)	10		
			Four part (2)	10		
			Free choice (6)	40		
	TOTAL WRITTEN	100	**TOTAL PORTFOLIO**	100		

The benefits of the changes in the means of assessment of the IEB are clear: a greater emphasis on developing critical listening skills, and concomitant integration of the different aspects of music study, for example harmonic analysis in the works prescribed in the history module and the integration of aural skills in all modules. An intensive study of prescribed works proved to be time-consuming, however, and costly in terms of resources (scores and recordings). Examination questions tended to be short to allow all works to be covered in 70 marks and were thus often limited to lower-order thinking skills, although there was more scope for application-based questions than in the old format. Syllabus stagnation was still a problem, since the syllabus remained unchanged for seven years after implementation of the new system.

7.3. Cognitive Thinking Skills

All questions in examination papers were evaluated using the revised Bloom's taxonomy (RBT). Ratios of the various levels were compared for each province (see Appendices B.10 and B.11). Since the evaluation and comparison was on written papers only, the practical component of examinations is excluded from these graphs. Some examination papers had a choice of questions where the RBT rating differed. In this case all the questions were added into the total. If there were discrepancies in sub-questions, the higher level was used for graphing purposes.

7.3.1. Findings

Eastern Cape showed a high proportion of questions that test content memory recall and a low proportion of analytical questions. The 2006 Free State paper had a higher proportion of memory testing, although application and creation were also higher. The 1999 paper required candidates primarily to demonstrate understanding.

The profile of the 1999 and 2006 papers for Gauteng was very similar, although the latter also included some analytical questions. This was a well-balanced profile, particularly for 2006. The 1999 IEB paper demanding a high degree of understanding, and the creative aspect was higher than most provinces; it is generally a well-balanced profile. The 2006 paper in the new format showed significantly higher proportions of application, analysis and creation skills.

The 1999 and 2006 profiles for KwaZulu-Natal were almost identical, generally well balanced with a high degree of understanding required. Mpumalanga paper had an emphasis on memory recall, although creative skills are fairly well represented.

The 1999 North West paper had a very high proportion of memory recall, although understanding, application and creation were also represented. Such a paper with an emphasis on lower order thinking skills encourages rote learning, and does not encourage the

development of critical thinking or listening and aural skills. The 2006 paper showed a very different pattern; high on understanding and low on application.

The Northern Cape paper had a high proportion of memory recall and understanding, but was low on application and creation. The Northern Province profile was fairly well balanced, although highest on understanding skills. The profile of the Western Cape 1999 and 2006 papers were almost identical, with a very high proportion of understanding demands and low proportion of all other skills.

In comparing higher to lower order thinking skills, ratios have been used in an attempt to equate provinces with different mark totals. The total for lower order thinking skills (remember, understand, apply) and the total for higher order thinking skills (analyse, evaluate, create) for each province were calculated (see Appendices B.10 and B.11).

The comparative ratios of higher order to lower order thinking skills by province, seen in Figure 4.10, indicate that there is significant difference in the demands on students from one province to another. The difference in ratios between 1999 and 2006 paper of the same province (where both papers were available) may indicate a trend, but this cannot be positively stated without analysing examinations of the years in between.
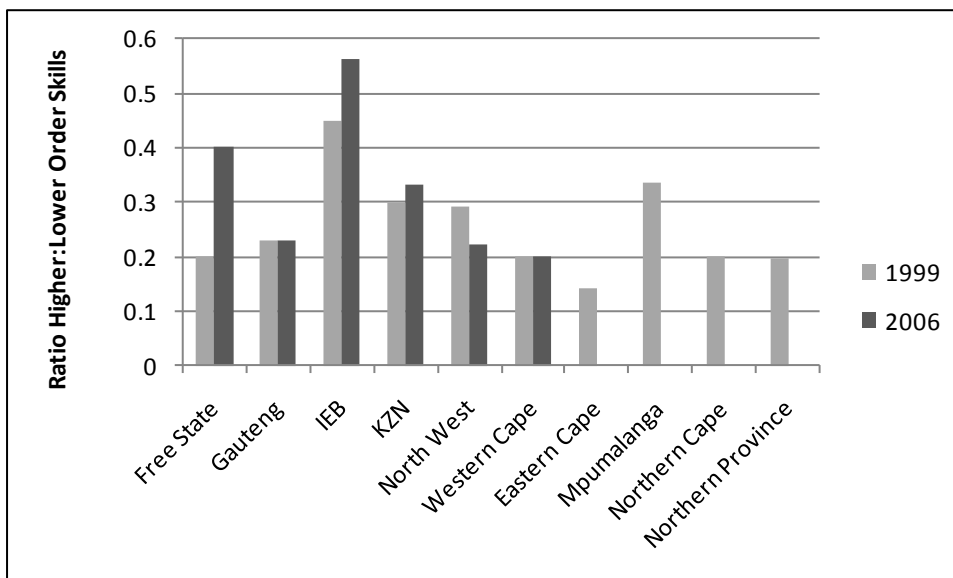
Figure 4.10:   Ratio of Higher Order to Lower Order Thinking Skills

7.4. Conclusions

The information emerging from this analysis indicates that the demands on the skills and ability of students differed significant from province to province, and from 1999 to 2006, in all aspects. By extrapolation, one can assume that this is true for other years too. There was also a difference in assessment levels when candidates had a choice of questions.

Examination papers from different provinces differ in many respects; in some cases the contrasts are quite marked. Department of Education policy required all provinces to adhere to the core curriculum in all subjects, although provincial departments of education could add up to 30% to the core, adjusting for local circumstances (Jansen, 1988: 378). Some provinces, namely North West, Gauteng and IEB (1999) still required music students to be familiar with the secondary dominant (inter-dominant) and secondary tetrads, although these were omitted in the 1995 curriculum. The Eastern Cape was the only province to have adapted its music examination to the changing needs of the country, by including the use of tonic sol-fa in the composition paper, and a study traditional and urban African music, foreshadowing the new National Senior Certificate examination. Not all provinces appear to have complied completely with the interim core curriculum for music, although compliance is difficult to measure without further information regarding the means of assessment for each province. Where history of music examinations omitted chamber music, it is assumed that this was covered in a portfolio. Nonetheless, in several provinces candidates were given a choice of questions that allowed them to omit a whole genre from their examination preparation, and some provinces had questions in the composition paper that omitted required modulations. Since all papers were moderated by both internal and external moderators, one has to assume a certain degree of leniency, but these discrepancies serve to exacerbate the differences in standards between provinces.

The format of the paper has changed little over the seven-year period under examination and one can surmise that this format goes back even further. When a curriculum has been in place for so long, with few changes and no major revision, syllabus stagnation, as discussed above (the 'hallmark' of the senior certificate for several decades' (Yeld, 2005: 2)), is an expected consequence, with the resulting decline in the level of cognitive challenge in teaching and assessment. The predictability of questions and widespread practice of teaching to the test affects the reliability of results. Furthermore, Ndaba (2005: 1) points out that teaching for examinations (that is, teaching only the syllabus) may deny learners the opportunity to access a broader educational knowledge. This, he states, is most often the case with traditional, content-based curricula which rely on the teacher to provide information; memorising knowledge for examination purposes is emphasised, rather than acquiring skills and focusing on processes

(2005: 1). The 2006 IEB history of music paper, under the revised system, is the only one to include questions on recorded extracts of music, and on scores of prescribed works, as well as unseen works. In all other provinces it is, theoretically, possible for a candidate to pass or even obtain a distinction, without having heard (or seen, in some cases) a representative example of a symphony, opera or chamber music.

The exception is the 2006 examination of the IEB which differs substantially from the 1999 papers because of fairly extensive changes in the examination requirements in 2000. These requirements, however, remained in place for the last seven years of the senior certificate examination under the NATED core curriculum without significant changes and were also approaching the point of stagnation.

One has to consider the fact that, in anticipation of major renewal in the education system, the syllabi remained essentially unchanged from the implementation of the 1995 NATED 550 curriculum and that, apart from limited internal specifications, examiners were limited in their scope of questions. Nonetheless, the need for constant curriculum renewal and a clear, considered curriculum rational is again highlighted.

8. Questionnaire

Teachers have a significant role to play in attitudes towards music. Well qualified teachers who are committed to their subject will be recognised and respected in the school community as experts in their field, competent, knowledgeable and professional. Such teachers will project a positive image of the subject as a vital and respected component of the secondary school curriculum, accessible and relevant to all. They will project music as being challenging and demanding of effort and intellect, yet interesting and enjoyable, a subject to be highly regarded. This questionnaire was designed not only to gather statistical evidence regarding the viability of music as an academic subject, but also to measure teacher attitudes to the subject as a predictor of the future of subject music.

8.1. Questionnaire Design

8.1.1. Purpose of the questionnaire

The purpose of the questionnaire (see Appendix B.12) survey was to elicit the following information from music departments in South African schools:

- the numbers of students taking music as a matriculation subject, in an attempt to assess the élitist nature of the subject, and to ascertain whether the subject is growing
- the demographics of these students to determine whether the numbers of previously disadvantaged students taking music has increased significantly

- comparative aspects of different provinces, including independent schools
- financial aspects including school fees (to give a general indication of the economic profile of the school community), resources in terms of staff and music budgets, music fees and assistance offered to financially disadvantaged students
- opinions and attitudes of music teachers regarding the viability of music in the country
- comparison of numbers and results of subject music and the alternative options (Unisa, ABRSM and Trinity).

8.1.2. Respondents

The questionnaire was administered in 2006, the year that the NSC curriculum was implemented at grade 10 level, thus a crossover period between old (NATED) and new (NSC) curricula. The survey was aimed at directors of music[5] and heads of music departments (hereafter referred to collectively as heads of department) in independent and government schools. Contact details of government schools offering music as a subject were not readily available and were requested from representatives of education departments; not all departments responded to requests. Ultimately 203 questionnaires were sent to 46 independent schools and 157 government schools in Gauteng, Western Cape, Eastern Cape and KwaZulu-Natal. The independent schools were all those offering music, while the government schools were those named by provincial representatives (or other advisors) as offering music, with contactable details.

8.2. Results of Survey

Nine schools replied that they do not offer subject music and 160 schools did not reply. It is not clear whether these schools offer subject music or not, since the information received from provincial representatives appears to be somewhat unreliable. Thirty-five replies were received. 57% of the replies came from independent schools, which form a small part of the South African education system, schooling approximately 2% of candidates. The low numbers of questionnaires from governments schools means that the replies overall cannot be considered a representative sample and the results are thus not reliable.

Of the 46 independent schools to which questionnaires were sent, approximately 34 offer IEB subject music. Replies were received from 18 of these 34 schools. Since this is a representative sample, it was decided to analyse the results within the IEB, rather than discard the questionnaire completely. The following information is thus relevant only to independent schools writing IEB examinations.

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5. Title generally used for heads of music departments in independent schools.

8.2.1. Teacher Qualifications

All respondents are well qualified: eleven have bachelor's degrees, three have honours, three have master's degrees, one has a doctorate and one has a licentiate.

8.2.2. Senior Certificate Examinations

As stated above, all replies considered were from schools that write the IEB examinations.

8.2.3. School Fees

Predictably, schools fees tended to be in the highest brackets; all schools charged fees in excess of R20 000 per annum and more than 50% of school fees exceeded R40 000 per annum, as shown in Figure 4.11.
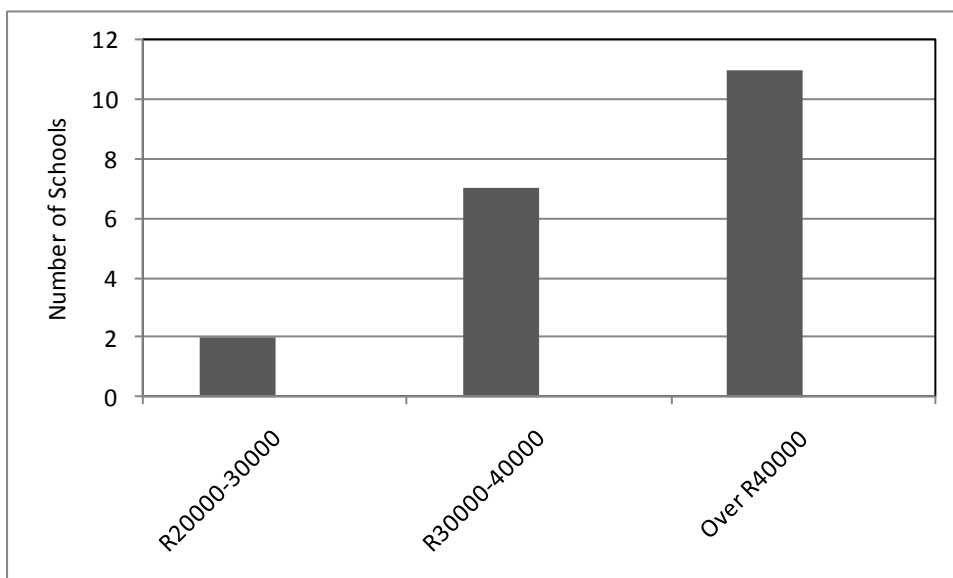
Figure 4.11:   School Fees in Independent Schools

8.2.4. Racial Profile

As discussed in the design of the questionnaire, the inclusion of racial profile was intended to determine whether the numbers of previously disadvantaged students taking music has increased significantly, and to monitor the interest in the subject in different racial groups. One school declined to give the racial profile of their music students. Six of the 17 schools that furnished this information had only white music students. No school had music students representing all four race groups, and four schools represented three race groups. The music departments of all respondent schools were predominately white. The average percentage representation across all schools under consideration is shown in Figure 4.12.
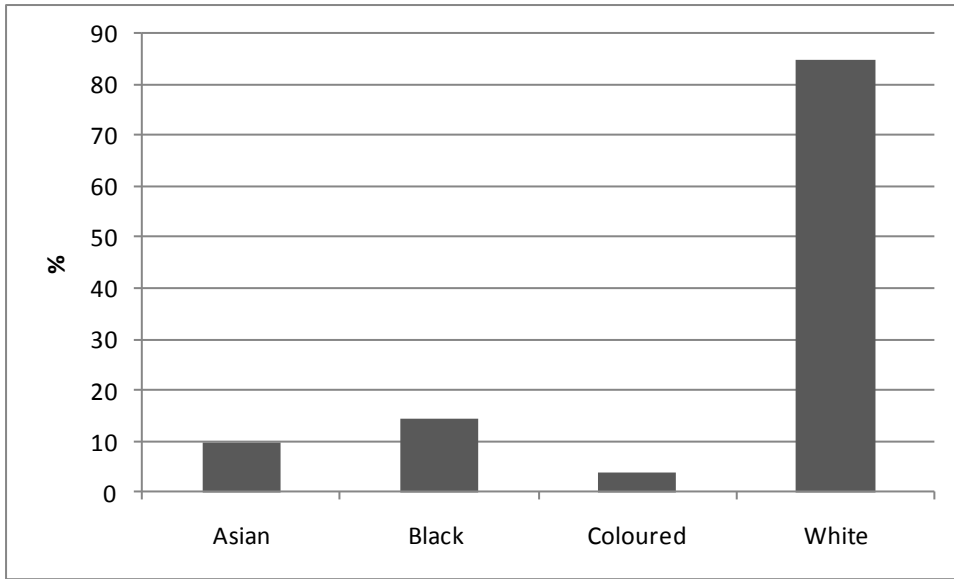
Figure 4.12 Racial Profile of Grade 10 to 12 Music Students

8.2.5. Numbers of Pupils

All schools have fewer than 13 subject music pupils in grades 10 to 12, as shown in Figure 4.13.
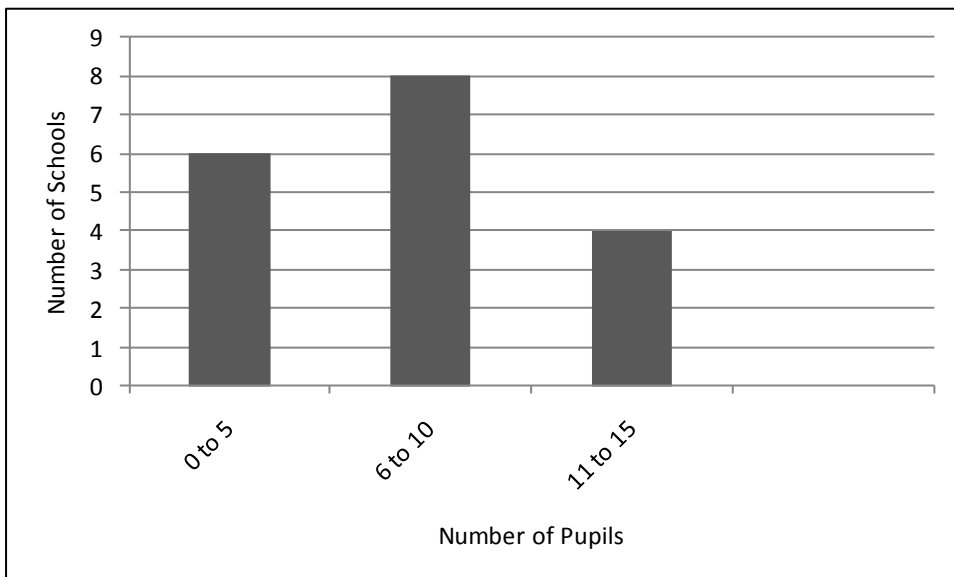
Figure 4.13:   Numbers of Subject Music Pupils

8.2.6. Number of Teachers

The number of full-time teachers ranged from one to seven, while the number of part-timers ranged from none to 24. There appears to be no correlation with numbers of subject students. This is attributable to the fact that no information was sought regarding extra-mural music and

many teachers, particularly those who work part time, may be retained to teach extra-mural instrumental students.

8.2.7. Music Lessons

All schools that responded offer individual lessons at the school. The implication of this is that no student has to arrange private lessons outside school. There is also an implied advantage in terms of greater control, better administration and improved communication between instrument teachers and theory teachers, as well as between teachers and heads of department. Five of the 18 schools allow time for practical lessons during the allotted teaching time for subject music, the rest do not.

8.2.8. Financial

In eight schools, subject music students are not required to pay extra for practical music lessons, while in the other 10 schools the students are liable for the cost of lessons. Of these 10 schools, five offer assistance to financially disadvantaged subject music pupils. Ten schools offer scholarships or bursaries to deserving subject music pupils. Twelve of the eighteen schools hire out music instruments at nominal or reduced cost to students.

Music budgets vary significantly from school to school; two schools have no budget allocation and the highest budgets are over R200 000 per annum. One school declined to give this information. There does not appear to be any correlation between tuition fees and budget allocations, since some of the schools with the highest fees have the lowest budgets. Budget allocations are shown in Figure 4.14.
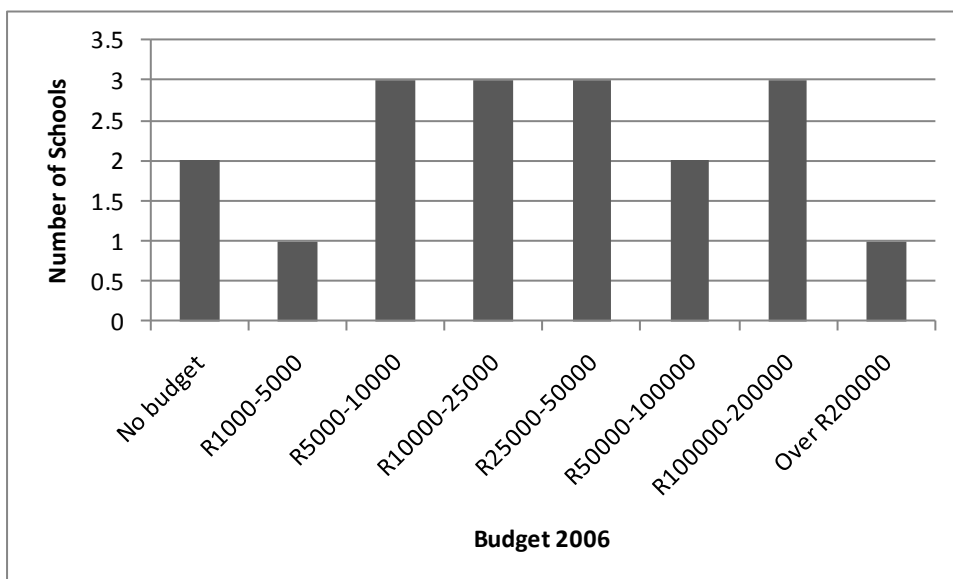
Figure 4.14:   Music Budget Allocations in Independent Schools

8.2.9. Music Results

Music results in most schools are in line with national figures discussed in section 2 of this chapter, with a high proportion of A symbols and a very low proportion of D and E symbols.

8.2.10. Alternative Options

None of the responding schools entered candidates for the alternate options in 2000 or 2001; this can be attributed to the fact that approval of equivalence for the Unisa examinations was only gazetted in May 1999. In 2002 to 2005 the total number ranged from four to nine candidates in total. Although these numbers are low, they may be indicative of a growing move toward the alternative options. These are discussed in greater detail in chapter 6.

8.2.11. Professional Opinion

National Senior Certificate information gleaned from the survey are discussed in chapter 7; information relating to the NATED curriculum is set out below.

Statement 1: The number of subject music students is increasing.
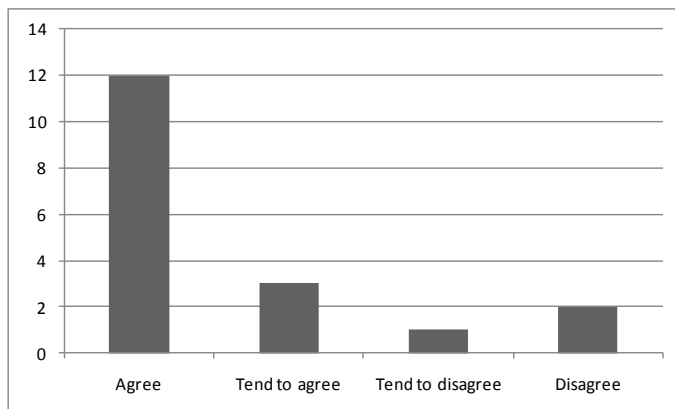
Figure 4.15:   Response to Statement 1

As shown in Figure 4.15, 83.33% of respondents agreed or tended to agree with the statement that the number of music students is increasing. Considering the numbers of students writing IEB (Thompson, 2007) and provincial examinations (Mahlaela, 2007) in the same years (2000 to 2005), as shown in Figures 4.16 and 4.17, there is no trend of growing numbers overall, rather the opposite. One can only speculate as to the reason for the apparent dichotomy. Two possible conclusions can be drawn from the responses: a) there has been a trend of growth in numbers in the few schools that responded to the questionnaire, but these have not impacted significantly on provincial or national statistics and/or b) there is a trend of growth in numbers in lower grades, specifically grade 10 students who would have been following the new National Senior Certificate curriculum at the time that the questionnaire was answered.

Figure 4.16 Numbers IEB Music Candidates
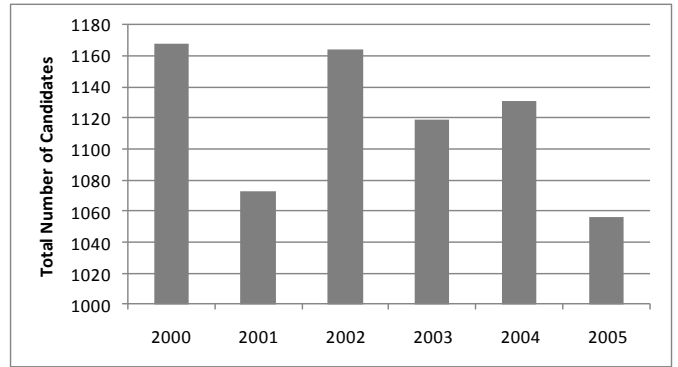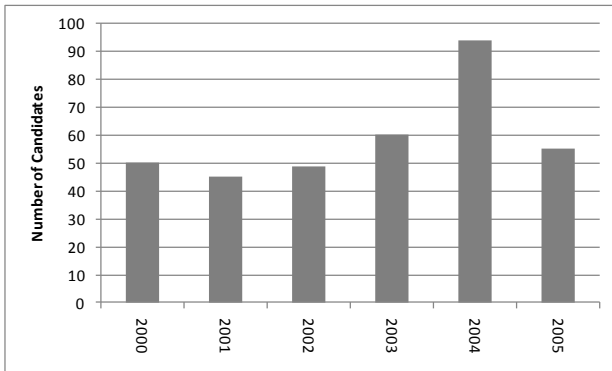
Figure 4.17 Numbers IEB Music Candidates   Figure 4.18 Numbers DoE Music Candidates

Statement 2: It is difficult to find well-qualified music teachers.
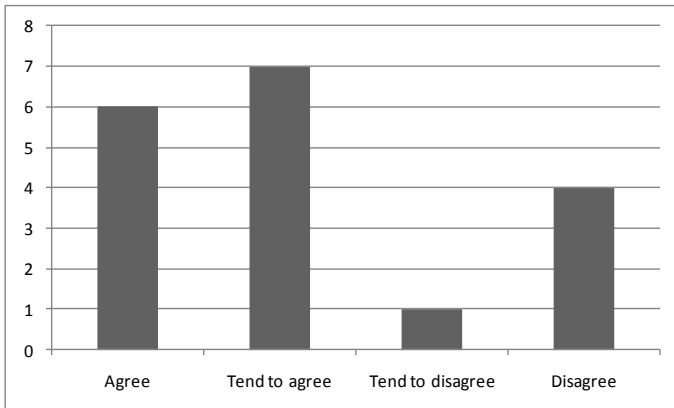
Figure 4.19:   Response to Statement 2

The majority (72.22%) of respondents agreed or tended to agree with this statement, as shown in Figure 4.18. The distribution of responses, however, is fairly even which seems to indicate that some music departments are staffed with well-qualified teachers. The survey did not investigate contributing factors such as working conditions or remuneration which could make a department more or less attractive to prospective teachers.

Statement 3: Music is a 'talent' subject and should not be considered on an equal footing with academic subjects in the curriculum.
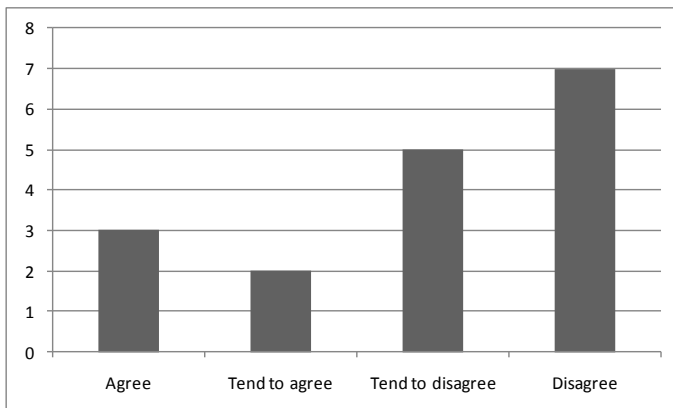
Figure 4.20:   Response to Statement 3

Figure 4.19 shows that 66.7% disagreed or tended to disagree with this statement.   16.7% of respondents agreed with this statement, however, which seems to indicate that élitist attitudes and non-recognition of music as an academic subject still exist in schools, even among heads of department.

Statement 4:   Music as a subject should be encouraged and offered to as wide a cross section of pupils as possible.
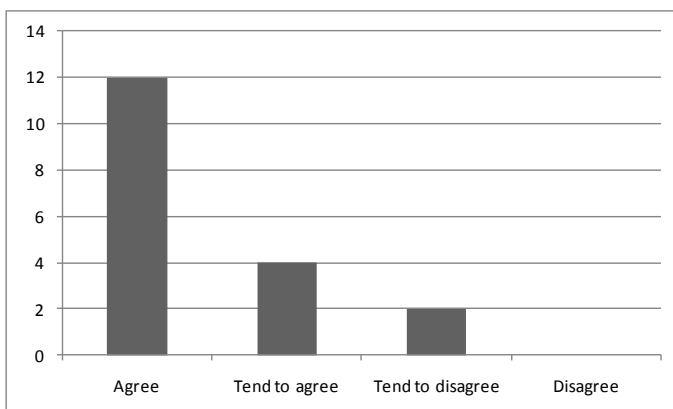
Figure 4.21:   Response to Statement 4

Most respondents (88.88%) agreed or tended to agree with this statement (see Figure 4.20). This indicates a non-élitist attitude and is somewhat contradictory to the response in the previous question.   Since statement 4 is clear and unambiguous, further investigation into the question of music as a 'talent' or academic subject in statement 3 may elicit a different response.

Statement 6:   Economic factors will determine the viability of subject music in secondary schools.
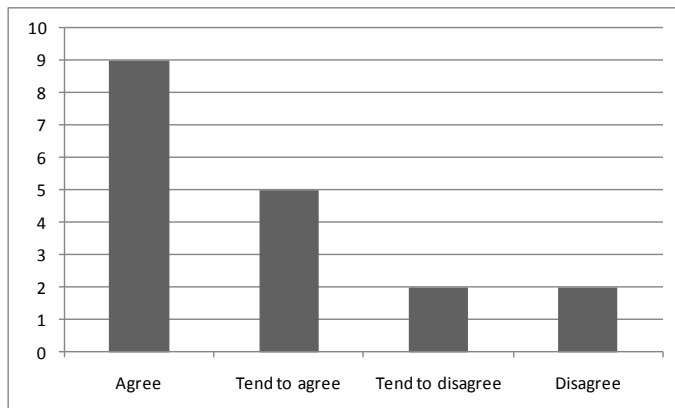
Figure 4.22:   Response to Statement 6

As shown in Figure 4.21, 77.77% agreed or tended to agree with this statement, which indicates that heads of department may be faced with financial issues in managing departments, and attracting and maintaining music students.

Statement 9:   It is the responsibility of the music teacher to structure the subject in such a way that it will be no more demanding than other subjects.
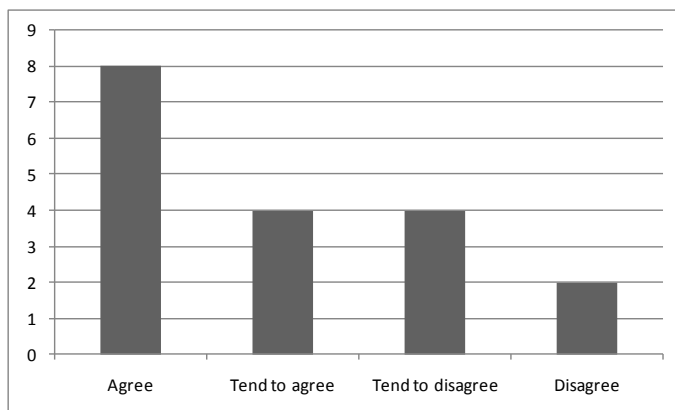
Figure 4.23:   Response to Statement 9

Figure 4.22 shows that 66.7% agreed or tended to agree with this statement, although opinion was fairly divided over this statement. While music teachers have a certain degree of freedom in structuring their subjects, curricula and examination requirements will generally dictate the subject demands. The practical component of music also adds to the demands on time and effort on the part of student and teacher.

8.3. Conclusions drawn from Questionnaire

The poor response from government schools is regrettable, since the conclusions drawn from the questionnaire have only limited significance without a comparison between government and independent schools. Nonetheless, the information received from independent school respondents is illuminating, and may mirror the situation in all schools offering music as a subject to some extent, particularly in former model C schools.

Although heads of department are all well-qualified, some concerns were voiced about availability of well-qualified staff. Some music departments are staffed by one or two full time staff only, but many have substantial numbers of part-timers, which may indicate active music departments. There is a need for qualified teachers if the subject is to grow and thrive, and hence a need to train new teachers, up skill existing teachers and draw current music students into the teaching profession.

There is evidence of some change in demographics in the representative schools, but racial profiles still tend to be predominantly white. Since the survey took place while the NATED curriculum was still operational, its influence has to be considered a factor here. Generally, increased numbers of students are reported, although these numbers are not borne out by matriculation results.

Music lessons are accessible to all subject music students in the respondent schools and in many schools subject music students do not pay for instrumental lessons. There are also concessions in the form of bursaries, scholarships and reduced-cost instrument hire. These factors contribute to making the subject accessible to all students who wish to study music. The question must, however, be asked if such concessions would continue were student numbers to increase drastically and how such concessions would be funded? Some schools have substantial budgets and all but two departments have some financial assistance. Most heads of departments acknowledged that economic factors are significant in the future of the subject.

There is some evidence of élitism, but the overwhelming majority of correspondents agreed that music should be offered to as wide a cross-section of pupils as possible. While numbers of pupils are low in all but a few schools, and teacher-pupil ratios are high, there are several well-resourced schools with good budgets, high numbers of pupils and commendable results that set an example to which all schools should aspire.

While the significance of this information is limited due to the relatively small number of students in independent schools, the sample can be considered a microcosm of schools offering

subject music. The importance of the role of independent schools in sustaining the subject is also highlighted by this investigation.

9. Conclusion

Apartheid policies and attitudes, as well as economic disadvantage, excluded the majority of pupils from an arts education during the apartheid era. Of those remaining, a study of music was restricted to those with exceptional talent. Some had the advantage of high quality music education in government-sponsored music centres, while others required the economic means for expensive private tuition. A high degree of accomplishment was required in the practical component, which contributed upward of half the total marks for the subject. The demands of the curriculum approached those on first year of university students, over-preparing the many that were destined for a study of music at tertiary level. The history of music curriculum was too Eurocentric, irrelevant and theoretical for a broader pupil base. All these factors served to exclude all but the most privileged, talented and dedicated music students, a fact that is borne out by low numbers and disproportionately high results, by comparison to other subjects. The question arises as to whether the design of the music curriculum was motivated by the exclusive nature of the subject and/or the politically exclusive attitude to an education in the arts. Few concessions have been made to make subject more appealing or accessible, effectively denying many a music education. The élitist label was clearly justified by factors that do little to enhance the viability of the subject. Without significant reform of the education system in general, and music education in particular, the future of music is not promising.

The analysis of curricula and past papers indicates that music is an academic subject, demanding in creative and cognitive abilities. The examination papers, however, do not totally justify the intellectual input into the subject, often requiring a superficial knowledge with an emphasis on lower order thinking skills. The lack of academic rigour in examinations of the past seven years may be attributed to the phenomenon of syllabus stagnation, which is to be expected when a curriculum has overstayed its welcome for so long. Although there is no conclusive evidence of declining standards, the standard and content differed significantly from province to province. The provincial system was fragmented, with separate music examinations for each of nine provinces (excluding the alternative options that are discussed in chapter 6). Significant divergence in the means of assessment and the outcomes of these various options is therefore to be expected, and the evidence bears this out, indicating a need for a single national examination.

As political changes began to redress imbalances, many government-sponsored music centres of the apartheid era were closed due to financial pressures. The number of instrumental music

students dropped, and music in its previous guise became a subject under threat. The need for change translates into a quest for survival in an 'adapt-or-die' situation. In order for the subject to survive, 'music should be encouraged and offered to as wide a cross section of students as possible, including those of average and lesser ability (Phelps, Ferrara and Goolsby, 1993). By far the most important step to improving standards is to undertake a radical overhaul of the curriculum, since music curricula and curriculum development will play a vital role in the future success or failure of the subject.

CHAPTER 5 – EDUCATIONAL REFORM IN SOUTH AFRICA

1. Introduction

As discussed in chapter 3, the history of education in South Africa reflects the vast inequalities of the country's past, a history of 'colonialism, segregation and apartheid' (Fataar, 1997: 338). This chapter will investigate educational reform in South Africa after the first democratic elections in 1994. The post-1994 government inherited an education system that was divided along racial lines and characterised by an unequal distribution of resources, with former white schools receiving the greatest share. Multiple education authorities caused duplication and inefficiency and there was a lack of properly qualified teachers for the vast majority of students (SA Human Rights Commission, 2001: 12-14). The development of the schools crisis, between 1976 and 1980, initiated a new approach to the study of education in South Africa and a realisation that education policy needed to take into account the wider political, social, cultural and economic contexts within which policies were formulated (Cross, 1986: 185). The challenge was to transform a defective system into one that would offer quality education to all, in a political and social context defined by apartheid, the nature of the power sharing that emerged from the negotiated settlement and severe limitations on financial and human resources (Fiske and Ladd, 2005: 60, 63).

2. The Impact of Political Events on Educational Reform

As early as 1955 the political and educational visions of the African National Congress (ANC) were merged. The Freedom Charter of the ANC, adopted at the Congress of the People, a conference of all the people of South Africa, in 1955, set out its guiding principles for education. The Freedom Charter pledged:

- free, compulsory, universal and equal education for all children
- the end to adult illiteracy by a mass state education plan
- equal rights for teachers
- the end to racial division in cultural life, sport and education
- opportunities for higher education and technical training by state allowances and scholarships awarded on the basis of merit
- exchange of books, ideas and contact with other lands
- the development of national talent for the enhancement of cultural life (African National Congress, 1955).

As discussed in the previous chapter, the Bantu Education Department was responsible for the education of all school-going black pupils. Conditions in the department's schools were deplorable. There was a chronic lack of educational materials, student-teacher ratios were as high as 56:1 and only one in ten teachers had matriculation certificates (Baines, 2006: 18). Protests in and around black schools were generally sporadic and isolated prior to the 1950s, but collective resistance grew with the introduction of Bantu Education (Molteno, 1987: 7). Albert Luthuli of the ANC called on parents to withdraw their children permanently from Bantu Education schools and on 12 April 1955 thousands responded to this call, and alternative institutions were hastily established. But the government threatened to expel students permanently and declared the 'unlicensed' schools of the ANC illegal (Rebusoajoang, 1979: 235). The struggle against segregated, inferior education was quietly sustained in 1960s, mostly by teachers and parents. The late 1960s and early 1970s saw students starting to organise themselves at both tertiary and secondary levels on a regional as well as a national basis (Molteno, 1987: 7). The catalyst in the Soweto uprising was, however, the Department of Education's decision to make Afrikaans the medium of instruction in Bantu Education junior secondary schools (Baines, 2006: 18), effectively forcing the study of certain non-language subjects, such as mathematics and science, in Afrikaans. Black pupils found Afrikaans a difficult language and few teachers were qualified to conduct classes in that medium. In addition, Afrikaans was considered the language of the oppressor (Pohlandt-McCormick, 2000: 25). School boards and committees complained about the undesirability and unfeasibility of this proposal, and the African Teachers Association of South Africa delivered a pedagogical argument against the imposition, all to no avail (Rebusoajoang, 1979: 237).

On June 16, 1976 an estimated 15,000 school children gathered at different places in Soweto with the intention of marching to Orlando West Secondary School to pledge solidarity in the struggle against Bantu Education. When the crowds ignored police orders to disperse, teargas and dogs were used and finally, the police opened fire on the crowd (Fiske and Ladd, 2005: 40). These events triggered the largest occurrence of violence in apartheid South Africa and the story of Soweto has become a pivotal event in the modern history of the country (Baines, 2006: 18-19).

Although the black student movement was temporarily halted after the Soweto uprising, by the end of the decade students were making significant strides in rebuilding the organisation. In 1980, tens of thousands of tertiary, secondary and even some primary students across the country rose once again to reject their inferior education. In places they effectively suspended the operation of, first, the coloured and Indian segments of the inferior education system and

later the black segment. Many hundreds of teachers publicly pledged solidarity with the students' stand (Molteno, 1987: 7). Mobilisation of students in Coloured Education schools in the same year was a boycotting not of schooling *per se* but of Coloured Education. In many of these Cape Town schools, 'awareness programmes' were established as an alternative curriculum (Molteno, 1987: 14).

In the late 1980s conditions in non-white schools began to improve as the government increased its investment in these schools and it became more difficult to enforce its policy of complete racial segregation in schools (Fiske and Ladd, 2005: 50 - 51). Two key features of educational reform in South Africa were the increase in subsidisation of private schools in the 1980s and the move towards the semi-privatisation of white schools in the 1990s (Fataar, 1997: 335).

2.1. Open schools

A small proportion (around 2%) of South African students is educated in the private school sector. By 1948, in addition to private mission schools that were the mainstay of education for black children before Bantu Education, at least 86 independent schools had been established, based on the English public school system: predominantly white, high-fee and church-affiliated (Hofmeyr and Lee, 2004: 150). After the Soweto uprisings, new private schools began to emerge, created principally for black students and established as a direct response to apartheid. Some were established to educate the emerging black middle class, while others were religious schools. Many of the latter had a high profile as anti-apartheid schools, and benefited from significant foreign donations (Hofmeyr and Lee, 2004: 154). By 1990 there were almost 200 independent schools with an enrolment of 103 854 students, of which 50.8% were white and 36% black, a high percentage for pre-democratic South Africa. By 2001 the number of independent schools had risen to around 1500, in spite of the fact that, since 2000, wealthier independent schools (those with school fees greater than 2.5 times the average provincial per capita norms and standards expenditure on public pupils) have received no government subsidy (Hofmeyr and Lee, 2004: 149-150). The size, diversity and socio-economic spread of the private schooling sector have changed significantly in recent years. There has been a significant black enrolment in traditionally white independent schools, which can possibly be attributed to several factors: the emergence of a black middle class with the financial means to afford independent school fees, the perceived social status attached to enrolment at such schools, matriculation results that compare favourably to government schools and a lack of faith in public schooling system. A number of average to low-fee independent schools has also been

established, often religious or community-based, encompassing Christian, especially of the fundamentalist variety, Jewish, Hindu and Muslim schools (Hofmeyr and Lee, 2004: 143,154).

Under the apartheid government, the open-school policy adopted in the 1970s held obvious appeal for black, coloured and Indian parents, as well as liberal whites, with the relative freedom from restrictions of apartheid education policy. Wealthy private schools were prestigious, and offered a high standard of education for those could afford the fees. These schools wrote JMB examinations, generally considered more challenging, which added to their status as 'better' schools. Under the new democracy these high-profile, well-resourced schools maintain a reputation for a high standard of education, and attract well-qualified teachers with higher than average remuneration. Many private schools write IEB examinations, widely perceived to be of higher standard than those of the Department of Education, and offer a different curriculum (within constraints of education department policy). Although some students only pay lip service to the religious ethos of a school, education with a specific religious ethos is important to many, particularly in the current public school system that has become very secular, probably as a reaction against apartheid Christian National Education. While enrolment of pupils of all races is no longer an issue, private schools retain their allure. The stark comparison between independent education and schooling under Bantu Education is clear, not only in the quality of teaching, learning and resources, but also in the bias that was found in many curricula, particularly in subjects such as history, with its thinly-veiled attempt to indoctrinate white and black students alike.

In the mid-1970s, private schools launched a reform movement to accept pupils of all races into white-registered schools. Termed the 'open schools' movement, these schools initially operated in breach of apartheid laws, which led to a protracted struggle with the state over their mixed race admissions (Christie, 1990: 38). In the late 1980s, the South African Government opened up a debate on the privatisation of education and open schools were ultimately given legal recognition and a measure of state subsidy in the Private Schools Act (1986) (Mackenzie, 1993: 289).

Concerned about the quality of black education, the intention of the open schools movement was to make facilities of white private schools available to all students who could satisfy the entry requirements of the schools. The movement was not as a result of dissatisfaction with white education, and in many cases open schools did not substantially address the curriculum implications of their move, nor issues such as staffing practices (all principals and almost all teachers and administrators were white), sporting and scholarly traditions and their social activities (Christie, 1990: 39).

Overall, the admission of non-white students to open schools was a slow process, and low black enrolments meant that the assumptions and institutional practices of the previously white schools were not challenged by the presence of black students. In terms of curriculum, it was anticipated that admitting students of all races would bring the introduction of a new educational policy and programme, which would include black as well as white cultural values, taking into consideration the social and historical context of all students. The Catholic Department of Schools called for integrated staff bodies, and the introduction of African languages and African studies, and challenged open schools to use their degree of curriculum freedom to develop, within limits, alternative curriculum practices. In the field of music this could have included the introduction of music of different cultures, world musics and popular music into the curriculum. Yet the first ten years of the open schools showed little by way of curriculum innovation (Christie, 1990: 40-41). Africanists objected to their children attending open schools on the grounds that it would undermine their cultural heritage and traditional upbringing. Black political resistance to private schools argued that black pupils would lend credibility to a system still based on white privilege, one that ignored the identity of the black student, as well as the context of his learning. The Congress of South African Students (COSAS) objected to black pupils in private schools on the grounds that they were opting out of the struggle. Leadership skills and other kinds of social capital were seen to be lost to the community when talented black children moved to private schools and were subsequently removed from black public and political life (Muller, 1992: 349).

Christie's study into curriculum practices in 42 open schools indicates that introducing non-white students into white-registered schools in the South African context did not necessarily result in changes to the existing curriculum practices, as discussed above (1990: 43). Most open schools offered subjects within the range offered in white state schools, often gender-based. They followed syllabi set down by white state education departments, and prepared students for an external matriculation examination. Most open schools had not seriously considered the possibility of changing the existing curriculum arrangements, and assumed that students of other races would be assimilated into existing curriculum practices. The most common curriculum modification in open schools was teaching an African language as a third language alongside compulsory English and Afrikaans, although few schools offered an African language as a matriculation subject. Many schools kept the state syllabus but used different textbooks, particularly in English and history, where attempts were made to give a more balanced viewpoint by incorporating alternative teaching material. A few schools introduced bridging courses to assist black children in their transition to open schools (Christie, 1990: 43-44). While this insensitive disregard of social and cultural contexts is unacceptable in modern

educational practice, one must consider that education thinking has undergone drastic change in the past twenty-five years; even private schools then were largely ignorant of educational needs beyond curriculum content. The basic principles that underpinned the curriculum were deeply flawed and it required a complete overhaul, not simply the haphazard adjustments made by these schools in an attempt to pacify their new clientele. The history curriculum was particularly offensive and private schools made some effort to remove blatant propaganda in the subject. The lack of cultural awareness, one of the glaring problems in the curriculum, was a missed opportunity to learn from other cultures and foster tolerance, especially in music, art and drama, subjects that lend themselves to understanding and reconciliation.

Some open schools developed activities which moved to challenge the racial compartmentalisation of apartheid education, but these activities took the form of enrichment and awareness programmes outside of the school timetable, while the standard curriculum continued to occupy the day. Only two of the 42 schools in the study explored adjustments in the dominant competitive academic curriculum itself. These included the introduction of subjects such as African Studies, Classical Studies and Xhosa as 'deliberate responses to South Africa's need in the 1980s for all its peoples to learn to respect and understand each other' (Christie, 1990: 46). Significantly, both of these schools had black enrolments of over 30% and both had principals who viewed their schools as part of the broader political struggle. Both of these initiatives specifically recognised the racial and ethnic mixing of the school. At the time of the study, these curriculum developments were operating alongside the existing curriculum, which still dominated in the senior, matriculation-oriented classes (Christie, 1990: 45-46).

Private schools have made significant inroads in pioneering educational reform in South Africa, exhibiting the greatest degree of change, leading the way in integration and drawing township pupils to their campuses in white areas (Brook, 1996: 211). The ethos of strong parental participation and nurturing support found in many private schools is considered by educationists and community organisations to benefit a child's education (Muller, 1992: 347). The best private schools are able to provide the kind of learning environment and quality of tuition that is unattainable by most public schools, but such schools are expensive and will never be able to offer access to more than a small minority of pupils. Although private schools remain an important site for curriculum innovation and development, the private school model is unrealistic for state schools (Muller, 1992: 353).

2.2. Model C schools

Between 1991 and 1994, the first moves to deracialise public education occurred. Piet Clase, then Minister of Education and Culture announced in April 1991 that the separate system notion

was to be abolished in favour of a single education system for the whole country. This legislation offered three additional models for schooling, aimed at giving the community a greater say in the management and direction of its local school. A minimum of 72% of parents was required to vote in favour of the change, and at least 80% of the electorate needed to cast a vote (Mackenzie, 1993: 288-290).

Model A permitted schools to become private with considerably reduced financial subsidies from the state (Penny, Appel, Gultig, Harley and Muir, 1993: 413). In times of political and economic uncertainty, this model did not constitute an attractive proposition for most state schools, since it placed considerable administrative and financial strain on the 'owners' (Mackenzie, 1993: 293), .

The Model B format enabled schools to remain within the state fold, but empowered management councils of schools to determine admission policy and criteria. In principle, therefore, the racial barriers that excluded black, coloured and Indian pupils from white schools, and vice versa, could be removed and the prospect would exist for the establishment of truly non-racial schools. Although schools that wished to promote a particular ethos would benefit from this model, the National Education Policy Act (1967) insisted on the Christian and national character of school education. Model B schools were subsequently required to change their status to that of semi-private institutions or risk the loss of a substantial number of teaching posts. The implied increase in school fee levels to make up the shortfall between expected government funding and actual provision was prohibitive in many cases. In addition, the catchment areas of schools generally fell within defined racial parameters and racially-defined schools were destined to persist as long as the catchment community remained unchanged (Mackenzie, 1993: 295).

Elements of a market-driven system were introduced by ceding control to governing bodies of model C schools, to which the physical assets (and maintenance costs) were transferred, leading to the admission of small numbers of black pupils but at fee levels affordable only by middle-class parents (Lemon, 2004: 270). By exercising its power to define the admission criteria of their schools, the management body could also effectively exclude black pupils from entry. By raising the level of school fees, management bodies were able to improve the quality of their staffing by offering competitive remunerative packages (Mackenzie, 1993: 295). Well-resourced white schools, with parent communities that could afford to pay school fees were thus enabled by state policy to preserve a privileged schooling system. By 1998, there were approximately 250,000 black students at Model C schools, mostly from a small but growing black middle class. Most black children, however, continued to attend schools of poor quality,

and a dual system of schooling began to evolve where a privileged schooling sector serves a minority, and a poor-quality schooling sector serves the majority of children (Fataar, 1997: 335).

Interviews conducted at high schools in the Pietermaritzburg area in 1993 by Penny *et al,* revealed the following racial distribution in schools where the interviews were conducted:

Table 5.1:   Number of Students by Race in Model C, Private and Indian Schools[1]

	White		Black		Coloured		Indian		Total
	Number	**%**	**Number**	**%**	**Number**	**%**	**Number**	**%**	**Number**
Model C	4946	92.87	279	5.24	65	1.22	36	0.68	5326
Private	1375	85.78	154	9.61	21	1.31	53	3.31	1603
Indian	0	0.00	242	5.32	44	0.97	4264	93.71	4550

These figures confirm that, in 1993 at least, while private schools show the greatest racial diversity, the number of black, coloured and Indian pupils in private and model C schools was only token.

The degree to which formerly white schools changed their admissions, curricula, ethos, and policies varied widely, and research showed that much depended on a given school's leadership and management commitment or resistance to change (Brook, 1996: 211). Few schools seem to have considered the need for racial and cultural integration in order to promote educational equity and accelerated development and to effect real transformation.

Some of the shortcomings of many model C schools included an the expectation that students of other races would integrate into white culture, without valuing the individuality of each student and student-teacher ratios that do not reflect racial, ethnic and gender diversity. Institutional transformation programmes need to establish cooperative and integrated efforts in order to realise the benefits of closer inter-racial relations, and the benefits to education when presented from the perspectives of culturally different groups. This requires discussion, planning, sharing, engaging, motivating, and monitoring the process of change by all parties in the school community (van Wyk, 1997: 540-541). Penny *et al* quote a headmaster of a private school as saying: 'Multicultural is one stage in the journey. We are aiming to become mono-cultural eventually ... where that culture reflects an authentic South African culture rather than an imposed one' (Penny *et al.*, 1993: 417). One must, however, consider that the student population of private schools is not an accurate reflection of the general population of South

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[1] Penny *et al.:* 416

African schools. The fees structure and admissions policies of many private schools ensure the selection of students who are high academic achievers, from privileged backgrounds and who have the potential to comply with the ethos of the school.   Such schools have the potential to be role models of inter-cultural education.

2.3. Policy Reform

With the first moves towards the disbanding of apartheid in 1990, education policies began to be developed in anticipation of democratic elections and a change of government (Jansen, 2003: 86). This process did not require detailed policy proposals, simply statements of intent or values, establishing broad symbolic positions in education policy (Jansen, 2001: 42).

Two distinct strands emerged; the Department of National Education introduced the Education Renewal Strategy (ERS) and the Curriculum Model for Education in South Africa (CUMSA). At the same time, intellectuals and students from the Mass Democratic Movement (MDM) began to develop alternatives to the ERS. The National Education Co-ordinating Committee (NECC) established the National Education Policy Initiative (NEPI) (South African Qualifications Authority, 2005: 23) which set its own agenda for a range of policy issues such as curriculum, teacher education and governance. Curriculum reform therefore became a struggle between two contending ideologies, one intent on conserving and controlling an existing system, and the other focused on moving forward to build a new system (Vithal, Adler and Keitel, 2005: 13).

The ERS and the CUMSA laid out the following principles as the following basis for the development of the model for educational renewal: equal opportunities for education, including equal standards of education, for all; and an educationally responsible provision of education to meet the needs of the individual and those of society (Kallaway, 1996: 17). These initiatives were prompted mainly by the need to modernise the apartheid education system in order to minimise local and international protest and contestation. At the economic level, it attempted to strengthening the vocational component to make it more relevant to economic needs (Cross, Mungadi and Rouhani, 2002: 173).

The Curriculum Model for South Africa (CUMSA) arose out of the need to 'make education more relevant, rationalise the curriculum, eliminate unnecessary overlapping of subject content and redress other shortcomings' (Cross *et al.*, 2002: 173). Whether the relevance referred to society, the needs of the country, political developments or to the country's youth is unclear. The aim of this model was to ensure that the content coverage was up-to-date with international developments and to align the South African curriculum with modernising trends in the rest of the world (Jansen, 2008).   Representatives and experts from the education and vocational

sectors of the wider community were consulted, as was research from the state-funded Human Sciences Research Council (HSRC) and Afrikaans educationists, thus retaining the 'elitist and technocratic nature which underlined research in these circles' (Cross *et al.*, 2002: 173). Although instituting some necessary reforms, this model preserved much of the old curricular approach, rationalising the multiple apartheid-era syllabi and subject requirements for different grades and phases of schooling (Fiske and Ladd, 2005: 155).

The Education Renewal Strategy was a long-term plan to develop a single non-racial, universal education system (Brook, 1996: 211). Officials from the different education establishments drew up the ERS document, but neglected to involve the wider education sector, especially the progressive education sector. The Democratic Party declined an invitation to participate in the process on the grounds that the initiative lacked legitimacy, and advocated a three-stream system (academic, vocational, and vocationally oriented) that the democratic alliance found unacceptable (South African Qualifications Authority, 2005: 23). By disregarding the greater education community this document would, in all likelihood, have lost much of its impact and credibility and would have created a perception of unwillingness to engage with change, and transformation. Consultation with education specialists from a broader spectrum of the community, particularly those with differing views, may have produced a more innovative document and one more widely acceptable. The contribution of the greater education community, especially teachers, is often overlooked when developing education policy and implementing curriculum changes. Teachers have an enhanced awareness of the environment from which students are drawn, as well as their educational needs and social backgrounds. They have a keen understanding of their subject, the curriculum and the process of translating a curriculum into a living subject that they communicate to their students.

The community-based NECC was formed in 1985 to lead the resistance to Bantu Education as well as to develop an alternative system of education for South Africans. When the ANC and other political parties were unbanned, the ANC formed an alliance with the MDM and assumed the leading role in developing educational policy (Ota, 1997: 484). This alliance drew on the experience of other countries, notably Australia, the United States, England, and New Zealand. At that stage the ANC placed greater emphasis on the objectives and values denied by apartheid than on issues relating to the quality of teaching and learning (Fiske and Ladd, 2005: 61).

The National Education Policy Investigation (NEPI) was given the task of generating policy options for a future education dispensation in South Africa. Educational researchers, policy analysts, students, teachers, community leaders and trade unionists participated in NEPI, and intellectuals from the Mass Democratic Movement, drawn mainly from Education Policy Units

within liberal, English-speaking universities were consulted. In 1993, the Centre for Education Policy Development (CEPD), an ANC-established policy-research agency, provided the foundation for documents that emphasised values such as equality, increased participation and democracy, redress and equity (Cross *et al.*, 2002: 173-175). Cross *et al* contend that CEPD documents tended to be idealistic rather than pragmatic, but Ota (1997: 484) maintains that the transformational vision for South African education, as set out in policy documents generated during before and after the 1994 election, 'is a comprehensive one that implies fundamental changes in all major aspects of that nation's educational system, from policy formulation and implementation to governance and curriculum.

The educational crisis continued during the early 1990s, but by 1993 the NP-led government conceded that the racially dominated structure of the education system and its inherent inequities in resource distribution 'lay at the heart of the chaos' (Ota, 1997: 484).

3.   Educational Reform after 1994

Since the establishment of the new political dispensation in 1994, there has been a significant revamp of education and training in South Africa (Chisholm, 2004: 1). The government has placed emphasis on the introduction of policies and mechanisms aimed at redressing the legacy of a racially and ethnically fragmented, dysfunctional and unequal education system (Cross *et al.*, 2002: 171) and the breakdown of the culture of teaching and learning within schools that emerged during the struggle against apartheid (Fiske and Ladd, 2005: 61). Strategies for transformation of the education system related to governance, funding, and curriculum, and included the establishment of a single national department of education, efforts to equalise resources across provinces and schools, and the introduction of a new curriculum (Fiske and Ladd, 2005: 4). The development of the new curriculum was guided by the principles of democracy, human rights, social justice, equity, non-racism, non-sexism, and *ubuntu*. Educational principles include the laying of a foundation for lifelong learning and different career paths, and the acquisition of knowledge, skills and values. The curriculum promotes the idea of grounding knowledge in local contexts, while being sensitive to global imperatives (Department of Education, 2003: viii).

The purpose of the FET curriculum is to equip all learners with the knowledge, skills and values necessary for self-fulfilment, and meaningful participation in society; to provide access to higher education; to facilitate the transition of learners from education institutions to the workplace; and to provide employers with a profile of a learner's competences (Department of Education, 2003: 2).

A draft *Policy Framework for Education and Training,* issued in January 1994, set out the principles that would guide an ANC government if it were to take power in the upcoming election (Fiske and Ladd, 2005: 61). The principles which underlay policy alternatives for the curriculum were non-racism, non-sexism, democracy, equality and redress (Harley and Wedekind, 2004: 196). The draft document set out plans to replace the fifteen racially defined education systems with a single national system, with departments in each of the nine new provinces. The national ministry would be responsible for formulating overall policy, setting norms and standards, providing financial resources and supervising higher education. Provincial departments would be responsible for the planning and management of education and training other than higher education. The governance of each school would be in the hands of a locally elected board made up of parents, teachers, and, at the secondary level, students. The framework also called for major changes in curriculum and language policy to rectify the shortcomings of apartheid policy (Fiske and Ladd, 2005: 63-64).

The White Paper on Education and Training (1995), based on the Reconstruction and Development Programme philosophy, called for the transformation of the school curriculum and formation of democratic structures to develop this curriculum (Fataar, 1997: 345). It emphasised the need for a multi-dimensional educational reconstruction programme that differed radically from the ethos of apartheid education (Fataar, 1997: 333). In 1996 the Department of Education issued syllabi purged of the worst and most evident apartheid, racial and ethnic stereotypes, but with little regard for pedagogical soundness (Cross *et al.*, 2002: 176).

4. Curriculum reform

Generally there is a close relationship between national political visions and national curricula. This relationship is clear in the case of South Africa through periods of political change characterised by dramatically different political visions. The apartheid curriculum that had been used to divide races and genders, and to prepare different groups for dominant and subordinate positions in social, political and economic life, would be replaced with a curriculum with the mission of uniting all citizens as equals in a democratic South Africa (Harley and Wedekind, 2004: 195). Significant educational change would require redefinition of educational goals, reconstitution of educational relationships, reinterpretation of African history, reconstruction of curriculum content and reformulation of educational philosophy (Jansen, 1988: 385).

As discussed in chapter 4, syllabi and examinations under the apartheid government were standardised by the Joint Matriculation Board (JMB), which operated from 1918 until 1992. The

JMB was a statutory body, made up by representatives of the four provincial education departments and universities, and the teaching professions. Core syllabi were drawn up by subject committees and prescribed nationally although, theoretically, each provincial department of education could add up to 30% to the core, adjusting for local circumstances. These subject committees were made up primarily of academics with little, if any, experience of the classroom. Trümpelmann (1991: 50). concedes that there was 'insufficient participation by curriculum experts and subject didacticians' on subject committees and that proposed syllabi were not submitted to faculties of education or relevant academic departments He makes no mention, however, of consultation with teachers at grass-roots level, since they were not considered subject experts who could make a significant contribution to curriculum content and development. The valuable contribution of teachers to the curriculum development process was thus ignored.

Evaluation of success was by externally set and moderated matriculation examinations. Widespread national publicity, and comparisons between black and white schools, followed. The white model of education was used in black schools from 1967, so that the curriculum in black secondary schools was similar to that followed in white schools (Jansen, 1988: 378-379). While this was not a problem in itself, problems inherent in the curriculum and the entire education system were magnified when the curriculum was implemented in black schools. The politically-biased curriculum was designed to promote the ideologies of the apartheid state. Curriculum content was often irrelevant, inappropriate and racist, particularly in subjects such as history. In music, art and literature, works by black musicians, artists, poets and writers were excluded from the curriculum. Even white musicians whose beliefs and philosophies were contrary to government policy, and those who addressed issues of inequality, were marginalised. The music curriculum included such composers as Arnold van Wyk, for example, but ignored the music of composers such as Hendrik Hofmeyr who was living in Italy in self-imposed exile. The curriculum was content based and teacher centred, even more problematic when taught by under-qualified teachers. In addition, language of instruction was often not the home language of the students, which led to problems in the acquisition of cognitive and higher order thinking skills. The curriculum gave no heed to political, social, religious or cultural context, and, compounded by a lack of resources, facilities and apparatus, it was thus unlikely that students would make any meaningful engagement with the subject matter.

Anthropological theory holds that the reason for different school experiences in different populations lie in divergence between their cultural backgrounds and the culture of the schools (Ogbu, 1982: 291). Ogbu (1982: 294) proposes that some of the perceived cultural problems

are a result of poor teacher preparation and poor teaching. He also suggests that minorities that come into the learning situation with 'additional cultural features that have developed in response to their treatment and perceived subordination by the proprietors of the learning situation' may resist learning the different values, social competence, cognitive skills and strategies, and rules of behaviour taught by the school (Ogbu, 1982: 303). While Ogbu's article primarily addresses the schooling of non-Western minorities in Western countries, much of this theory may hold true for apartheid schooling where the black majority was dominated by a white minority. Subjected to inferior education, students were hostile to attempts to instil the knowledge and values of the oppressor, and resistance to this teaching was almost certainly aggravated by the lack of cultural context in the learning environment.

In his article 'Curriculum as a Selection from a Culture in Post-Apartheid South Africa.', published in 1991, Ntshoe declares a need for a shift from a traditionally subject-based curriculum to a curriculum that is sensitive to the political, social and economic changes in the country, one that also takes into account the cultural variants in South African society.   As mentioned earlier, a multicultural approach can be used to foster tolerance and mutual respect between groups with different cultures and beliefs. Music, in particular, has the ability to transcend the boundaries of colour and creed. The collaboration that took place between black and white musicians in Sophiatown in the 1950s, in the midst of apartheid, bears testimony to this. In the South African context, however, the notion of culture has distinct racial and tribal connotations, and political and educational policies of the apartheid government discriminated against other races on the basis of their cultural differences from whites (Ntshoe, 1991: 595). In the 1980s the apartheid government had rationalised its policy of separate development as the protection of cultural identity and minority rights. Culture was exploited as a means of fostering division and discrimination, as set out by then-president P.W. Botha in 1985:

> We are a country of multi-cultural societies. Every one of these multicultural societies has certain rights - cultural rights, language rights, a way of life that should be protected. In S.A., you do not have a white minority as against a black majority. That is quite a wrong way of looking at things in S.A. We have a country of different minorities - a white minority and black minorities (in Jansen, 1988: 382)

There is also a need for a common South African culture, based on characteristics common to all races and ethnic groups, which binds all of the nation's people together and becomes the basis for curriculum selection in a democratic society. Acceptance and respect for diverse cultures are essential, although Ntshoe concedes that it will take time to change cognitive and behavioural patterns. A growing tolerance and paradigm shift is evident among South African youth who share an interest in music and the arts. Hip hop and kwaito are not the exclusive domain of black youth, while the interest in playing Western orchestral instruments is not

limited to whites. Many young black singers aspire to operatic roles and black choirs sing Handel oratorios. Ntshoe (1991: 598) adds that democratically selected experts in the field of curriculum design should reach consensus on the nature of the new curriculum, to ensure genuine participation in the curriculum selection process. Ntshoe (1991: 599) further predicts the challenge of selecting a common core of knowledge and of planning a curriculum around culture, when the exploitation of cultural differences had long been viewed with suspicion by Black South Africans in a society divided along racial, ethnic, and cultural lines By the end of the apartheid era, culture had lost its real meaning and become a tool of the apartheid government in its quest to 'divide and rule'. Ntshoe (*ibid.*) identifies an opportunity to use the cultural context in the curriculum to make learning more meaningful and to enhance understanding of diversity through characteristics that human beings share in common. There is a challenge to instil a sense of cultural pride through the different languages, art, music and other aspects of culture. There is a need to preserve the rich and diverse cultural heritage in the country, to unite people in celebrating their diversity and to anchor cultural identity to an understanding of self. The inclusion of a variety of musical styles in the new curriculum would play a positive role in sharing and understanding the cultures of others, and developing a spirit of understanding among a diverse student population.

The most significant development in the new curriculum was a radical departure from the apartheid curriculum through an outcomes-based curriculum (Cross *et al.*, 2002: 171), with its focus on the transformation of the country's pedagogical and ideological legacy (Soudien and Baxen, 1997: 450). OBE is intended to be a dramatic shift from apartheid education, with more emphasis given to outcomes which are specifiable in terms of skills, knowledge and values, as opposed to rote memorisation of content. Some of the key features of OBE are the specification of critical or essential and specific outcomes for each learning area. The critical outcomes are broadly inclusive of the skills, knowledge and values necessary for development of a democratic citizenship and the specific outcomes refer to what learners should be able to do at the end of the lesson (Sedibe, 1998: *277*).

Advocates of OBE have made strong suggestions that OBE, given that it is built on the principles of equity, redress, non-discrimination, democracy access and justice, will address issues of social change. There exists the perception that OBE will make high quality education available to everyone in South Africa irrespective of age, gender, race, colour, religion, ability or language (Soudien and Baxen, 1997: 451). The challenge to the Department of Education was accommodating all stakeholders while simplifying the process of curriculum reform. Teachers needed to be part of the process of knowledge construction to be able to deliver in teaching and learning. Although the value of outcomes-based education is well-documented, there are a

number of problems that arise around such a curriculum in South Africa, many of which are directly related to the historical problems in the country's education system, such as under-qualified teachers and under-resourced schools (Cross *et al.*, 2002: 186). Those less optimistic about OBE, such as Jonathan Jansen, focus on the distress evident among South African teachers and schools about how to implement the new OBE proposals, claiming that teachers, in particular under-qualified teachers, are insecure about how they will put OBE into practice in their classrooms (Soudien and Baxen, 1997: 452). The successful implementation of OBE will depend on successful teacher training and the availability of appropriate teaching and learning materials (Sedibe, 1998: 277).

As in many other developing countries, curriculum reform in South Africa has resulted in several 'structural and policy tensions'. These tensions include the 'vision vis-a-vis the country's realities; symbolism vis-a-vis mass expectations; the curriculum framework vis-a-vis applicability, conditions of implementation and actual practice in schools; expected outcomes vis-a-vis the capacity of teachers to translate them into reality; and budget concerns vis-a-vis commitment to values such as equity, and redress' (Cross *et al.*, 2002: 172).

5.   The Challenges

Top-down reform alone in the new era is not enough to bring democratisation to South African education. Top-down reform runs the risk of being perceived as mandates made without discussion, negotiation or consultation and as such, do not receive the support of people on the ground. It is vital to foster a climate of understanding between policy makers and those who implement the policy. While the more progressive schools are in great demand by parents who recognise the opportunities they present, the schools most affected by backlogs are those most urgently in need of help. The legacy of apartheid has created a difficult task for South Africa and it is likely that there will be areas in the country where exclusion persists for a long time. In-service programs, and administrative commitment together with other local-level support, are crucial in bringing meaningful change to those schools (Brook, 1996: 227).

In 1993 budget shortfalls prompted the government rationalisation of all-white schools and thousands of white and coloured teachers were retrenched, although there were crucial shortages of teachers in the other systems and in all rural schools. Some 120 white suburban schools were closed, owing to an insufficient number of white pupils in their feeder areas. Although there was a dire shortage of school places for black pupils, the use of these facilities would have required bussing of township children into white suburbs at further cost (Brook, 1996: 212-213).

The overall process of integration was largely one of non-whites moving into white schools, and very small in terms of the total number of school-age children in the country. Educational inequities (euphemistically called 'backlogs') existed in various forms, mostly in former-Department of Education and Training (DET) schools. These included funding differences, pupil-teacher ratios, low matriculation pass rates, lower pay for and qualifications of DET teachers, severe shortages of classrooms, books, materials (even basic laboratory equipment is unknown), and lost school time in township schools in 1993 and 1994, due to protests against fee increases and other grievances. Because of the shortage of places in DET schools, there were over a million black children who were not in school at all, particularly in the former homelands and other rural areas (Fataar, 1997: 346).

South Africa's transition has been primarily political: the economic consequences of apartheid remain (Chisholm, 2004: 16). Poverty and inequality continue to be the main obstacles to social advancement through education for historically disadvantaged groups.

Many demands made during the context of popular struggle will not always be realistic or achievable (Johnson, 1995: 131). The challenges to improving the quality of education include the need for physical upgrading of school buildings, the supply of textbooks and instructional materials and the upgrading of teaching skills and expertise, but the task of improving learning and teaching may be more difficult to achieve in the short term (Johnson, 1995: 135). There is an urgent to attract more young people to the teaching profession, which has become a less popular career option for talented, high-achieving school leavers in recent years. Declining numbers of graduating teachers and enrolments must, at least partially, be attributed to poor remuneration of teachers when compared to positions in commerce, industry and government departments, particularly for mathematics and science teachers. Among existing teaching staff, it is essential to cultivate a culture of accountability, which will require a change of mindset in many schools where constructive use of teachers' time, time management and responsibility leave much to be desired. While newly qualified teachers have been trained in outcomes-based education and the innovative aspects of the curriculum (such as world musics, jazz, popular music and improvisation in the music curriculum), older teachers had a more traditional education under the previous curriculum and often lack confidence in teaching less familiar aspects of the curriculum. Regular, ongoing staff development programmes are thus essential in improving and maintaining the quality of education.

A relatively small proportion of the school population in South Africa completes secondary education. In 1990 the overall retention rate from the start of school to matriculation amongst black students was 33%. As discussed in chapter 3, pass rates on the Senior Certificate

matriculation examination have been long been used as a measure of success (Fiske and Ladd, 2005: 186). Figure 5.1 indicates national pass rate trends for the years 2002 to 2005. Under the new government, these are no longer indicated in racial terms, making direct comparisons difficult, but the low proportion of university endorsement passes is a matter of concern, as is the lack of a trend of improving pass rates.
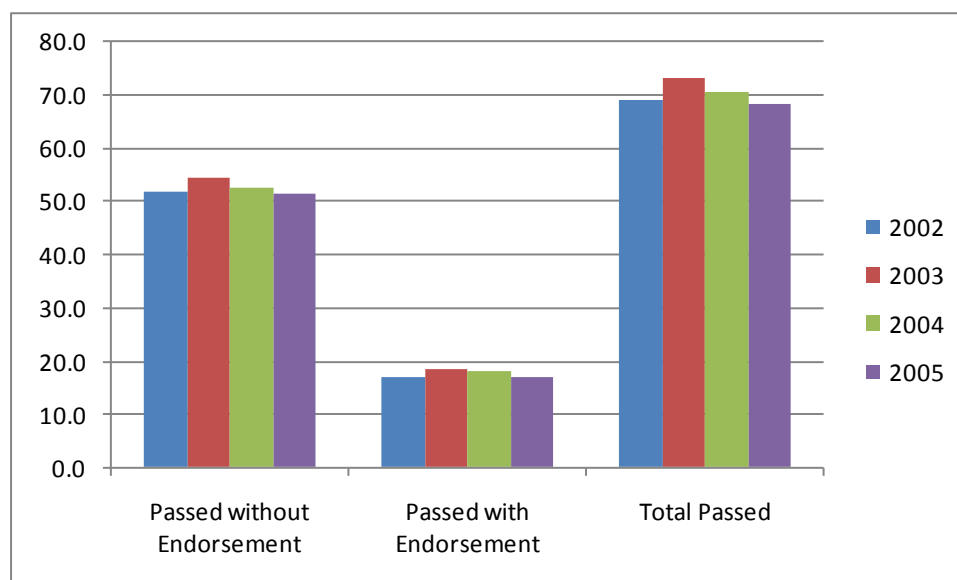
Figure 5.1: National Pass Rate Trends (2002-2005)[2]

A Senior Certificate with university endorsement, essential for students wishing to continue to higher education, required both higher marks and more subjects at the higher grade level. Candidates needed to achieve a minimum aggregate of 950 (of 2100) marks; and at least five of the six subjects offered must have been passed including the first and second language at higher grade and two more subjects, from two different subject groups, at higher grade. These complicated rules disadvantaged pupils with unwise subject choices, as well as those in schools where mathematics and natural science teaching is weak.

The low number of children who achieve matriculation exemption with science and mathematics is a matter for great concern, estimated to be as small as 1 in 1000 (Johnson, 1995: 137). Results of mathematics and physical sciences for Eastern Cape, Limpopo, and Mpumalanga fall far short of those for the wealthier provinces of Gauteng, Northern Cape, and Western Cape (Fiske and Ladd, 2005: 187). Historically, black students at all levels have tended to receive minimal training in mathematics and science, reflecting apartheid policies that relegated most blacks to semiskilled or unskilled jobs (Fiske and Ladd, 2005: 58). There is a shortage of qualified mathematics and science teachers, as well as a lack of facilities and

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[2] Department of Education, 2006

equipment (for science), particularly in rural areas, and the number of students taking higher grade mathematics as part of their senior certificate offering is disturbingly low (only 14.53% of the students that wrote mathematics in 2005 elected to write at the higher grade) (Department of Education, 2006: 26). In order for South Africa to realise its ambitions to create the conditions for high rates of economic growth, it is vital to expand access to secondary schooling, increase participation in and standard of teaching of science and mathematics education, raise the levels of achievement, reduce repetition and dropout rates (Johnson, 1995: 137).

In-service training (INSET) offers possible solutions for the upgrading of under-qualified and unqualified teachers. A significant sector of INSET in South Africa is provided by independent projects or non-governmental organisations (NGOs) funded by local business sector or foreign donors. There are also teacher organisations involved in INSET and universities offer short courses aimed at upgrading teachers' academic and professional qualifications (Hofmeyr and Jaff, 1992: 175). Suggested INSET strategies include a focus on primary schools; making INSET part of the conditions of service; involvement of teacher organisations; ensuring a basic minimum of materials and equipment in schools; support staff (teacher tutors); incentives such as salary increments, special grants, awards or promotion; training of teacher educators, management training and distance education (Hofmeyr and Jaff, 1992: 193-196).

In addition to the challenges to education as a result of apartheid policies, the effects of HIV/AIDS on education must be considered. In 2004 the Education Labour Relations Council (ELRC) commissioned a study, in conjunction with HSRC and Medical Research council, to assist the government and unions in planning teacher supply at national, provincial and district level. Taking into account the effects of HIV/AIDS, as well as tuberculosis, alcohol use and health status, this comprehensive study of demand for and supply of teachers in the public sector of South African schools shows that HIV prevalence among teachers is high and is similar to that of the general population. HIV prevalence among public sector teachers was 12.7%; highest in black teachers, and highest in KwaZulu-Natal and Mpumalanga. All chronic conditions, including being HIV/AIDS, were associated with higher rates of self-rated absenteeism (Shisana, 2005: 128). Quoting various sources, Ariane de Lannoy concludes that teacher supply in South Africa is 'affected by increasing teacher morbidity and mortality and AIDS-related absenteeism. It is further expected that … supply … will suffer from resource dilution at both the institutional and state level, when more resources will have to be shifted towards health care and thus possibly away from other services as education. All of this eventually leads to a decrease in the quality of education offered' (de Lannoy, 2005: 2). HIV/AIDS threatens to compound the problems that already exist as a result of the country's

political history; its impact on South African education, particularly in formerly black schools in KwaZulu-Natal and Mpumalanga, could be devastating.

Although the relatively small numbers of black students currently enrolled in former white schools now have access to better education than was available to them during the apartheid period, South Africa still faces great challenges in its efforts to provide black students with an adequate education (Fiske and Ladd, 2005: 191). It is clear from the challenges set out above, that the state of the economy is one of the key uncertainties affecting educational provision (Hofmeyr and Buckland, 1992: 34).

6.   Economic Factors

According to the South African Schools Act (1996), the Executive provincial legislature must provide public schools from public revenue on an equitable basis, to ensure the rights of students to education and the redress of past inequalities (Bischoff, 1997: 14). Schools must be supplied with a sufficient number of teaching and non-teaching staff, fairly distributed and sustainable within provincial budgets (Department of Education, 1998: 9). Provincial education departments must budget for new classrooms and services such as water, electricity, sewerage and telephone services. These should be targeted to the neediest population, defined in terms of lack of current schools or overcrowding of current ones (Department of Education, 1998: 22-24).   Any extra funding required by the school to make up the difference between the contribution of the state and the school's actual expenditure must be generated by the school's governing body via school fees (Bischoff, 1997: 128).   As a result, social class reinforces inequalities in education by enabling wealthier schools to improve the quality of education. Many middle-class black parents have moved their pupils into the former white systems, so choice of school is determined by socio-economic factors (Chisholm, 2004: 17).   The South African Constitution declares that 'everyone has the right to basic education' but widespread poverty and inequality in our education system means that many South Africans are still denied access to quality education (Centre for Applied Legal Studies: Education Policy Unit).

Although state spending on black education since the mid-1970s has increased more rapidly than on white education, this not been enough to overcome the difference in per capita expenditure – white per capita expenditure on education in 1992 was some four times greater than black per capita expenditure (Hofmeyr and Buckland, 1992: 33). To equalise education at the white per capita expenditure in 1987 would have required R23 billion, or 20% of gross domestic product (GDP)) instead of the R8 billion that was actually spent (7% of GDP). Most countries spend between 5 and 10% of GDP on education (Hofmeyr and Buckland, 1992: 34).

Official predictions were that, for parity across the systems to be reached by 2003, educational expenditures would have to exceed 6% of the gross domestic product (Brook, 1996: 213), but only in the years 1989, 1992 to 1999 was this actually achieved (see Appendix C).

Discussing the financing of education, Donaldson (1992: 318-319) shows that the estimated costs in 2000 for provision of schooling for the projected ten million children not accommodated in suburban and private schools totalled R22.58 billion for infrastructure (classrooms plus additional facilities) and R8 billion for projected school costs (rental, remuneration, supplies and services). In addition, government funding estimated at R1 billion for teacher education would have allowed substantial upgrading for current teachers.

Since many of the above predictions were made, the South African economy has stabilised and strengthened, showing its longest sustained period of economic growth on record (Unknown, 2007) (see Appendix D.1). In her address introducing the Education Laws Amendment Bill in the National Assembly in September 2007, education minister Naledi Pandor reported improvements in certain areas: in 2006 the number of overcrowded schools had fallen from 51% in 1999 to 24%, the number of schools with electricity had increased from 11174 in 1996 to 20713, the number of schools without water had fallen from 8823 in 1996 to 3152 and the number of schools without on-site toilets had fallen from 3265 in 1996 to 1532 (Pandor, 2007).

Competition for resources is a problem faced by most countries, and educational allocations in the budget face fierce competition from other equally needy programs or sectors (Brook, 1996: 227). Considering the enormity of the task of upgrading and equalising the educational system, the financial resources required in a growing population, and current uncertainties in the economy, it seems certain that this goal can only be achieved in the long term. As mentioned in Chapter 1, music is an expensive subject in terms of staff costing, since teacher-student ratios tend to be high. Resources are also expensive; as well as classroom facilities and books, there is a need for music instruments which also require tuning and maintenance. The growing importance of music technology also requires sophisticated and costly equipment. Considering the financial demands on government resources to provide good basic education for all children, it is unrealistic to expect that government funding will be made available to the arts in the foreseeable future.

7.   Conclusion

Although education in South Africa had been conducted along racial lines since colonial times, it was the Bantu Education Act of 1953 that sparked the long, slow process of educational reform. The ANC set out guiding principles for education in its Freedom Charter, adopted in 1955. As a reaction to the oppressive and racist Bantu Education Act, protests and boycotts began in the 1950s and continued for three decades.

Moves by private schools to admit pupils of all races led to protracted clashes with the government and were only partly successful. The low numbers of black, Indian and coloured students who could afford private education were absorbed into the existing system and the curriculum remained largely unchanged. The introduction of the model C option in the 1980s gave the opportunity to open admission in public schools to all races, but depended on the existing (white) parent bodies to vote in favour of change. Increased school fees, implemented by management bodies, kept out all but well-resourced, middle class families.

With the looming reality of an end to apartheid, various bodies began to formulate educational policies for the future. The Department of National Education's Curriculum Model for South Africa and Education Renewal Strategy was little more than more equitable versions of existing policies. The MDM and the ANC collaborated in developing educational policy and attempted to devise a new concept in education, although they focused more on the underlying principles such as equality, increased participation, redress and equity than on policy itself.   The outcomes-based curriculum that was the final product of negotiations and consultation is skills-based and learner-centred, as opposed to the content-based, teacher-centred NATED curriculum.

In spite of the spirit of equity and redress in the curriculum, the new democratic government faces enormous challenges in its implementation and achieving a wholly equitable system. The legacy of apartheid has left an education system with low pass rates, particularly in mathematics and science; a shortage of qualified teachers; a breakdown of the culture of learning within schools and lack of accountability in many principals and teachers; and a lack of resources and facilities, all of which have a devastating effect on the provision of education. The economic reality is that budget levels needed to equalise education are unattainable in the short term.

Helen Ladd, an academic economist and policy analyst, and Edward Fiske, an education journalist who covered education reform in the United States in his capacity as education editor of the *New York Times* (Fiske and Ladd, 2005: xi) assert that, while South Africa has made significant progress toward equity in education by giving equal treatment of people of all races,

the country has been less successful in achieving equal educational opportunity for all students. They conclude that educational equity has, thus far, been elusive and that educational reform in South Africa is still very much a work in progress (Fiske and Ladd, 2005: 14).

In spite of the development of a curriculum which is a vast improvement on its predecessor, the government faces enormous challenges to provide a high-quality, basic, education to all students. Access to music education, denied to most students during the apartheid years, must be a low priority on government agendas, particularly given the relatively high cost of the subject. The onus is on music teachers, schools with music departments, music organisations, the music industry and university departments to take initiatives to make music education accessible to all, and to ensure the survival of the subject.

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CHAPTER 6 – THE ALTERNATIVE OPTIONS

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1. Introduction

This chapter will examine qualifications equivalent to subject music that were introduced from 1999 as alternative options. The rationale behind these alternatives will be considered, along with the process of implementation. The requirements of the different options will be compared to music in the senior certificate. Numbers of students will be considered, as will the impact of these options on music as a subject.

2. Background

2.1. Unisa

The music examination system as we know it originated in England. Trinity College of Music, London, was the first to organise examinations in 1877, followed by the Associated Board. In 1894 the University of the Cape of Good Hope introduced examinations in South Africa, in partnership with the Associated Board who supplied the curriculum, the music books and the examiners, following a request by music teachers in the Cape Colony (Department of Music, 2003).

The first examinations consisted of two parts: a compulsory written paper and a practical performance on piano, violin, organ or in singing. These, as well as harmony, were offered on two levels of proficiency - lower and higher (for singing, only higher). In all, 269 candidates presented themselves, of who 214 passed. The corresponding figures for 1895 were 330 and 236. One hundred years later, in 1995, more than 20 000 examinations were conducted by Unisa. In 1918 the University of South Africa, as successor to the University of the Cape of Good Hope, inherited the responsibility for the music examinations. For reasons such as assertive nationalism, the language issue, the Depression and problems arising from the Second World War, the need for South African examiners became imperative. Although local examiners had marked some theory papers as early as 1928, the first practical examiners were appointed in 1933. The Associated Board feared a drop in standards and co-operation between the Board and the University became increasingly unsatisfactory, until the University decided to assume complete control in 1945 (Department of Music, 2003).

A Joint Advisory Committee was established that included representatives of the provincial education departments, other universities, and the South African Society of Music Teachers. In 1965 the University Council resolved that the Joint Advisory Committee be dissolved and since then the Committee for Music Examinations has functioned as a Committee directly responsible to the University Council. In 1958 Prof D.J. Roode was appointed the first full-time Director of Music in a department administered by the Secretary of the Joint Matriculation Board (JMB). On 1 January 1987 an autonomous Department of Music Examinations was established and in 1990 the name was changed to the Department of Music (Department of Music, 2003). The department is currently known as Directorate Music.

2.2. Trinity College London

Trinity College London grew out of the Church Choral Society of London and College of Church Music, which was formed in 1872 by Rev. Bonavia Hunt, then honorary choirmaster of the Parish Church of South Hackney, with the co-operation of the late Dr Gordon Saunders and other neighbouring church organists and choirmasters. The object of the Society was to improve service music, and especially to aid the training of choirmasters (Unknown, 1913).

Trinity College London originally operated as part of Trinity College of Music, which first offered external examinations in 1877 and, over the following 130 years, has expanded considerably to conduct music examinations worldwide. Since 1992, Trinity College London has existed as a separate company and as an educational charity in its own right, although the two organisations continue to work together on an academic and professional basis. In recent years Trinity College London has taken over the Guildhall School of Music and Drama examinations (Unknown, 2006) and is currently known as Trinity Guildhall.

2.3. Associated Board of the Royal Schools of Music

The Associated Board of the Royal Schools of Music (ABRSM) is a London-based educational body that conducts examinations in practical and theoretical musical subjects. Its central activity is the provision of a system of graded practical examinations for instrumentalists and singers: candidates at each of the eight ascending levels of difficulty must perform set pieces, play scales and arpeggios and pass sight-reading and aural tests (Allinson).

Founded in 1889, the Associated Board was an examining body formed by the Royal Academy of Music and the Royal College of Music, to promote high standards of musical education and assessment. Early syllabus divisions included 'Lower', 'Higher' 'Intermediate' and 'Advanced'. Later the category 'Final' was introduced to precede the professional diplomas, which were subsequently replaced by the professional Diploma, Licentiate and Fellowship qualifications.

The aural scheme was introduced in 1920 and the modern system of eight graded tiers was implemented in 1933. It was at this point that 'The Associated Board' became 'The Associated Board of the Royal Schools of Music'.   ABRSM was tasked with the 'cultivation and dissemination of the art of Music in the United Kingdom and throughout the Dominions'. By 1892, the University of the Cape of Good Hope had invited ABRSM to conduct examinations in the Cape Colony and by 1948, ABRSM had local representatives in South Africa, India, Pakistan, Ceylon (now Sri Lanka), Malta, Rhodesia (now Zimbabwe), Cyprus, Singapore and Kenya. Annual entries numbered 30,000 by 1914 and its authority was extended to include the Royal Manchester College of Music and the Royal Scottish Academy of Music in 1947.   By this time, the number of candidates exceeded 100 000 and by 1981 ABRSM was examining in excess of 460 000 candidates a year in a wide variety of instruments ('History of ABRSM,' 2010).

In recent years the Associated Board has extending its syllabi for graded examinations to include jazz piano, jazz ensembles and choral singing, and introduced three levels of diploma at post-Grade 8 level (Allinson).

3.   Approval of Extra-Curricular Qualifications

As of the November 2000 Senior Certificate examination, the South African Certification Council (SAFCERT) certified holders of senior certificate who included one Unisa music examination subject in combination with at least five senior certificate subjects in terms of Report 550, NEPA (National Education Policy Act, 1996) and the provisions of the South African Certification Council Act of 1986.   Since then, additional subject combinations involving music examinations from Associated Board of the Royal Schools of Music (ABRSM) and Trinity College London (TCL) have been accepted and gazetted (Lötter, 2006: 1).

The Joint Matriculation Board (JMB) as a statutory body was responsible for conducting a norm examination for university entrance from 1918 until 1992. Moderators for the JMB were also external moderators for all senior certificate school examinations until 1992, when these functions were taken over by subject representatives appointed by the Committee of University Principals (CUP), whose recommendations were subject to approval by the Matriculation Board. In the previous dispensation, extra-curricular qualifications were evaluated by external moderators for that subject with a view to determining approximate equivalence to relevant matriculation or senior certificate subjects. Equivalence does not imply exact similarity, but fit for the purpose required, in terms of syllabus content and examination statistics (Lötter, 1996).

The JMB as statutory body and Department of Music Examinations (Unisa) as administrative department functioned in close co-ordination up to late 1987. In a decision taken in January 1987, the JMB recognised the Unisa grade 7 and 8 practical examinations (with their prerequisite theory components) as equivalent to Music SG and HG respectively (Lötter, 1997a), as shown in Table 6.1.

Table 6.1 Accepted equivalences in 1987

Examining Body	Equivalence	Practical Music
Trinity College London	Music SG	Grade 7
Unisa	Music HG	Grade 8
Trinity College London	Music HG	Teacher's Licentiate
Trinity College London	Music HG	Performer's Licentiate
ABRSM	Music HG	Teacher's Licentiate

In 1996, the equivalences in Table 6.1 were still valid for exemption purposes (Lötter, 1996). In 1997, however, the Matriculation Board investigated a change to the 1987 regulations (Lötter, 1997a) when the Music Department at Unisa requested the Department of Education to regard the Unisa Grade 6 and Grade 7 examinations as equivalent to matriculation Music SG and Music HG respectively (Kriel, 1999). Unisa submitted a request to the Department of Education for the recognition of its practical and theory examinations for an exemption certification, on the same basis as one Advanced Level[1] school subject is recognised as part of a six-subject exemption combination for admission to first degree studies. The motivation was that many school candidates were required to re-do work in an approved school music syllabus that had already been covered at extra-curricular level (Lötter, 2006: 2). According to gazetted regulations concerning equivalence, the proposed curriculum must achieve a syllabus and assessment coverage of at least 70% with the benchmark senior certificate subject (in this case the consolidated core (NATED) syllabus for Music HG and Music SG).

The Matriculation Board evaluated documentation provided by Unisa, namely, a copy of original Unisa request to the Department of Education, Unisa's practical and theory syllabi, and the grade 5 theory papers of June 97 and October 96 (Lötter, 1997b). As a result, the equivalences shown in Table 6.2 were granted: (Lötter, 2006: 2).

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[1] An Advanced Level subject is a subject passed at advanced level as prescribed for the examinations of examining bodies in the United Kingdom (www.hesa-enrol.ac.za/mb/exdef.htm)

Table 6.2 Accepted equivalences in 1999

Examining Body	Equivalence	Practical Music	Pass Mark	Music Theory
Unisa	Music SG	Grade 6	50%	Grade 5
Unisa	Music HG	Grade 7	50%	Grade 5
Unisa	Music HG	Grade 8 or Performer's Licentiate	50%	Grade 6

This regulation was approved by the Minister of Education and published in the Government Gazette in May 1999. Senior certificate policy, Report 550 (2001/08), was amended to include that Unisa practical music examinations at Grades 6 and 7 could be offered by learners as part of their required minimum of six subjects for the Senior Certificate in grade 12, provided that a candidate may not offer the Unisa grades 6 and 7 practical music examinations in combination with Music SG or Music HG respectively (Kriel, 1999). The policy took effect in the 2000 school year.

Both Trinity College London (TCL) and Associated Board of the Royal Schools of Music (ABRSM) subsequently submitted their practical and theory equivalents for approval. The application procedures required by decision-making bodies in South Africa, other than the then South African Universities Vice-Chancellors Association (SAUVCA), namely the Department of Education, Umalusi and the South African Qualifications Authority (SAQA), created time-consuming stumbling blocks for ABRSM and TCL, but gave rise to the creation of a consultative forum for the handling of future cases involving Higher Education SA (HESA) and other bodies (Lötter, 2006: 3). While the importance of an equitable assessment of the different examining bodies was recognised, the Senior Certificate examination remained the benchmark. When seeking a certificate of exemption, a syllabus must reflect suitable preparation content and level for entry to first year courses at South African universities. This criterion created some difficulties, since most South African universities do not require Music HG or Music SG, but have a range of access routes that have been introduced so that candidates with demonstrable aptitude can enter and exit university music programmes (Robinson, 2001).

According to HESA records, the equivalences shown in Table 6.3 were approved by 2005 (Lötter, 2006).

Table 6.3 Accepted equivalences in 2005

Examining Body	Equivalence	Practical Music	Pass Mark	Music Theory
ABRSM	Music SG	Grade 6	65%	5
ABRSM	Music HG	Grade 7	65%	5
ABRSM	Music HG	Grade 8 or higher	65%	6
TCL	Music SG	Grade 6	65%	5
TCL	Music HG	Grade 7	65%	5
TCL	Music HG	Grade 8 or higher	65%	6

There is, however, conflicting information regarding the theory requirements for Trinity College and ABRSM in the above table. The gazetted information for ABRSM states that the prerequisite theory for music practical grades 6 and 7 is grade 6 (Pandor, 2005a) while the gazette entry for TCL (Department of Education, 2003) mentions only 'theoretical pre-requisites' without specifying grades. Circular 2 of 2004 of the Gauteng Department of Education specifies the theory pre-requisites for grade 6 (Music SG) and grade 7 (Music HG) as grade 6. Correspondence from Cobus Lötter of HESA to Mrs S. Hendriks of the Department of Education in 2003 indicates grade 5 as theory component for SG in both TCL and ABRSM, but grade 6 for HG. Circular S1 of 2003 and circular S4 of 2005 of the National Education Department, referring to TCL and ABRSM respectively, both give the theoretical component required as grade 6, as does correspondence from Lötter to Bruce Rooken-Smith of the KwaZulu-Natal Education Department, dated 17 March 2003. It must therefore be assumed that either there was some dissent as to equivalence of the theory component, later resolved, or that grade 5 was incorrectly reflected on some documents, instead of grade 6. Report 550 (09/05) reflects these requirements correctly. It should be noted that the theory requirements for Music HG and SG equivalence for ABRSM and TCL differed from the requirements normally imposed by the examining bodies on candidates for their practical examinations.

Provisos for approval were the following: registration of relevant qualification with SAQA, introduction of a conversion formula of 0.77 to reduce the 65% pass mark to a 50% Unisa equivalent, and limiting recognised practical examinations to music instruments provided for in school syllabus.

A conversion formula was introduced in 2003 since both Trinity College London and Unisa require different pass percentages for their practical music examination results than is required for the Senior Certificate. Initially, therefore, the percentage marks were scaled in order to align the symbols, the pass mark and distinction mark, as shown in Table 6.4. The scaling technique

is a statistical model, based on using a normal bell curve calculation. Higher grade subjects are out of 400, while standard grade subjects are out of 300 (Ndhlovu, 2003).

Table 6.4 Grading Conversion Music HG

Unisa Music Grade 7									
% Mark	**0 - 24**	**25-31**	**32-37**	**38-41**	**42-49**	**50-8**	**59-67**	**68-76**	**77-84**	**85-100**
Symbol	H	GG	G	FF	F	E	D	C	B	A
Subject total	0-79	80-99	100-119	120-133	134-159	160-199	200-239	240-279	280-319	320+
Trinity Music Grade 7									
% Mark	**0-32**	**33-40**	**41-48**	**49-54**	**55-64**	**65-70**	**71-74**	**75-79**	**80-84**	**85-100**
Symbol	H	GG	G	FF	F	E	D	C	B	A
Subject total	0-79	80-99	100-119	120-133	134-159	160-199	200-239	240-279	280-319	320+
Senior Certificate Music									
% Mark	**0 - 20**	**20-25**	**25-30**	**30-33**	**33.3-0**	**40-9**	**50-59**	**60-69**	**70-79**	**80+**
Symbol	H	GG	G	FF	F	E	D	C	B	A
Subject total	0-79	80-99	100-119	120-133	134-159	160-199	200-239	240-279	280-319	320+

This provision was subsequently abolished due to 'certain shortcomings of this scaling technique (that) were revealed during the 2003 Senior Certificate examination'. These shortcomings, according to the Department of Education, include the following: firstly, the 'highly technical nature of the exercise' that makes it 'difficult for students to understand' the discrepancy between the mark obtained in an external examination and the mark that has actually been recorded. Secondly, the scaling technique does not distinguish between students offering a music option as a sixth compulsory subject and those offering it as an optional seventh (or more) subject. Thirdly, Trinity College London practical music examinations, with a pass requirement of 65% required statistical adjustments because of its quite substantial deviation from the pass requirements of Music Higher Grade (40%) and Unisa Practical Music Examination (50%). These differences were even more pronounced in the case of the equivalencies applied to Music Standard Grade (Ndhlovu, 2004).

Although the Inter-Provincial Examinations Committee (IPEC) was to have developed new procedures and techniques regarding the capturing of marks obtained by Senior Certificate candidates offering the alternative options, to date no such procedures and techniques have

been published. The only provision is that candidates achieve the required pass mark set by the examining body. The Department of Education declared that the conversion would simply be a pass mark expressed as a percentage and multiplied by 3 or 4 to obtain standard grade and higher grade aggregates of 300 or 400 respectively (Kriel, 2005).

Other examining authorities that may seek the same dispensation would need to convince the Matriculation Board that the examinations were passed in rigorous examinations, appropriately administered and validated before the examination against the accepted benchmark qualification, that the subject is related to recognised Senior Certificate subjects and that the underlying philosophy of the group examination (i.e. six subjects at one examination sitting) is preserved with six month limit on either side (Lötter, 2006).

The requirements for music equivalences, as shown in Table 6.5, were gazetted in 2005 and remained in effect for the duration of Senior Certificate examinations under the NATED curriculum.

Table 6.5 Requirements for Music HG or SG Equivalence[2]

Practical Music Examination	Prerequisite	Senior Certificate Equivalence	Pass Mark	Mark Allocation
ABRSM Practical Music Examination Grade 6	ABRSM Music Theory Grade 6	Music SG	65%	Percentage as from 65% X 3 (Max. 300)
ABRSM Practical Music Examination Grade 7	ABRSM Music Theory Grade 6	Music HG	65%	Percentage as from 65% X 4 (Max. 400)
ABRSM Practical Music Examination Grade 8	ABRSM Music Theory Grade7	Music HG	65%	Percentage as from 65% X 4 (Max. 400)
ABRSM Examination Performer's Diploma	ABRSM Music Theory Grade 8	Music HG	65%	Percentage as from 65% X 4 (Max. 400)
Trinity College of London Practical Music Examination Grade 6	TCL Music Theory Grade 6	Music SG	65%	Percentage as from 65% X 3 (Max. 300)
TCL Practical Music Examination Grade 7	TCL Music Theory Grade 6	Music HG	65%	Percentage as from 65% X 4 (Max. 400)
TCL Practical Music Examination Grade 8	TCL Music Theory Grade 7	Music HG	65%	Percentage as from 65% X 4 (Max. 400)
TCL Performer's Certificate Associate	TCL Music Theory Grade 8	Music HG	65%	Percentage as from 65% X 4 (Max. 400)
Unisa Practical Music Examination Grade 6	UNISA Grade 5 Theory	Music SG	50%	Percentage as from 50% X 3 (Max. 300)
Unisa Practical Music Examination Grade 7	UNISA Grade 5 Theory	Music HG	50%	Percentage as from 50% X 4 (Max. 400)

[2] Pandor, "A Résumé of Instructional Programmes in Schools: Report 550 (09/05)," ed. Education (Policy Document: South Africa, 2005b), vol. Report 550 (09/2005), 57.

Unisa Practical Music Examination Grade 7	UNISA Grade 6 Theory	Music HG	50%	Percentage as from 50% X 4 (Max. 400)
Unisa Practical Music Examination Grade 8	UNISA Grade 6 Theory	Music HG	50%	Percentage as from 50% X 4 (Max. 400)
Unisa Performer's Licentiate	UNISA Grade 7 Theory	Music HG	50%	Percentage as from 50% X 4 (Max. 400)

4.   Comparison of requirements

Appendix D.1 contains a tabulated comparison of the NATED curriculum with the 1992 Unisa grade 5 syllabi (University of South Africa, 1996b, 1996a) that were submitted to, and accepted as equivalent by, the Matriculation Board in 1997.

The performance module of the NATED syllabus and the practical Unisa syllabus are closely aligned, with four pieces required in each. The NATED syllabus specifies three different style periods, styles and tempi, while the Unisa syllabus requires pieces to be chosen from prescribed lists, arranged for the most part by historical period and style. Both the NATED syllabus and Unisa require sight reading, scales and arpeggios. The NATED syllabus, however, requires a quick study, which the Unisa syllabus does not.

In the aural module, the NATED syllabus gives specific requirements for sight-singing. The Unisa syllabus is less clearly defined, but specimen aural tests are published that give examples of what is expected of the candidate. Identification of cadences is closely aligned in the two syllabi.   The NATED syllabus prescribes a melodic and rhythmic dictation, while Unisa requires identification of metre and note values, and requires candidate to sing the lower part of a two part phrase. The NATED syllabus requires dominant quartads in root position to be sung and requires the recognition of chords in a progression, while Unisa asks the candidate to Recognition of modulations is required by the NATED syllabus, but not by Unisa.   Unisa however, requires completion of a melodic phrase, identification of inaccuracies in rhythm and pitch and the recognition of compositional devices (melodic inversion, sequence, augmentation, diminution), none of which is included in the NATED syllabus. Musical intuition is fostered through the expansion of aural skills and at the same time promotes a balance between musical concepts and musical intuition (Hinz, 1995: 25). The development of aural skills has a positive impact on musicality, sight reading and performance skills, particularly when these are taught in an integrated fashion, rather than in isolation. Aural training develops the inner ear, and thereby enhancing musical literacy and honing composition and improvisation skills.   Overall, the requirements of Unisa and NATED can be considered comparable, since both develop melodic, harmonic and rhythmic aural skills.   The Unisa

curriculum, however, is designed for the practical music examination candidate, as seen, for example in tests on error detection.   The NATED curriculum has more emphasis on the harmonic aspects, which are relevant to the compositional aspects of the curriculum.

In the theory module, however, the comparison is less evenly balanced. In the melody-writing section, Unisa requires 8 bars to be written, while the NATED syllabus can demand up to 16 bars. The Unisa syllabus does not require writing for a specific instrument (which implies some knowledge of orchestrational principles), nor does it require the melody to modulate, as required by the NATED syllabus.   The NATED syllabus prescribes the setting of a poem to music, Unisa does not. In comparison to the NATED syllabus there is no two-part writing in the Unisa syllabus and in the four-part writing section no non-chordal notes are required by Unisa.

The history of music module in the NATED syllabus is extensive.   It requires a thorough knowledge of prescribed composers and works in the genres of opera, symphony and chamber music, including macrostructure (form) and is examined in a paper of duration between 1.5 and 2.5 hours, depending on the provincial department.   Unisa has no history of music component and requires only a form analysis of selected grade 2 piano pieces with regard to keys (including modulations), phrase structure, cadences and structure (binary and ternary), examined with harmony in Paper 2.

An examination of past papers reveals the depth of the discrepancies between the Unisa option and examinations based on the NATED curriculum, with regard to the theory and history components.   At the same time that the Unisa option was introduced, the Independent Examination Board (IEB) introduced continuous assessment in music, in the form of a portfolio (see Appendix B.9).   This was made up of a composition and a history section.   The composition portfolio consisted of two four-part harmonisations of a chorale melody, two counterpoint exercises and two melody writing exercises, one which was a setting of words to music. All of these exercises required students to understand and apply modulations and non-chordal notes. In many ways this section of the portfolio aligned more with the grade 6 Unisa theory syllabus, although Unisa grade 6 also required knowledge of secondary dominants. The requirements of the provincial education departments were similar to those of the IEB, but were assessed in a formal examination.   IEB candidates were also required to complete six 'free choice' compositions of differing character, preferably representing more than genre.   Students were encouraged to be innovative and creative in this section.

The history section of the IEB portfolio requires candidates to complete a research project of approximately 15 pages that traces the development of symphony, opera or chamber music.

They are also required to present a detailed time diagram on one of the prescribed works. The formal examination assesses knowledge of content and style of the prescribed works, with an emphasis on listening and score-reading skills. There is also a section on harmonic analysis. The history examination of the provincial education departments requires knowledge of genre, form, style, orchestration and other elements of music and specific questions require a thorough knowledge of prescribed works. By comparison, the Unisa grade 5 examination, at the time that it was accepted as equivalent, had no history of music component, although it included a relatively superficial form analysis of easy piano works, as mentioned above. Questions on form appear to be designed to instil a superficial knowledge of form in instrumental candidates, in order to enhance their understanding of the pieces they are preparing for practical examinations.

Appendix D.2 contains a tabulated comparison of the Unisa (1992) grade 5 theory syllabus and the grade 6 theory syllabi of Trinity College (Trinity College London, 2002) and ABRSM (Associated Board of the Royal Schools of Music, 2002) that were evaluated and approved as equivalent to Music HG and Music SG.

ABRSM and Trinity require an understanding and application of modulations, not required by Unisa. Unisa does not prescribe the use or interpretation of ornamentation or non-chordal notes. Only ABRSM requires candidate to write a harmonic accompaniment for a melody. In the four-part writing section, Unisa gives a soprano line to be harmonised, ABRSM gives a bass and Trinity requires candidates to be able to do both. The two options (harmonising a soprano or bass line) require different skills. Harmonising a given soprano line requires a good understanding of chord progressions and chord inversions, while such details are implicit in a given bass line. Harmonising a given bass line, on the other hand, requires a degree of creativity in constructing a satisfying melody in the soprano line, an aspect frequently overlooked by students. Harmonic devices required by the different examining bodies are similar. Grade 6 ABRSM does not include transposition exercises, these having been covered in their grade 5 syllabus.

Trinity has a broad requirement for the grade 6 history section ('Music after 1600 and its composers'). In the May 2002 examination candidates were required to name composers of five well-known works from a list of 10 and to write briefly on one of these composers and one of the works. ABRSM grade 6 theory asks questions on style and performance, requiring application of some historical knowledge and understanding. As stated earlier, Unisa (1992) requires no knowledge of history.

Regarding form, Unisa requires form analysis of prescribed piano works, while ABRSM specifies phrase structure. Trinity does not specify form requirements in its broad outline.

The Unisa theory syllabus (University of South Africa, 2003) was revised in 2004, with the following changes being made to the grade 5 requirements: chromatic scales have been removed, and pentatonic and whole tone scales are included. Candidates are required to identify and use non-chordal notes (passing and auxiliary notes) and to recognise ornaments (acciaccatura, appoggiatura, shake, trill, mordent and trill). A history of music section requires candidates to know definitions, including two representative composers of each of Baroque, Classical and Romantic periods, and any two of Impressionism, Expressionism, Serialism and Neoclassicism in the twentieth century. The form question also requires an analysis of chord progressions.

In examining the various syllabi of qualifications deemed equivalent, therefore, the Senior Certificate appears to be more rigorous in its academic demands, particularly in the areas of theory and history of music. The theory (module 3) requirements of the NATED syllabus also fall between requirements of Unisa grade 5 and grade 6, which compounds the difficulties in finding a fair equivalent. The inequality in the two systems is compounded by the fact that the theory component of the equivalent examinations (Unisa, Trinity and Royal Schools) is not included in the final mark for the subject. Theory examinations are prerequisite requirements only and the final mark is simply calculated from the practical result as was shown in Table 6.5. A breakdown and analysis of marks from IEB senior certificate examinations 2005 and 2006 (see Appendix D.3) shows that the marks in the theory section and portfolio sections are generally significantly lower than those for the practical section, which places students opting for the Unisa, Trinity or Royal Schools option at a distinct advantage, from a point of view of achievement of results. There is some perception in schools that the so-called equivalent examinations are a 'soft' option, making it easier for the practically adept student to achieve high marks. The possibility of abuse of the system cannot be ignored.

It must be borne in mind that the theory syllabi of the examining bodies were conceived within the context of their practical examinations, and were not designed as equivalents for the NATED curriculum-based examination. The Unisa grade 5 theory examination is the compulsory written examination for admission to any Unisa grade 6 and 7 practical examination. The grade 6 theory examination is the compulsory written examination for admission to any grade 8 practical examination. ABRSM candidates are required to pass grade 5 theory (or grade 5 practical musicianship or grade 5 jazz) in order to progress to practical exams at Grades 6, 7 and 8. ABRSM hold that 'theory exams provide assessment of the theoretical knowledge

necessary to become a well-rounded musician' (Associated Board of the Royal Schools of Music, 2006). A perusal of ABRSM statistics (Associated Board of the Royal Schools of Music, 2007), as shown in Figure 6.1, demonstrates the effect of the compulsory theory requirement (with a consistent sharp increase in the number of entries for the grade 5 examination.
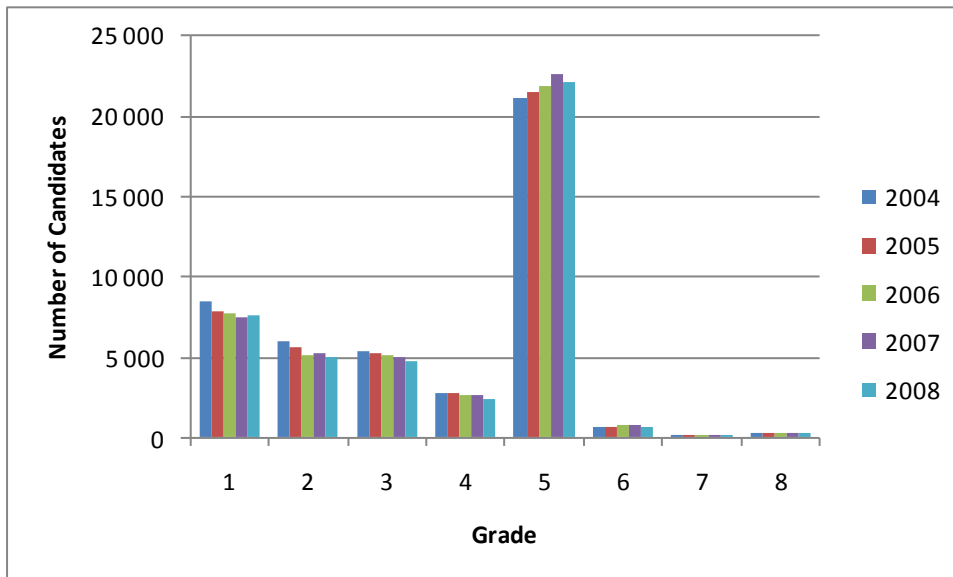
Figure 6.1 ABRSM Theory Examinations

Trinity College London offers theory examinations but does not require candidates to pass theory examinations in order to gain admission to any practical examination. Candidates demonstrate music literacy by progressing through a series of progressively more challenging syllabi and examinations. In the process, it is asserted that they gain a solid understanding of music theory that enhances their performing, composing and listening. Music literacy requires skills, knowledge and understanding. A thorough understanding of the elements of music is essential for the full and satisfying performance of a piece, particularly in the higher grades. A working knowledge of music theory gives to a performer the basis on which to make music with sensitivity, understanding, and confidence, and to a listener an enhanced appreciation of what they are hearing (Mundey, 2001: 4). Musical communication is increased the more the performer, as well as the listener, is able to understand the inner workings of the music played or heard. Understanding how music works empowers one to communicate and experience it in a meaningful way (Scaife, 2007: 12). While the focus of Scaife's rationale is performance, it is also to be noted that a solid understanding of music theory also forms the basis of a successful study of composition and improvisation.

By pitching the theory requirements of the Unisa option at a lower level than those of the NATED curriculum-based syllabi, and simultaneously discounting the results of the theory examinations in the equivalent options, candidates are left with two patently unequal options.

In addition, there is the risk of undermining the benefits of a solid grounding in the theoretical aspects of music, leading one to question the validity of the alternative options as equivalents of the NATED curriculum. The original approval of equivalents in 1987, as shown in Table 6.1, with high demands placed on the student, was little-known and seldom opted for. The question must arise as to the motivation of Unisa in its 1997 application to make this option accessible to more students. HESA records claim that it eliminated the need for student to 're-do work in an approved school music syllabus that had already been covered at extra-curricular level' (Lötter, 2006). However, at a meeting held by the IEB at University of Witwatersrand on 8 June 2005, a HESA representative maintained that the Unisa option was intended to offer opportunities for practical music students whose schools do not offer music, and for students at schools that do not have the financial resources for a music department. The benefits of the alternative options to students who do not have access to subject music are clear, and their successes have been demonstrated in organisations such as Buskaid and STTEP. Nonetheless, question also has to be asked as to whether Unisa's 1997 request for equivalence, and the subsequent applications by ABRSM and Trinity, were financially motivated, namely a bid to attract more students in a fiercely competitive market.

5.   Comparison of Numbers

Department of Education statistics are vague regarding the alternative options. In provincial results obtained in September 2007, it appears that only the Gauteng Department of Education has captured results for other options, and then only for Trinity College London examinations in 2005 and 2006. Although a relatively small number of students write the Independent Examinations Board examinations (72 students wrote IEB the Music HG examination in 2006, compared to 630 students in public schools), IEB figures show a small but significant percentage of students or schools opting for alternative music examinations in the years 2001 and 2004, as illustrated in Figure 6.2. Results for the grade 6 examinations, equivalent to Music (Standard Grade), have been excluded, since this study has been limited to Music (Higher Grade), as described in chapter 1.
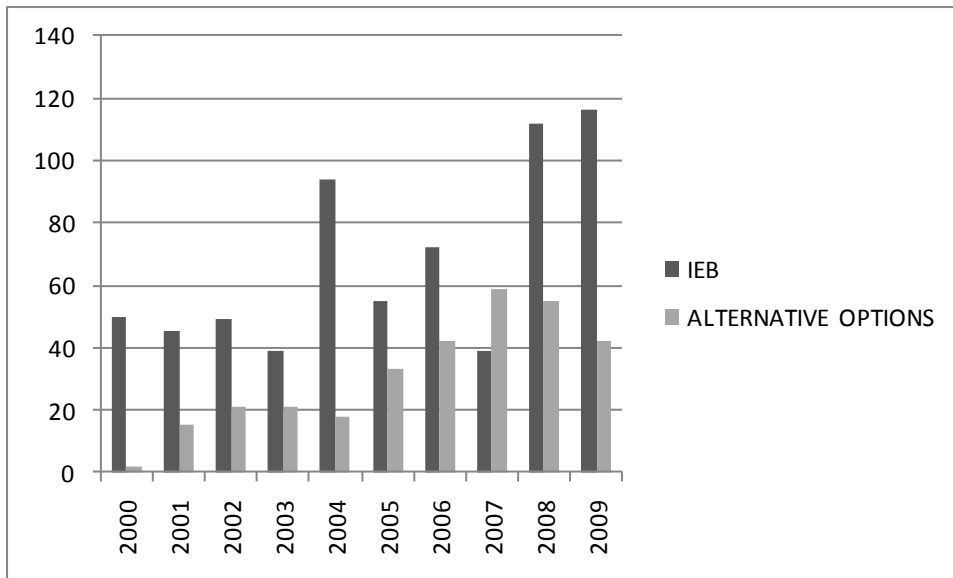
Figure 6.2 Comparison of Candidate Numbers

Figure 6.2 also indicates that, between 2004 and 2007, an increasing number of students (or schools) chose the alternative options. This tendency may have been influenced by uncertainty on the part of teachers, students and parents regarding the new National Senior Certificate curriculum which had yet to be put to the test in a national certification examination. It remains a matter of speculation, however, whether students would have chosen the senior certificate option had the alternative options not been available, or whether they have simply taken advantage of opportunities made available, namely, the chance to gain extra credit for students who were already following the grade examinations of the external examining bodies as an extra-curricular interest. The perception of the alternatives as easier options must also be considered as a motivating factor. The impact of the dual option on the financial viability of music as a senior certificate subject is a matter of concern, due to the already small number of music students (1.02% of IEB schools and 0.12% in public schools in the 2006 examinations). The IEB ceased to offer Music Standard Grade as a Senior Certificate subject in 2001, due to the high cost of administering an examination for very few students.

The decreased number of candidates choosing the alternative options in 2008 and 2009 can, at least in part, be attributed to clarification by HESA that only music from the National Curriculum Statement (assessed by an accredited assessment agency) is considered designated, that is, recognised as one of the four subjects for which a candidate must score 50% or more in order to qualify for entry to Bachelor degree studies. HESA indicated that the other music offerings cannot be regarded as designated because neither the continuous assessment components nor the assessment requirements are comparable to those of the National Senior Certificate policy, as discussed in section 6. There remains some doubt as to whether

universities will allocate admission points for these music offerings, since tertiary institutions have autonomy and admissions criteria are not uniform (Oberholzer, 2008). Although most universities accept potential music students who meet theory and practical requirements from Unisa, ABRSM and Trinity, students trying to gain entry into some other faculties may be adversely affected by a lower admission point score if points are not allocated to the non-designated option. Students applying for high-demand courses may therefore not be willing to risk a lower admission point score by choosing the non-designated alternatives to subject music.

6.   National Senior Certificate

In the new National Curriculum Statements, external music examinations remain an option. Candidates may offer a maximum of one subject developed by accredited assessment bodies. Unisa, Trinity College London and Associated Board of the Royal Schools of Music examinations are recognised in the policy for the National Senior Certificate. The requirements, illustrated in Table 6.6, are more clearly defined than previously, and show the progression required from grade 10 to grade 12, depending on the practical level of the student in grade 10.

Table 6.6 National Senior Certificate Equivalents

Associated Board of the Royal Schools of Music (ABRSM)		
NSC Grade 10	**NSC Grade 11**	**NSC Grade 12**
Grade 4 Practical and Grade 4 Theory	Grade 5 Practical and Grade 5 Theory	Grade 6 Practical and Grade 6 Theory
Grade 5 Practical and Grade 5 Theory	Grade 6 Practical and Grade 6 Theory	Grade 7 Practical and Grade 6 Theory
Grade 6 Practical and Grade 6 Theory		Grade 7 Practical and Grade 6 Theory
Grade 7 Practical and Grade 6 Theory		Grade 7 Practical and Grade 6 Theory
Trinity College [of] London		
NSC Grade 10	**NSC Grade 11**	**NSC Grade 12**
Grade 4 Practical and Grade 4 Theory	Grade 5 Practical and Grade 5 Theory	Grade 6 Practical and Grade 6 Theory
Grade 5 Practical and Grade 5 Theory	Grade 6 Practical and Grade 6 Theory	Grade 7 Practical and Grade 6 Theory
Grade 6 Practical and Grade 6 Theory		Grade 7 Practical and Grade 6 Theory
Grade 7 Practical and Grade 6 Theory		Grade 7 Practical and Grade 6 Theory
Unisa		
NSC Grade 10	**NSC Grade 11**	**NSC Grade 12**
Grade 4 Practical and Grade 3 Theory	Grade 5 Practical and Grade 4 Theory	Grade 6 Practical and Grade 5 Theory
Grade 5 Practical and Grade 4 Theory	Grade 6 Practical and Grade 5 Theory	Grade 7 Practical and Grade 5 Theory
Grade 6 Practical and Grade 5 Theory		Grade 7 Practical and Grade 5 Theory
Grade 7 Practical and Grade 5 Theory		Grade 7 Practical and Grade 5 Theory

The Department of Education requirements for the alternative options under the new curriculum include a theory component and a school-based assessment comprising a portfolio of four tasks, in addition to the practical examination.

> The School-Based Assessment component will consist of FOUR tasks that will be assessed by the teacher offering these programmes. Each task will be marked out of 25 giving a total of 100.
>
> The FOUR tasks are the following:
>
> I. Theory/Harmony section: Learners will do a section from a theory or harmony workbook or examination paper (25 marks).
>
> 2. Practical section: Learners will perform scales or a technical study (25 marks).
>
> 3. Practical performance: Teachers will make a recording of one or more of the learners' pieces that are being prepared for the practical examination (25 marks).
>
> 4. Written assignment: The learner will do a written assignment on any aspect relating to the final practical performance, that is poster, press kit, composers, instruments, genre of music etc. (25 marks) (Saayman, 2006)

The assessment is made up of a school-based component and an external component administered by the examining body (Unisa, ABRSM or Trinity), as shown in Table 6.7.

Table 6.7 Proportional Scale of Marks

INTERNAL ASSESSMENT (Teacher/School) 25%	**EXTERNAL ASSESSMENT** (Unisa, ABRSM or Trinity) 75%
100 marks (4x25)	300 marks (2 x 150)
4 Tasks (25 marks each)	Practical music examination (150 marks) Theoretical music examination (150 marks)
TOTAL: 400 MARKS	

Comparing these requirements with those of the National Curriculum Statement for music and the subject assessment guidelines published by the Department of Education in January 2007, it is clear that the internal assessment of the alternative options (Unisa, Trinity and ABRSM) does not compare favourably in term of academic demands. There is also currently no system in place for moderation of these portfolio requirements which will be assessed solely by the teacher, although it is hoped that future developments will address the benchmarking issue. Nonetheless, the proposed scale of marks includes a theory component as well as the school-based assessment and appears to have gone some way in redressing the balance between the two systems.

7.   Conclusion

The music examination system in South Africa developed from the English system and dates back to the late nineteenth century. Music examinations encompass, in various combinations, theory, harmony and a practical instrumental music component that includes aural and sight-reading skills.

Unisa music examinations were accepted by the Joint Matriculation Board as being equivalent to music as a matriculation subject as early as 1987, but this option was not widely known or used. In 1997 Unisa requested the Department of Education to regard its grade 6 and 7 examinations as equivalent to music standard grade and higher grade respectively. This option was implemented in 1999, and was followed by similar equivalences in Trinity College London and Associated Board of the Royal Schools of Music examinations in 2003 and 2005 respectively. Whether due to the lower requirements (compared those of 1987), or to the more efficient communication by representatives of the various examining board, these options gained increasing popularity in the years that followed.

The motivation behind the acceptance of these alternatives is not entirely clear, but suggested reasons include that it was counter-productive for students to re-do work in an approved school syllabus that had already been covered at extra-curricular level and that the alternatives afforded accessibility to music for matriculation purposes to practical students whose schools did not offer music and to students at schools without music facilities. While these options certainly offered new opportunities to such students, they also gave rise to a duality in the system that was open to abuse.

While a theory component was specified for each of the three approved examining bodies, the theory examination merely ensured compliance and did not contribute to the final mark. This was calculated from the practical component only, leading to inflated marks. As a result, several well-resourced schools have chosen not to offer music as part of the Senior Certificate examination offering, but only the alternative options. Possible reasons for this may include the lesser demands on pupils and teaching staff, in addition to the inflated marks which are beneficial to the student as well as the reputation of the school. Under the new National Senior Certificate the discrepancies in the two systems have been rectified to some extent by the inclusion of the theory mark and a portfolio in the alternative options, and by the non-recognition by HESA of these options as designated subjects. Nonetheless, an uneasy relationship still exists between the two systems and it can be speculated as to whether the alternative options will continue to be recognised in future years, or whether greater academic rigour might be demanded for these options to remain viable.

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CHAPTER 7 – NATIONAL SENIOR CERTIFICATE

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1. Introduction

This chapter will examine the new curriculum for the National Senior Certificate. The issues of outcomes-based education and multiculturalism, which are central to the curriculum statements, will be considered. The consultation process in reaching the published version of the documents will be outlined, and a comparative analysis of curriculum statements and subject guidelines of the Department of Education and IEB will be undertaken. The first examinations under the new curriculum were written in November 2008, and the examination requirements and means of assessment for music will be studied. The development and results of a questionnaire sent to heads of music departments will be highlighted. The benefits of a music education will be investigated, as will economic issues. Élitism, discussed in earlier chapters, will be revisited in light of the new curriculum.

As mentioned in Chapter 5, the South African education policy prior to 2008 was known as *A Résumé of Instructional Programmes in Public Schools*, Report 550 (2005/09). This policy, first published in March 1989, served a maintenance function in terms of the old curriculum and the summative examination known as the Senior Certificate examination. Between 1989 and 2005 there were numerous adjustments made to the policy to remove content of topics offensive in a democratic South Africa, to add topics relevant for a democratic South Africa and to ensure that the content coverage was up-to-date with international developments. This modified policy did not review the basic tenets of the curriculum, namely its overall aims and intention, and particularly its attitude to learning and teaching. There was no overhaul of the underpinning principles of the new education system and its curriculum (Oberholzer, 2008a: 1). The new National Senior Certificate curriculum represents the first set of rules of new subject changes and certification requirements in almost 30 years (Poliah, 2009).

As discussed in chapters 1 and 5, the shortcomings in the NATED music curriculum and the teaching of music under that curriculum have been recognised by teachers and administrators for many years. These problems include music's élitist label and Western bias; the lack of relevance of the subject in the life of the average South African teenager; music's reputation as career choice, not an academic subject; an over-demanding curriculum; lack of listening skills and an non-integrated approach; and subsequent low number of students.

Since the establishment of the new political dispensation, the South African government has placed emphasis on the introduction of policies and mechanisms aimed at redressing the legacy of a racially and ethnically fragmented, dysfunctional and unequal education system inherited from apartheid. A new governance system encourages local and community participation in schools through school governing bodies comprising teachers, students, parents and other relevant stakeholders. New norms and standards for school funding and professional development of teachers have been implemented. The National Qualifications Framework aims to align vertical and horizontal mobility of students throughout the education system (Cross, Mungadi and Rouhani, 2002: 171), although there exists an apparent dichotomy between the unit standard-based qualifications of the National Qualifications Framework and the qualification-based National Senior Certificate of the Education Department.

2. Outcomes-based Education

The most significant development in the educational reform process in South Africa was a radical departure from apartheid education through an outcomes-based curriculum (OBE). The broader values of OBE, such as access, equity, and development, which were driving social change in the post-apartheid period, can be traced to competency-based debates in Australia, New Zealand, Scotland, Canada and limited circles in the United States (Cross *et al.*, 2002: 171-176). The authoritarian values and top-down pedagogical approaches of apartheid-era education were replaced by new values and teaching methods that emphasised democratic participation and the potential of every child to succeed (Fiske and Ladd, 2005: 170). Key principles of the new curriculum include social transformation; outcomes-based education; high knowledge and high skills; integration and applied; progression; human rights, inclusivity, environmental and social justice; valuing indigenous knowledge systems; articulation and portability, credibility and quality (Department of Education, 2003).

The apartheid model of schooling was input-based, with examinations that measured rote learning and content replication as indicators of success. This practice, although not restricted to South Africa, was exacerbated by under-qualified teachers, non-home language teaching and under-resourcing. Rote-learning, a substitute for understanding by teacher and student, enabled some form of results and produced an illusion of achievement in some students. Skills-based education and the application of knowledge were largely unknown (Mason, 1999: 141).

To base education on outcomes means to begin planning with the end in mind: curriculum planners define the general knowledge, skills, and values that students should acquire. Teachers then define, derive, develop and organise curriculum design and instructional

planning, teaching, assessing and advancement of students on that desired result (Pretorius, 2002: 85). OBE emphasises procedural knowledge, stressing the acquisition of demonstrable skills and the practical use of knowledge (Mason, 1999: 141). The emphasis is on what the student should know, understand and demonstrate to achieve the desired outcome, rather than on a transfer of knowledge from teacher to student gained by rote learning of large bodies of content (Botha, 2002: 5). Some of the key features of OBE are the specification of critical or essential and specific outcomes for each learning area. The critical outcomes are broadly inclusive of the skills, knowledge and values necessary for development of a democratic citizenship and the specific outcomes refer to what students should be able to do at the end of the lesson, namely the skills and knowledge acquired (Sedibe, 1998: 277). The specific outcomes for music are discussed in detail in section 6 of this chapter.

Under OBE, assessment may be defined as a systematic process of determining the extent to which the goals and objectives of a learning program are achieved. This is a formal and systematic process that requires that the stated goals and objectives will be identified prior to the beginning of the educational process (Committee on Accreditation for Respiratory Care, 2001: 1). Assessment requires the gathering of evidence to measure a student's demonstration of learning, by obtaining valid and reliable information from various assessment methods, depending on whether the test was directed at the cognitive, affective or psychomotor domains (Alias, 2005: 235).

When outcomes-based education was first introduced into the General Education and Training (GET) band of the curriculum, in Curriculum 2005 (a set of national curriculum guidelines implemented in 1997), it was fraught with problems from the outset. This curriculum model over-emphasised integration, and failed to provide structured guidelines for sequence, progression and pacing for higher-order cognitive skills (Chisholm, 2000). Outcomes do not define content, so the same set of learning outcomes could be exposed to a wide range of interpretations by teachers. Content was largely left to teachers to construct, but inexperienced and under-qualified teachers, lacking the necessary conceptual and content tools, found it difficult to know what to teach, without defined subject content or learning programmes to guide them (Cross *et al.*, 2002: 182).

Some of the central pedagogical principles built into the new approach worked well under conditions found in wealthy schools, where experienced teachers with ideal resource levels could interpret the curriculum in ways that made sense in their own contexts, but this was not so in schools that lacked resources, facilities and funding (Fiske and Ladd, 2005: 163; Williamson, 2001: 208-210). OBE also increased the administrative demands on teachers;

record-keeping was time-consuming and reduced the amount of time that teachers could devote to classroom instruction and curriculum planning (Fiske and Ladd, 2005: 162). Under OBE assessment is a continuous planned process of gathering information about learners, measured against assessment standards of learning outcomes. Record books require names, dates of assessment, name and description of assessment activity, results of assessment activities according to learning areas, comments for support purposes, all using a system of assessment codes. Other required records include recording charts, reassessment charts, intervention records and portfolios, progressions schedules, learner profiles and formal report cards (Department of Education, 2002e). It is clear that such demands on teachers left little time for the task of educating. Jonathan Jansen (2008: 330), former dean of the Faculty of Education at the University of Pretoria and an outspoken critic of OBE, claims that the new curriculum has deepened the inequalities between previously white schools and black schools. As white schools started to integrate racially, the deracialised middle classes separated themselves in academic achievement terms from the large masses of poor black children in 'dysfunctional schools made worse by a disastrous curriculum invention' (Jansen, 2008: 330)

The successful implementation of any change to an educational system depends on successful teacher training and the availability of appropriate teaching and learning materials, particularly for South Africa's severely under-qualified teachers. Ongoing organised training workshops, regional cluster support groups and staff development programmes in schools are vital in helping and advancing inexperienced teachers. Provincial education departments organised training workshops and materials developers began to produce simplified versions of the NQF and implementation strategies of an OBE curriculum (Sedibe, 1998: 277), but overall teachers were not given adequate training or support in either the principles or practical requirements of OBE (Asmal, 2000). Pressure on the Ministry of Education to deliver transformation in the schools led to the hasty implementation of OBE into the GET phase in 1998, which presented major problems as a result of financial, physical and human shortfalls (Williamson, 2001: 208 - 210).

A review of Curriculum 2005, instituted in 1999 by the new Minister of Education, Kader Asmal, found fundamental flaws in its design and implementation strategy. The Review Committee reaffirmed the value of outcomes-based education as an educational philosophy and stressed that, for all the problems with implementation, there was strong continuing support for OBE, even among teachers who struggled under the burden of implementing it. Teachers saw the value of student participation, activity-based education, emphasis on relevance, flexibility, anti-bias, inclusion, holistic development, critical thinking and integration (Fiske and Ladd, 2005: 157-166). However, overloading of the GET band meant that insufficient time and effort

was allocated to the development of vital knowledge and skills. The committee also reported that language use and terminology in the documents caused confusion and frustration; wording was often vague, verbose, overly academic and adopted a specialist vocabulary (Chisholm, 2000). Following the review of Curriculum 2005, a revised National Curriculum Statement for grades R to 9 was approved by the cabinet in March 2002, an updated and improved version of Curriculum 2005 that affirmed the commitment to OBE (Seroto, 2004: 11).

The implementation of OBE in Australia exhibited similar problems to those experienced in South Africa, although teachers in Australia are generally better qualified than South African teachers, and are also offered monetary incentives for professional development. These problems included the use of complex and confusing language, an overcrowded curriculum and an excessive workload of assessment and reporting. This suggests that some problems may be inherent in the OBE system of education (Williamson, 2001). The South African situation seems to indicate the borrowing of an outcomes-based strategy without considering the contextual changes needed to make the strategy effective (Cross *et al.*, 2002: 180). Most of the countries that served as models for OBE were developed nations with equitable and well-developed education systems; these countries did not have fragmented and vastly unequal structures that the post-apartheid government had to contend with in South Africa. As discussed in chapter 5, education systems need to consider the historical, political, social and cultural settings of the societies in which they operate.

The new FET curriculum was implemented in grade 10 in 2006. In contrast to the implementation of Curriculum 2005, the consultation and development process was less hasty and more successfully managed. Three drafts of the new curriculum statements were published, with the third draft being published for public comment in October 2002.

In OBE, outcomes can require students to demonstrate written skills of argument that indicate critical knowledge and understanding in a particular subject discipline (Mason, 1999: 142). The new curriculum exhibits solid educational and social values and stresses the development of 'high skills, high knowledge'. It includes the skills of evaluation, interpretation and analysis, which were not explicit in any previous South African curriculum. Students are required to demonstrate their understanding of key concepts and knowledge, and to engage critically with challenging issues (Oberholzer, 2008b: 1); in the music curriculum these include the analysis and evaluation of musical works as well as creative skills such as improvisation and composition.

Another important change in the new curriculum is that it is assessed at the grade 12 level with no distinction between higher grade, perceived to be for the assessment of higher order thinking relevant for university study, and standard grade, which was seen to be sufficient to enter the economy. The new National Senior Certificate (NSC) is a qualification with increased cognitive demand, especially for students who would previously have offered standard grade subjects (Oberholzer, 2008b: 2). This system requires differentiation of cognitive levels and levels of difficulty in the examining process, but does not separate the curriculum content or teaching process, thus offering the same opportunities and outcomes to all students. Under the previous curriculum, the standard grade option, while offering manageable possibilities to less capable students, was open to abuse by schools, teachers and students, proving a disservice to students who needed extra tuition or a more diligent work ethic to succeed at higher grade level. While weaker students and those with learning difficulties may be at a disadvantage without the standard grade option, such students struggle in any system. Outcomes-based education offers an emphasis on gaining skills, which may be more attainable for these students, than the book-bound, rote-learning that dominates content-based education, given that learning difficulties are often processing problems that manifest in reading and retention problems.

Anne Oberholzer, a defender of OBE, suggests that, particularly in the early days of the new curriculum, too much emphasis was placed on the definition and theory of outcomes-based education and its implementation processes, and that 'outcomes-based education in its purest form is unworkable in any mass education system'. Mass assessment, for example, is unthinkable in 'pure OBE'; hence, examinations are not acceptable (2008a: 2). As long as the matriculation examination is a passport to higher education, traditional examinations will continue to play an important role in shaping the nature of OBE-directed teaching and learning (Jansen, 1998: 329). The pragmatic approach of the curriculum should retain relevant good practice and shed the tenets that are impracticable (Oberholzer, 2008a). Jansen (2003: 25) applauds the prominent place assigned to mathematics in the new curriculum, as well as the removal of the allocation of pass symbols (aggregates), which will redress a system that affirmed historical advantage among those who had mastered the rules of performance in an otherwise mediocre education system.

Both Jansen and Oberholzer identify systemic problems in the education system as the root cause of difficulties in implementing the new curriculum. Jansen, (2003: 25) opposed to the curriculum, highlights the need to change the quality of teaching and learning in our schools, while Oberholzer (2008a: 3), although in favour of OBE, suggests that the solution lies in identifying and rectifying difficulties of implementation such as recruitment, training and retention of quality teachers; the working conditions, including remuneration that teachers

experience; the leadership and management of schools, district offices and provincial departments; and the current language policy for teaching and learning, especially in the early years of learning.

Music is a subject that lends itself to OBE, since much of the subject assessment is, and always has been, based on a measurement of outcomes, particularly in the practical aspects of the subject that make up 50% of the total marks. In addition, the creative skills and process in the composition component are more suited to outcomes-based assessment than to a content-based curriculum.

3. Multiculturalism

In 1995 the White Paper on Education and Training stated that an 'education in the arts, and the opportunity to learn, participate and excel in dance, music, theatre, art and crafts must become increasingly available to all communities on an equitable basis, drawing on and sharing the rich traditions of our varied cultural heritage and contemporary practice' (Department of Education, 1995).

One of the major problems in the much-criticised NATED music curriculum was its Eurocentric bias and lack of relevance to a large proportion of the student population. Studies showed that there was a need for the inclusion of new styles, especially jazz, ethnic and popular music, especially South African traditional and urban styles.

As discussed in chapter 1, the Contemporary Music Project, the Yale Seminar, the Juilliard Repertory Project, and the Tanglewood Symposium were important developments in the history of music education in the United States, advocating the inclusion of musics of all cultures and styles in the schools. The inclusion of world music in music education programs in the United States has become increasingly important since the middle of the twentieth century (Webster, 2000: 18; Fung, 1995). Similarly in Britain there has been a move away from a curriculum built largely on musical appreciation and class singing, involving a mixture of mainly post seventeenth-century Western art music and settings of folk songs collected by early twentieth century composers. More recent musical activities in the classroom include not only singing, but playing an array of instruments, composing and improvising as well as listening to a variety of musical styles including popular, folk and classical from all over the world (Green, 2001: 47). Such an approach introduces creativity and freedom of expression into the music classroom, and the enjoyment derived from these activities enhances the self-esteem of the child.

As a result of developments in the United States and Britain, much of the valuable research on multiculturalism dates back to the mid-1980s. Similar developments in the South African curriculum have only taken place since political changes in 1994; multiculturalism is therefore a relatively new concept in education in this country. It is clear that the multicultural aspect of the new curriculum meets many of the political goals inherent in South African educational policy, namely, equality, social transformation, inclusivity and valuing indigenous knowledge systems. Nonetheless, the object of teaching different styles of music should be to broaden knowledge, introduce new elements to the subject, aid the enjoyment and experience of these new dimensions of music, and to instil a sense of tolerance of different people and cultures. The aim of multicultural music education should not be to redress the inequalities of political misdemeanours.

The term 'multicultural' refers to the coexistence of unlike groups in a common social system and therefore means culturally diverse. But the term also implies support for exchange among different groups of people to enrich all, while respecting and preserving the integrity of each. A multicultural society is one that exhibits cultural diversity (such as political, racial, ethnic, religious, economic, or age differences); the coexisting groups approximate equal political, economic and educational opportunity; and there is a behavioural commitment to the values of cultural pluralism as a basis for a viable system of social organisation (Elliott, 1990: 151).

Fung (1995: 37) identified three major rationales for multicultural music education: a social rationale, whereby students are thought to develop tolerance and unbiased attitudes toward people and music of all cultures; a musical rationale, which promotes multicultural music education because it can lead to a deeper understanding of music and its elements; and a global rationale, which holds that multicultural music education provides students with a better understanding of music, humanity, and culture as a world-wide phenomenon.

Valid multicultural education recognises that there are many different and equally valid music systems in the world; that all music exists within its cultural context; that music education should reflect the inherently multicultural nature of music; that music education should reflect the diverse musics of its population and that authenticity is determined by the people within the music culture (Volk, 1998: 15).

Dodds (1983: 34), quoting William Malm of the University of Michigan, states that an awareness of the variety and richness of the world of music not only enriches one's musical and intellectual life, but improves the ability to hear music of our own culture. It has been suggested that because a study of world music includes a broader range of musical materials,

the benefits include the provision of opportunities to study musical concepts and reinforce the knowledge of musical elements; the refining of aural skills, critical thinking, and psychomotor development; an increased tolerance of unfamiliar music; and the development of more sensitive perceptions of familiar music (Fung, 1995: 38). In a similar vein, Anderson and Campbell (1996) set out the musical benefits of a multicultural music education: students widen their experiences with a diverse array of musical sounds from all over the world; they understand that Western influenced music is only one of many musical systems; their palette for creating music expands as a result of a better understanding of non-Western music; and they improve their appreciation and preference for unfamiliar music. The ideals of dynamic multiculturalism develop students' abilities to discriminate and appreciate the differences and similarities among musical cultures, and has the potential to achieve a central goal of humanistic education: self-understanding through understanding others (Elliott, 1990: 163-164). The fusion of western and non-western elements, as is found in much popular music since the 1990s, can develop a group identity as each student hears elements that he can identify with, merged into a syncretic whole.

However, the admission of different musical practices and traditions into the school curriculum may be difficult, and care and sensitivity are required in the ways that different musics are used. While creative activities can allow for the cultivation of synthesis and divergence, there may be conflict between the need to transmit cultural mores, conventions and traditions, and the need to foster creativity. There is a need for tolerance and respect for cultures other than one's own. It may be beneficial for students to bring their own music into the classroom while the teacher observes, so that the teacher becomes the learner of new cultures alongside the students. Such an approach will help teacher and student alike to transcend racial and cultural barriers (R. Kwami, 2001: 143).

The integration of African musical arts and cultures can be seen in either positive or negative terms. Cultural diversity related to pluralism implies a situation where diverse cultures are in competition with each other. On the other hand, cultural diversity can lead to a rich intercultural mix (Kwami, Akrofi and Adams, 2003: 263). The new curriculum develops South Africa's multicultural and multilingual diversity by incorporating a study of non-Western musics. More emphasis is also placed on improvisation than in previous curricula. Students are expected to experience the musics as active participants, while teachers facilitate the learning process (Kwami *et al.*, 2003: 269). Teaching and learning need to be grounded on a proper understanding of the music and the musical tradition from which it comes. This needs the involvement of practitioners and culture bearers with regard to aesthetic and performance aspects and with due awareness of the validity of traditional black African perspectives and

world views (Kwami *et al.*, 2003: 275). Music teachers need not be knowledgeable in all non-Western musics. Students can be introduced to a variety of world music cultures by concentrating on musical procedures, musical structures and aural-oral features, with the students being taught about cultural, contextual and musical sensitivity. Improvisation can be used to teach students to become more musically literate and creative. An over-dependence on the Western musical paradigm could prevent teachers from approaching other musics with a more open mind (Kwami *et al.*, 2003: 270).

In trying to outline the aims of multicultural education three important aspects emerge. Firstly, the process of music education is a means of achieving cultural competency and changing prejudicial attitudes and behaviours. Teachers have a duty to broaden their knowledge and to avoid cultural labelling and prejudicial attitudes. Secondly, music must be heard, played and experienced. Music teachers are obliged to include the best, most representative pieces from many styles in the curriculum for the broadening of experiences and taste in music. Students from different cultures can be enlisted to contribute first-hand knowledge when 'their' music is being discussed. Finally, to earn the designation 'multicultural', a society must show a shared belief in freedom of association, competing ways of life and the preservation of differences.

The global spread of the musical practices of Western art music in the context of colonisation and missionary activity explains the 'hegemony of significant racial and gendered hierarchies in many parts of the world' (Stokes, 2004: 65). The long-standing claim of the superiority of Western art music has become increasingly problematic; the belief that this music is more natural, complex, expressive, and meaningful than other music has come to be seen as both an intellectual and a moral problem. It is an intellectual problem because this belief is narrow-minded; it denies the naturalness, complexity, and meaningfulness of non-Western musics by ignoring the possibility of alternative aesthetics. It is a moral problem because it implies that non-Western musics and non-Western cultures are inferior (Fung, 1995: 36). Notation is at the centre of Western music education; reading, writing and analysing music has become equated with musical understanding. African music, on the other hand, like many other folk traditions, is learned by active interaction with other people (Nketia, 1962: 3). In Western philosophy, music education tends to draw a line of demarcation between music which belongs to people's everyday life and the great, timeless art works which are worth studying and can be labelled as 'art'. As a result, popular music and many other musical practices are neglected in music education. On the other hand, African performers, collaborators and even listeners, music is a way of life, a means of bringing quality to a social situation (Wiredu, 1999: 99-100). Benefits of using African music in the classroom include the honing of listening skills, ensemble playing and developing rhythmic sense and an understanding of rhythmic complexity.

Music development for the African child runs parallel with language acquisition and musical skills are usually acquired by an early age. The idea of formally learning music is thus often met with resistance in the classroom, since learning by observation is a preferred and more successful teaching method (Primos, 2001: 11). Learning of musical skills is simultaneously blended with other forms of expression such as movement, drama, poetry and visual art (Primos, 2001: 2). Music in African and Afro-American traditions depends largely on improvisation, re-creation and variation, rather than duplication and reproduction of sound from the printed page. African traditional music transcribed into European staff notation misleads Western musicians who tend to interpret music in their own Eurocentric terms without reference to the tradition it is intended to represent. This is evident when African rhythms are forced into western frames of reference (Primos, 2001: 11). Sensitivity to differing learning processes is needed, with a shift in existing teaching paradigms to ensure the authenticity of the original music. The challenge is to develop methods and processes to allow students to turn to traditions for inspiration and to respect and appreciate all musics (Primos, 2001: 12) .

In African communities, body movement forms part of the process that creates a song and instruments are used as extensions of the human body. African music is cyclical, providing the opportunity for improvisation. Being part of an oral culture, music is learnt by imitation, so children soon become very good imitators. This includes imitation of part singing, found in both older and newer traditions of African music, including that influenced by missionary hymns. Professor Khabi Mngoma (in Burger, Netshitangani and Tshifhango, 2000: 2), founder of the music department of the University of Zululand, strove for a music education system that embracing the study of both African and Western music, so as to develop the ears of South African children so as to become truly bi-musical; to be able to function equally well within a tempered Western and a non-tempered African scale system. The ethnomusicologist Mantle Hood wrote extensively about bi-musicality, which he considered a means of acquiring musicianship in the performance of non-Western music. He believed that bi-musicality is best learned in lessons with a master musician from another culture, since this would lead to an understanding of the culture itself and the music in the context of that culture (Hood, 1971: 222).

Although absolute authenticity is often not achievable in a classroom context, music teachers can still attempt to create an authentic musical experience for students, by using the most authentic recordings available and presenting materials about musical cultures based on authoritative and thorough research (Fung, 1995: 40). John Blacking, a central figure in the movement to include world music in school and university curricula, recommended the use of the music of local and national cultures as resources songs and musical styles that are taught,

learned, and richly experienced because of their inherent value (Shehan Campbell, 2000: 355). By inviting music groups into the classroom to perform their music, students can participate in the music making and learn the music as an insider.

There is an increased awareness of the need for authenticity, most easily addressed by relying on the culture itself. The teacher must choose authentic materials far as possible, although school materials are often arrangements that may be 'three or four generations removed from the original source' (referring to the situation in the United States). Authenticity can be checked by noting whether the musician or scholar belongs to the culture; whether a cultural context is included, and by the clarity of the composer or arranger's notes; and the inclusion of recording of music its original context (Volk, 1998: 177).

Although music-making enables people to express group identities and to experience social solidarity, its ultimate aim is to help them develop creative imagination (Swanwick, 1991: 105-106); music that is characterised by improvisation, such as jazz and African music, is particularly useful in developing creativity. A range of musical styles should be experienced in education, not as examples of other cultures, but as objects and events carrying expressive meaning within a cohesive form (Swanwick, 1991: 112-113). The focus in music education should be on music making which involves the acquisition of musical knowledge and understanding, skills and attitudes by engaging students musically (R. Kwami, 2001: 142-143). The apprehension of new or unfamiliar music can create an educational experience, which is likely to combine an element of synthesis, and which can produce syncretism in a resulting creative outcome (R. Kwami, 2001: 149). Where the aim is to 'recreate' the music as it is performed in its original setting, then it is important that the music should have an internal integrity, for example, by including movement when performing African music. We need to ensure that the study of music in the curriculum is not primarily a study based on the Western, with an arbitrary sprinkling of musics from other parts of the world, a token to some and excluding many (R. Kwami, 2001: 153).

In every tradition, musical experiences are created and recreated when the musician can combine aural and physical skills, intellectual understanding, and personal ingenuity. Music then becomes a living language that communicates the performer's individual feelings and ideas within certain cultural and genre-specific conventions (Campbell, 1990: 46). All musics' impact is made directly by the experience of sound, which must be the starting point for music education, letting our students investigate sounds and themselves as sound producers as they begin to explore pitch, rhythm, timbre, texture, and structure. The more we place emphasis on creation rather than imitation, recreation, or transmission, the quicker any prejudices we may

have about the validity of certain music systems will disappear. Students will gain new musical experiences and an extension of their vocabulary as they use previously unfamiliar scales, rhythmic groupings, tone colours, textures, and structures. They will participate in different ways of making music together, listening to and relating to each other or to an instrumental leader within the group, with a simultaneous development of their aural perception through an approach more like that used in folk, jazz, rock, and other popular forms of music. They will come to understand the influences of world music on twentieth century composers, popular music, jazz, and rock (Dodds, 1983: 33-34).

The traditional method of teaching Indian music has been through the master-disciple tradition, a method that involves a great deal of time and dedication. When this music is transferred to a Western context, the amount of time available and lack of exposure to traditional teaching methods, the complexities and subtleties inherent in the music prevent it from being learned properly (Farrell, 1986: 47). Other practical problems include the lack of instruments for instruction and practice, lack of resources designed to aid teaching and lack of familiarity with the music and its cultural context. Indian instruments are also notoriously difficult to play in the early stages (Farrell, 1986: 270-271). Indian music can, however, be a basis for the exploration of the melodic and rhythmic material of music as such. Most Indian classical music is based on systems of *tháts*[1] and *rágs*[2], which can be used for ear training, working with *páltas*[3]. The notes can be sung separately or with slurs and slides common to Indian music. Complex note permutations and patterns can be built up using *sargám*[4], which students generally learn quickly (Farrell, 1986: 271-274). Indian music also presents a clear and logical model of how to improvise using instruments and voice, for example, by expanding and adding notes in various permutations against a drone, by using *páltas* as variation patterns or by expanding melodies for 4, 8 and 16 beats using material learned in *páltas*. These can make clear to the student the essence of improvisation within a structure (Farrell, 1986: 277).

Malay music has a wide range of origins. Also known as *Ghoema* music, it is music of slaves brought to the Cape from countries as far as Indonesia, India, Madagascar, East Africa and Java, who in turn mingled with the Dutch and other European settlers producing this uniquely South African music style, made famous in the white South African community in the 1980s by David Kramer (Cape Town Today, 2006). Malay influences are also evident in the jazz of Robbie

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[1] A seven-pitch mode that forms a basis for the organisation and classification of rágas.
[2] A series of five or more musical notes upon which a melody is constructed.
[3] A scalar practice pattern.
[4] Pitch syllables

Jansen, while the *ghoemaliedjie* is a distinct intercultural form created and developed by the slaves of the Cape, a combination of Dutch and Indonesian folk songs that combine humour and styles of both traditions. These songs have gradually developed into Afrikaans (R. M. Kwami *et al.*, 2003: 264-265).

Rosa is an old *nederlandsliedjie* sung by male soloist and choir that has been passed down orally from one generation to the next. Elements of Eastern and Western traditions are integrated in *Rosa*. The text of the song is a mixture of Dutch and Afrikaans, and the solo part has a Malay flavour and contains ornaments reminiscent of ornaments in Muslim religious songs. The solo part is combined with choral part-singing in which harmonies are based on the functional harmonies of the Western tradition. Accompaniment is provided by the guitar (European) and banjo (Afro-American) (R. M. Kwami *et al.*, 2003: 272). The wealth of influences in this music makes it ideal for including in a multicultural music lesson.

The diversity of the contemporary music curriculum is both an effect of, and a response to, wider social patterns and changes in musical engagement in the world outside the school (Green, 2001: 58). Music is very important in the lives of adolescents; their perceptions of the social world might by influenced by music that functions as a 'badge' which conveys information about the person (North and Hargreaves, 1999: 77). Students playing in a rock band learn motor skills associated with rock music from other members of the group; there are few better models of discipline and practical and creative co-operation than a group of musicians working together towards a performance (Horn, 1984: 116-117). Rock and pop musicians are involved in a synthesis of styles, creating an exchange of cultural values which could be seen as a positive collaboration between ethnic groups (Horn, 1984: 129).

Jazz, long neglected in the music examination syllabus and in the training of music specialists (Spencer, 1984: 98-99) can provide useful material for the related activities of performing, creating, improvising and listening in the classroom (Spencer, 1984: 106). There is a need for institutions of learning to deal with the forces of popular music in a positive manner, along with the existing streams of jazz and classical study. To ensure the survival of our subject and its relevancy for teenagers, we must make the effort to find out what contemporary popular music has to offer and incorporate it in our subject (García, 2003: 86). The new curriculum has recognised this need and included broad categories of popular music and jazz in learning outcome 4, leaving examining bodies the freedom to prescribe relevant sub-styles such as Brit pop, art rock and kwaito. Spruce (2001: 127-129) claims that the main problem with contemporary musical assessment is that it continues to articulate the musical values and beliefs of Western art music. This frequently results in assessment predicated upon inappropriate

criteria and consequently unfair to those whose musical skills are not rooted in Western art music. If the curriculum and examination syllabuses articulate an emancipation of musical styles, then so must the assessment systems. Otherwise, assessment simply becomes a means of perpetuating the hegemony of Western art music at the expense of other musical styles. Musical achievement and its assessment should not just reflect 'content' as defined by musical objects, but should also develop children's understanding of the rich variety of ways in which music can be understood and the range of contexts in which it takes place (Spruce, 2001: 127-129).

Students need exposure to as many different musics and styles as possible, with a variety of analytical tasks drawing on the world's principal musical traditions. Examples for aural analysis might be drawn from musics of the Americas, Europe, Africa, and Asia. Students could experience concepts of melody, rhythm, and form in these musics and make cross-cultural comparisons (see Appendix E.1). They could also experience ways in which such common musical principles as repetition, contrast, and expectation operate in various traditions. Study can involve singing, instrumental, listening and movement experiences from a variety of musical traditions (Anderson, 1992: 54-55).

In order for changed attitudes to be translated into practical reality, teachers need material resources and a knowledge of other musics that is the result of experience and practice. This requires a broadening and deepening of the education of all musicians. There must be opportunities for all musicians and especially music teachers to be immersed in the music of different cultures as a part of their everyday training (Dodds, 1983: 34). The majority of South African music teachers today come from a Western art background, and lack confidence and skills in innovative areas of teaching. There is also a lack of South African-oriented resource material, partly because the small market holds little appeal for publishing organisations. There is a need for teachers to share skills and resources, and to draw on the rich resources of musicians who may not be teachers, but who have knowledge and performing skills in a wide range of non-Western styles.

The issue of multiculturalism in education is a controversial one. Nonetheless, multiculturalism has become a part of contemporary general education and a regular component of music education (Volk, 1998: 15). Teacher training and in-service training is necessary to ensure that teachers are multiculturally literate. In the future, personal encounters with students teaching their own musics may be the norm and more music educators may have taken advanced study in ethnomusicology (Volk, 1998: 193).

4. Consultation process reaching Curriculum statements

The National Senior Certificate: A Qualification at Level 4 on the National Qualifications Framework (NQF) and the national curriculum statements in all subjects were designed to replace Report 550 (2001/08), *A Résumé of Instructional Programmes in Schools* as the documents that stipulate policy on curriculum and qualifications in the FET (Further Education and Training) Band, namely grades 10 to 12.

A process of reviewing and modernising grades 10 to 12 school programmes was initiated in 1999. In October 2001 the Minister of Education appointed the Ministerial Project Committee to oversee the development of the *National Curriculum Statement Grades 10-12 (Schools)*. Members of this committee included two members of the Department of Education and externally-based experts in various subject fields (Department of Education, 2002c: 91). A reference group comprised members of various organisations, structures and institutions with a stake in the curriculum statements, including representatives from nine education departments, the Independent Examinations Board, teachers' trade unions, higher education, HSRC, UMALUSI, Music Industry Development Initiative and others. Subject working groups were set up; the music group was made up of representatives of the Music Association of South Africa, education departments of Gauteng, Free State, Western Cape, Suid-Afrikaanse Onderwysersunie, music industry and higher education (Department of Education, 2002c: 98).

4.1. First Draft (Field Test)

In contrast to the NATED 550 curriculum, this document (see Appendix E.2) is broad and not excessively prescriptive, allowing a flexibility that can accommodate students of different cultures and abilities. It would, however, require subject assessment guidelines that define the content of the subject more specifically, if all students are required to write a single, national examination. In general, the learning outcomes are well defined and relevant, although the content is often unrealistic in terms of time allocation to the subject.

There is an undue emphasis on music industry practice in the document, appearing in Learning Outcome 1 alongside performances, as well as being central to Learning Outcome 2 (Composition/Creative Music Making). Required competencies include knowledge and understanding of value chain, composition and rights, live, radio and television media, electronic media and retail marketing recording performance/manufacturing and publishing rights, consumer behaviour and application of industry skills; there is little attention given to composition as such, and many of these competencies would be better suited to a subject such as business economics.

Goals of the subject include the development of the foundation of entrepreneurial skills and attitude, and includes 'providing foundational knowledge and skills for access to the music industry and related careers'. The document states that at the exit point of FET, students will have requisite knowledge, skills and attitudes for a number of career pathways that include audio engineer and entertainment lawyer. It needs to be made clear that students will have basic skills that will allow them to embark on a course of study (or training) leading to the career fields and opportunities. Many students choose music as a matriculation subject because of their love and enjoyment of music, an interest in an academic study and for the holistic benefit of its inclusion in their subject choice, without having any intention of follow music as a career pathway. The document does, however, also say that the subject 'gives expression to previously excluded music at schools and encourages increased participation of students for both career preparation and cultural enrichment' (Department of Education, 2002a: 1).

The scope of the subject includes a description of technology as 'an understanding and application of performance through conventional instruments (including the voice and body), acoustics and music technology (stage sound processing and recording/playback equipment)' (Department of Education, 2002a: 4) and later refers to the technical use of microphone and speakers, electronic keyboard, CD writers and playback machines (Department of Education, 2002a: 6). Such a study requires costly equipment that is beyond the reach of many wealthy schools; it is completely unrealistic in less privileged schools. While the study of music technology is progressive and commendable, it should not be included as a compulsory module.

Learning Outcome 1, specifies performance instrumental technique as: volume and tone production, articulation of melodic/rhythmic patterns, chords and counterpoint (Department of Education, 2002a: 5). Instrumental techniques need to be more clearly, completely and correctly defined; melodic or rhythmic patterns, chords and counterpoint are not instrumental techniques.

Learning Outcome 3: Music Literacies and Theory includes the exploration and application of: alphabetic and staff notation, tonic sol-fa notation, numeric notation graphic notation and other forms of notation (Department of Education, 2002a: 7). This vast range of advanced notational skills is inappropriate in a school syllabus; transcription to tonic sol-fa would be sufficient. This is an accessible skill, and sol-fa is still used in South African choral music, notably in the Eastern Cape.

4.2. Second Draft

The second draft is a definite improvement on the first, and takes into consideration many of the issues raised in the comment on first draft. The document sets out the purpose and scope of the subject in adequate detail. Learning outcomes and assessment standards convey a broad description of the knowledge, skills, attitudes and values that students should have acquired at the end of the band.

The assessment standards describe the minimum requirements at which students should demonstrate achievement of each learning outcome and show progression in concept and skill, while allowing flexibility in interpretation during teaching and an integrated or holistic assessment.

It is debatable whether the range of assessment standards could be accomplished for each grade in one year, given the magnitude of the proposed curriculum. Some definitions are required in a glossary of terms, particularly those elements that are new in the curriculum (such as 'music value chain') to clarify concepts to be taught. Clarification of examination requirements and means of assessment is still required, either as part of the document or as an addendum or separate publication to be reviewed annually.

Aspects of the curriculum that redress educational imbalances of the past are well represented. These include indigenous and African knowledge and experiences; an outcomes-based approach; equity; principles and practices of human rights, and social and environmental justice; sensitivity to issues of race, equity, gender, age, disability and sexual orientation.

Learning Outcomes 1 and 2 refer to communicating 'a social issue' and 'a human rights or social issue'. By replacing this phrase with 'communicate a human rights, social, environmental or personal issue' would allow students greater scope and avoid the pitfalls of political bias.

Learning Outcome 3 (Literacy and Theory) requires grade 10 students to 'identify aurally and visually apply basic chordal progressions to harmonise folk melodies' (Department of Education, 2002b: 24). It is argued that grade 10 students, equipped with very basic skills in the GET band, may be learning to identify chord progressions, but their application is too demanding at Grade 10 level. The grade 11 requirements refer to 'complex rhythmic patterns', a term which needs to be more clearly defined as to how complex the rhythmic patterns, which should not be too advanced. The grade 12 requirements do not include an aural component; it is recommended that this is rectified, given the impact of aural development on most other aspects of the curriculum, particularly harmony, composition and improvisation.

Learning outcome 4 (Critical Evaluation) should include a study of form, as well as western and non-western instrumentation/orchestration.

4.3. Third Draft

The Draft National Curriculum Statement for Grades 10 – 12 (FET Band) was made public and circulated for comment in October 2002. Positive aspects are the growth, development and improvements that are clear in each successive draft, and the fact that cognisance was taken of comments on previous drafts. The curriculum statement is broad in that it prescribes outcomes, not content and is not excessively prescriptive.

In setting out the scope of the subject, the document states: 'In this programme FOUR Learning Outcomes have been formulated. In order to allow for student choice and avoid program overload, students can achieve three out of four learning outcomes to qualify' (Department of Education, 2002b: 16). However, omitting the first learning outcome (Performance) would contradict the stated purpose 'Music gives all students access to opportunities of musical expression and communication through performance and creation of music' (Department of Education, 2002b: 15). Performance is an essential learning outcome of a study of music, irrevocably linked to all other learning outcomes. Its omission would compromise the integrity of the subject.

The draft document asserts that Arts and Culture in the GET Band gives students experience in solo and group performances across a variety of South African musical practices and contexts. Students would have explored a variety of Western and traditional African instruments. They should also have a basic understanding of the use of technology and other media in the creation of music. They would also have used music notation. They were involved in research projects, composition and the analysis of musical works (Department of Education, 2002b: 16-17). This is, however, overstating the significance of music in the Arts and Culture curriculum, which covers these concepts superficially and at a very basic level; an adequate knowledge cannot be assumed by teachers at FET level.

The proposed assessment standards for Music Performance and Presentation include the phrase 'a sense of style and imaginative interpretation of pieces' (Department of Education, 2002b: 20). It was suggested that the sentence should read 'a sense of authentic style and aptly imaginative interpretation of pieces'. As in the second draft, in Learning Outcome 2 (Improvisation, Arrangement and Composition) students would be required to compose and arrange music to communicate a social or human rights issue (Department of Education, 2002b: 22). It was again

suggested that the requirement should be expanded to read 'a human rights, social, environmental or personal issue'.

Referring to improvisation, the assessment standards require students improvise 'at a proficient level with modes, traditional, indigenous and contemporary scales (Department of Education, 2002b: 23). The word proficient requires clarification; proficient improvisation with modes, traditional, indigenous and contemporary scales is ambitious even at university level. It was suggested that the assessment standard should read 'improvise with modes, traditional, indigenous or contemporary scales'.

Learning Outcome 3: Literacy and Theory requires grade 10 students to identify aurally and visually apply basic chordal progressions to harmonise folk melodies (Department of Education, 2002b: 24). It was argued that the application of chordal progressions is too demanding at Grade 10 level, where students are still learning basic concepts. This also does not progress logically from the GET syllabus.

Regarding the level of proficiency on an instrument the following is proposed that by the end of Grade 12 students should have reached a level equivalent to Grade V UNISA, Royal Schools, Trinity College or other such agencies. This serves as a 'benchmark for articulation with Higher Education and the world of work' (Department of Education, 2002b: 35). While reducing the required level from the grade 7 level in the NATED curriculum to a grade 5 level may be acceptable to some higher education institutions, it is a relatively low level of musical achievement and would impact on all learning outcomes. For students wishing to study music at tertiary level, a grade 5 level of achievement would not prepare them adequately to reach the approximately licentiate level required for a BMus degree. It was suggested that this was changed to a grade 6 level. It was also suggested that the syllabi of Trinity Rockschool, under auspices of Trinity College of Music, London, be specifically included, since this offers opportunities to students of instruments and styles that are presently excluded. It was further queried how students who achieve above the specified level would be assessed and evaluated, without discouraging high achievers.

LO3 specifies a knowledge of 'chromatic raising and lowering of pitch including key signatures of all major and minor scales and intervals within major and minor context' (Department of Education, 2002b: 36). The reference to chromatic raising and lowering of pitch is ambiguous and confusing. It was suggested that the point is reworded to read: 'key signatures of all major and minor scales, and intervals within major and minor context'. The various possibilities are clearly set out earlier in the document.

The same learning outcome specifies 'structuring and playing of chords including: primary and secondary triads, quartads and sevenths, harmonisation of soprano or bass lines in two or more parts'. The words 'quartads' and 'sevenths' are confusing, and the word 'tetrad' is not used. It was suggested that the word 'quartads' is omitted and the word 'seventh' replaced with 'seventh chord', with the following definition included in the glossary: 'Seventh chord: A four-note chord consisting of a bass note with a 3rd, 5th and 7th above it' (Grove Music Online). Harmonisation in two or more parts does not specify whether students are expected to write counterpoint. However, with the basic harmonic devices required, it would be impractical to begin a study of counterpoint, which requires a solid understanding of four-part harmony and harmonic progressions to teach successfully.

The glossary defines 'critique' as 'A piece of writing that has been produced by careful, thoughtful examination and judjment [sic] of a situation or of a person's performance or compositional ideas. A formal analysis' (Department of Education, 2002b: 37). It was suggested that formal analysis is not relevant in a critique. 'Harmonic progression' is defined as 'A succession of individual chords or harmonies that form larger units of phrases, sections, or compositions', which is not necessarily true; a harmonic progression is simply a succession of chords or harmonies. 'National identity' is defined as being 'interpreted in many ways such as 'one nation, many cultures and also identifying with a common notion of what it means to be South African', but a national identity does not, by definition, specifically refer to a South African. 'Pan-African' is defined as encompassing 'all cultures across the African continent, including various continents and countries of the Diaspora (Americas, Caribbean's, Fiji Islands, United Kingdom, France etc.)'. This definition appears to encompass the entire world and conflicts directly with the definition in the Visual Art curriculum statements[5] and requires re-evaluation.

The finalised curriculum statements were published in 2003. In October 2004 Naledi Pandor, newly-appointed Minister of Education, announced the implementation of the new curriculum in grade 10 in 2006.

5.   **Overview of National Curriculum** Statement for Music

Chapter 1 describes the principles and the design features of the National Curriculum Statement Grades 10 – 12 (General). It provides an introduction to the curriculum for the reader. Chapter

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[5] Pan-African – encompasses all cultures across the African continent from Cape to Cairo and Zanzibar to Goree; includes indigenous cultures as well as cultures that have been assimilated by the people of Africa.

2 sets out the definition, purpose, scope, career links and learning outcomes of the subject and provides an orientation to the Subject Statement. Chapter 3 contains the assessment standards for each learning outcome, as well as content and contexts for the subject. The assessment standards are arranged to assist the reader to see the intended progression from Grade 10 to Grade12. The assessment standards are consequently laid out in double page spreads. At the end of the chapter is the proposed content and contexts to teach, learn and attain assessment standards. Chapter 4 deals with the generic approach to assessment being suggested by the National Curriculum Statement. At the end of the chapter is a table of subject-specific competence descriptions. Codes, scales and competence descriptions are provided for each grade. The competence descriptions are arranged to demonstrate progression from Grade 10 to Grade 12.

5.1. Continuous Assessment

South Africa's school education system is examination-oriented, with a promotion examination at the end of grade 12. This emphasises the importance of the National Senior Certificate examination, previously Senior Certificate under NATED curriculum. Until as recently as 2000, the successful movement out of the schooling system at the end of grade 12 depended solely on the candidate's level of success in the senior certificate examination. In 2001 year marks were introduced for most grade 12 subjects and referred to as continuous assessment (CASS), not to exceed 25% of the promotion mark. The two main objectives of CASS were to break down the high-stakes, once-off examination system which meant that candidates were promoted or not on the basis of a single examination; and to encourage teachers to use assessment for formative purposes as well (to provide feedback that would guide learning) (Coetzee, 2003). CASS continues to form 25% of the promotion mark in the new curriculum. Continuous or formative assessment is based on learning as a process of action by the learner; the focus is on constructing meaning from their experiences and developing concepts and mental models. When learning is understood in this way, the learner is at the centre of the process. The role of the teacher is to assess where students are in relation to the goals, to decide what are appropriate next steps, to help students take these steps and, importantly, to involve students in these processes (Harlen, 2004: 3). The role of formative assessment is vital in developing musical skills such as performing and composition skills that depend heavily on the process of development rather than on a final, formal assessment.

6. Analysis of Curriculum Statements and Subject Guidelines

Education policy is contained in two documents: *The National Senior Certificate: A Qualification at Level 4 on the National Qualifications Framework (NQF)* and the curriculum statement for each subject. In addition to these, examining bodies have published subject assessment guidelines and learning programme guidelines for each subject. Subject assessment guidelines set out the internal (school-based) and external assessment requirements for each subject. Learning programme guidelines aim to assist teachers in planning and designing quality learning, teaching and assessment programmes (Department of Education, 2008a: 3). A learning programme is the plan that ensures that students achieve the learning outcomes as prescribed by the assessment standards for a particular grade (Department of Education, 2003: 7). The Department of Education published subject assessment guidelines and learning programme guidelines in September 2005, with updated versions in January 2007 and January 2008, while the Independent Examinations Board published its subject assessment guidelines in March 2007, with an updated version in January 2010. Assessment guidelines require approval by Umalusi, subject to convincing evidence of academic rigour. Both the Department of Education and IEB guidelines include an array of suitable rubrics for assessment.

The links between the General Education and Training (GET) arts and culture curriculum and the curriculum statement for music for grades 10 to 12 are clear. This can be seen in Appendix E.3 where learning outcomes and assessment standards of the GETC curriculum are tabulated, and linked to the relevant learning outcome and assessment standards in the NSC curriculum. If the GETC curriculum were taught thoroughly, with requisite attention given to all assessment standards, the indications are grade 9 students would be more than adequately prepared to embark on music as a subject in grade 10. The question that arises, however, is whether these assessment standards can realistically be achieved, given the limited time allocated to arts and culture (2.75 hours per week for all four components namely music, art, dance and drama) (Department of Education, 2002e: 18) and the 'overcrowded' curriculum (as discussed in chapter 5). The number of assessment standards for arts and culture (31, 36 and 43 in grades 7, 8 and 9 respectively) does not seem to be reasonably achievable. The demands of the curriculum seem to be over-challenging, particularly the additional assessment standards such as 'reads, writes and sings or plays scales and melodies in D Flat, A Flat, B Flat and E Flat Major' (Department of Education, 2002d: 78), when one considers that melody writing in the grade 3 Unisa syllabus (roughly equivalent to the grade 10 NSC curriculum) is restricted to the keys of C, F and G major. Although these considerations raise questions about the design of the GETC curriculum and cast doubt on the link between arts and culture and music, an in-depth investigation into the GETC curriculum is beyond the scope of this study.

The progression from grade 10, through 11 to grade 12 is clearly set out in the curriculum statement and in the guidelines of both the Department of Education and the Independent Examinations Board. The discussion below, however, focuses on the requirements for grade 12. The NATED curriculum consisted of four modules, which correlate roughly to the four learning outcomes in the National Senior Certificate curriculum:

6.1. Learning Outcome 1: Music Performance and Presentation

This learning outcomes correlates closely with Module 1: Practical in the NATED curriculum. Compared to the required level of grade 7 required by the NATED curriculum, the requirements for solo pieces, sight reading and technical development make the subject accessible to a broader spectrum of students, but represent drop in standards. Students can, however, play pieces at a higher level than required, and in the IEB examinations will be given credit for pieces played at a higher grade. Most South African universities recommend a minimum practical level of grade 7 (with grade 5 theory) for prospective BMus candidates, so any student considering a study of music at tertiary level would be well advised to pursue a standard beyond the required minimum for grade 12. Assessment of an ensemble piece and the co-ordination of a music event were not included in the NATED curriculum.

Historically, a conservative array of instruments has been allowed for practical examinations, Western-oriented, with an emphasis on orchestral instruments. The 1979 NATED curriculum recognised piano, organ, recorder, or any recognised instrument of the symphony orchestra. Classical guitar and voice (as a second instrument; see discussion in chapter 4) were included by 1988, and the 1995 interim syllabus also included harpsichord, and instruments of a wind band. The new curriculum states that learning outcome 1 involves 'proficiency in the use of any chosen instrument. The voice is regarded as an instrument' (Department of Education, 2003: 11). Department of Education documents stipulate that the instruments selected must be one of the instruments for which syllabi of one of the official examination bodies (UNISA, Trinity College, Royal Schools and ALMSA) exist. The exception to this rule is African instruments (Department of Education, 2008b: 13). Student choosing African instruments must play two different instruments from a selected ethnic group in grades 10, 11 and 12, so that after three years the learner will be able to play six African instruments (Department of Education, 2008c: 14). The level attained by grade 12 in these instruments would need to present a similar range of challenges to those required in graded examination syllabi at the same level, namely technical facility, tempo, key, intricacy of rhythm and complexity of chords or texture, as appropriate. It should demand a suitable level of command of the instrument and a variety of performance techniques in a style appropriate to the piece, sustained throughout a

performance of reasonable duration (Assessment and Qualifications Alliance: 12). It is recommended that learners with no previous instrument training, choose instruments that they will be able to manage within this three-year programme, e.g. voice, wind instruments, electronic keyboard, or percussion (Department of Education, 2008a: 12). The IEB document suggests that existing syllabi are used as guidelines. These could include Unisa, Trinity Guildhall, Associated Board of the Royal Schools of Music (including the jazz syllabi), Trinity Rockschool or any other recognised or accredited institution. Hence, possibilities include popular, rock, jazz, light music as well as more traditional classical styles. One piece may be an ensemble work OR an own composition (Independent Examinations Board, 2007: 6). An own composition would again need to present a similar range of challenges as pieces from the comparable graded examination syllabi.

6.1.1. Assessment Standard 1

Requirements: Develop technical control over chosen instrument through technical exercises and scales and develop sight reading skills. In grade 10 the students must be also able to demonstrate and explain how sound is produced on their own instruments.

The DoE guidelines require a standard comparable to 'at least grade 5/6' (Department of Education, 2008c: 14), while the IEB guidelines specify a minimum grade 5 level, using the syllabi of the external examining bodies as a guideline (Independent Examinations Board, 2007: 5). It is unclear what is meant by grade 5/6, since existing syllabi are graded in tiers, a hybrid (grade 5/6) would presumably be open to interpretation by the teacher and student. It is also unclear whether the entire prescribed technical list of an external body should be presented, or if teacher and student can design a 'tailor-made' list that suits the students strengths. In the interests of clarity and standardisation, it would seem desirable to demand an entire technical list of one of the external bodies for a specified grade. Neither DoE nor IEB examination guidelines specify technical requirements for African instruments, and while the syllabi for percussion and other instruments may offer some assistance, there is a need to devise scales and arpeggios, or technical exercises, that are appropriate and authentic for various African instruments.

6.1.2. Assessment Standard 2

Requirements: Perform a variety of solo pieces. Progressive assessment criteria appropriate to the level include musical response (style, tone quality, rhythmic precision, articulation and phrasing); sense of stylistic and imaginative interpretation of pieces; sense of performance

including the ability to communicate with the audience; a programme selection representative of a variety of stylistic, cultural and historical contexts of the chosen instrument/voice;

The curriculum statement does not suggest a level of equivalence to graded examinations, but refers to the learning programme guidelines for more detail. The DoE learning programme guidelines specify that the minimum requirement to be reached by grade 12 is grade 5. The subject assessment guidelines (DoE) require three solo pieces, at a level 'comparable to pieces of at least grade 5/6'. The same concerns regarding clarity and standardisation expressed under Assessment Standard 1 are relevant here. The subject assessment guidelines of the IEB requires three pieces, two at grade 5 level and one at grade 6 level; the syllabi of the external examining bodies are to be used as guides.

The curriculum statement requires that performances should display musical response (awareness of style, tone quality, rhythmic precision, articulation and phrasing), technical ability (physical control over the instrument, co-ordination and accurate intonation) and a sense of performance (ability to communicate to the audience). Both DoE and IEB include rubrics for assessment of practical skills. In addition, the assessment criteria of Trinity, ABRSM, IGCSE, IEB, as well as SAQA unit standards for music performance give assessment criteria that can be a useful guide. While the requirements of African instruments fall broadly in these general guidelines, and the ABRSM jazz criteria address the issue of improvisation, there is again a need for appropriate and authentic assessment criteria for these instruments. In devising such criteria, one needs to consider aspects that are unique to African music, such as call-and-response form, the cyclical nature of African music, vocal and instrumental timbral, textural and tonal manipulation as well as the importance of improvisation, although some of these stylistic aspects may be assessed under 'awareness of style'. The cultural context of indigenous music, namely the integral role that music (and dance) plays in African life, is particularly difficult to assess in an examination situation. Galane (2006: 1) also suggests that creating cross-over sounds expands the African musical discourse and Aubert *et al.* (2007: 18) suggest that traditional music may include more contemporary styles if these respect the genre's traditional criteria, for example traditional music played on modern instruments, traditional music harmonised or orchestrated in a Western style; urban popular music and hybrid or cross-over style. These styles share some general features that link them to traditional music. They have ancient origins and are faithful to their sources in their principles, if not necessarily their forms and performance circumstances; they are based on oral transmission of rules, techniques and repertoires, bound to a cultural context that includes a set of values and to a network of practices, beliefs and sometime rituals (Aubert *et al.*, 2007: 19). All these principles need to be considered when assessing African music, and devising assessment criteria for its evaluation.

6.1.3.Assessment Standard 3

Requirements: Perform a variety of pieces in group context. Progressive assessment criteria appropriate to the level include the ability to achieve balance within the group; cope technically with the requirements of the work performed; contribute positively towards a group performance; select a programme representative of different stylistic uses of the chosen instrument/voice within group context; and determine whether a supportive or leading role is required within the context of the music performed.

The DoE guidelines include the assessment of the ensemble piece in the practical examination, which is included under the stipulation of a grade 5/6 level, and stipulate that ensembles should have between 2 and 8 members (Department of Education, 2008c: 14). The IEB guidelines assess the ensemble item as part of the school-based assessment, with no minimum level specified. While it is desirable to specify a minimum level of proficiency, such levels are difficult to define for ensemble combinations outside the realm of traditional Western art music. These guidelines acknowledge a need for flexibility, depending on available resources, and suggest a list of possible ensembles: 'school jazz band, school orchestra or ensemble, marimba group, drum group, choir, singing groups, church choir, youth orchestra or other ensembles' (Independent Examinations Board, 2007: 15).

The benefits of ensemble playing are many; the group experience brings enjoyment and enrichment. Musicians in ensembles experience the rewards of making music with others; many musicians feel that ensemble playing affords a satisfaction offered by no other performing medium (Zorn, 1973: 40) It also develops a sense of musical discipline not always developed in solo playing, and increases listening and playing skills.

6.1.4.Assessment Standard 4

Requirements: Co-ordinate a music event or assist in the planning of a musical performance that communicates a personal, social or human rights issue.

Both DoE and IEB guidelines assess this task by means of continuous assessment, the IEB in the common assessment tasks (CATs) of the portfolio and the DoE as part of the performance assessment task (PAT). The IEB guidelines suggest possible aspects to be included: 'writing a management plan for a music event, organising an appropriate venue and equipment (sound, lighting, instruments), marketing and advertising, front of house, programme design and compilation, organising performers and other human resources, writing informative programme notes and feedback (newsletter article or critical review)' (Independent Examinations Board,

2007: 9). This assessment standard lends itself to group assessment. This is a new concept in the curriculum, both in terms of group work and involvement in a useful practical skill.

6.2.   Learning Outcome 2: Improvisation, Arrangement and Composition

Much of the content of this learning outcome was not included in the NATED curriculum, namely improvisation and the use of technology. Composition plays a greater role than it did in the NATED curriculum, where it was restricted to traditional two-part, four-part and melody writing, although the revised IEB examination requirements included a 'free-composition' section after 1999. The increased creative skills developed in this learning outcome are in line with international developments in music education, particularly in the United States and United Kingdom.

6.2.1. Assessment Standard 1

Requirements: Improvise stylistically with traditional, indigenous or contemporary scales and modes. Improvise with rhythmic and melodic patterns; melodic and/or harmonic improvisation on own choice of four different types of scales or modes (major, minor, pentatonic, blues, modes).

The inclusion of improvisation in the curriculum is a significant advancement on the NATED curriculum, as there are many benefits associated with developing improvisation skills. Listening and harmonisation skills are enhanced through improvising, creativity and ultimately self-esteem are developed which in turn enhance performance skills. Improvisation creates a communicational context that offers opportunities for social interaction with a group of musicians.

The DoE guidelines include improvisation in the practical examination, while the IEB allocates it to continuous (school-based) assessment. Inclusion in an already-demanding examination situation would seem to make improvisation more challenging, given anxiety levels that many students experience. It would therefore seem to be in the best interest of the student to examine a creative skill such as improvisation as part of continuous assessment.

Improvisation includes singing and identification of various scales, and improvisations which require the changing use of scales implied by chord progressions. Rhythm, melody or chord progression can be given. Possible exercises could include the following: The candidate is given a short melody that uses at least three different chords (e.g., I, IV, V) and asked to improvise an accompaniment on a suitable instrument; candidates improvise rhythmic and melodic variations on given melodies and melodies in various scales; the candidate is given a

short melody with clearly implied chords and asked to improvise on it. An accompaniment and a lead sheet, if appropriate, are available. The strategy can be repeated, with the candidate being asked to improvise on a given rhythmic pattern.

6.2.2. Assessment Standard 2

Requirements: Use available technology to compose, arrange and present a musical work.

Both the DoE and IEB have allocated this creative task to school-based assessment where students can work under guidance and make use of technology available in their schools. Available technology could be the use of computers and sophisticated music software such as Finale, Sibelius, GarageBand, Cubase, Pro-Tools, Reason or any of the other vast number of available applications, often used with recording equipment, audio and/or visual; or it could be as simple as a tape recorder or cellular telephone, or even manuscript paper and pencil, depending on the resources of students and school. No student should be disadvantaged by a lack of expensive equipment. Such a level of creative freedom has only previously been seen in IEB portfolio (free composition tasks); this approach to composition has long been clamoured for by critics of NATED curriculum. Compositions presented in IEB grade 12 portfolios in 2008 and 2009 have included writing music for advertisements and film clips, music videos of own compositions, and arrangements for various instrumental combinations. Many of these exhibited skills far beyond those expected of a grade 12 student.

6.2.3. Assessment Standard 3

Requirements: Compose or arrange music to enhance a performance or communicate a personal, social or human rights issue.

In grade 12 students are expected to compose a musical work 'with another art form' (Department of Education, 2003: 23). The 2008 Department of Education guidelines includes this assessment standard in the Performance Assessment Task), while the 2009 guidelines suggest combining the composition with the co-ordination of a music event: performance of suitable music in combination with other art forms to reflect a personal, social or human rights issue such as HIV/AIDS songs, lamentations, rituals, songs about equal rights and ballads (Department of Education, 2009: 2). The IEB guidelines include this task in the common assessment tasks; in the 2009 portfolio, candidates were required to select a series of visual art works (photographs, art works or video) depicting a personal, social or human rights issue and to compose a piece of music to accompany a presentation of the visual works (Independent Examinations Board, 2008: 4).

6.3. Learning Outcome 3: Musical Literacies

This learning outcome correlates with Module 3: Theory of Music in the NATED curriculum. Aural training of the elements is integrated into the study of theoretical aspects and music elements, so also correlates with Module 2: Aural in the NATED curriculum.

The curriculum statement sets out musical elements to be mastered and used to record, notate and read music, using appropriate notational systems:

- simple, compound and the irregular time signatures
- rhythmic patterns and groupings in simple and compound duple, triple and quadruple time signatures
- major, minor, pentatonic, whole tone and blues scales, modes
- exploring the chords available in the different scales studied
- students are required to apply this knowledge to notate music and interpret scores.

The curriculum statement is somewhat lacking in detail. The guidelines of Department of Education (see Appendix E.4) give more comprehensive requirements; these requirements are comparable to Unisa grades 2 to 3 (for grade 10), grade 4 (for grade 11) and grade 5 (for grade 12). Although these requirements tend to be traditional and Western-oriented, they include less traditional aspects such as the variety of scales and modes, and an awareness of different styles and notational systems, opening up possibilities for composition outside the traditional range. The Independent Examinations Board guidelines are similar (see Appendix E.5).

6.3.1. Assessment Standard 1

Requirements: Analyse notated and/or recorded music visually and aurally according to the elements studied. Analyse a variety of musical works to explore a historical and cultural view of the use of notation and notational systems.

While the analysis of scores was included in the NATED curriculum and is an important aspect of the study of Western art music, cultural perspective and the use of notational systems other than staff notation are new and give a broader outlook of music notation.

Paper 2 of the DoE includes a listening test where candidates have to identify genre, style period, popular styles and compositional techniques such as sequence, imitation and variation. The paper also requires analysis of compositional techniques and form analysis of musical scores. These skills are examined as part of the written paper in the IEB examination, using seen and unseen scores and recordings.

6.3.2. Assessment Standard 2

Requirements: The transcription of music from one notation system to another, applied practically in transcribing a short extract of choral music in sol-fa notation to staff notation.

In grade 11, students are required to transpose music by rewriting melodies as notated for transposing instruments (e.g. trumpet in B flat, piccolo, double bass, clarinets in B flat and A, saxophones) at actual (sounding) pitch. Although most relevant in a study of Western orchestral music, this skill was not assessed under the NATED examinations under the Department of Education, although IEB candidates after 1999 were required to re-write scores for transposing instruments at sounding pitch and at concert pitch. An understanding of transposing instruments is important when composing and arranging for transposing instruments, and vital for students who play a transposing instrument, particularly when improvising. The prominence of transposing instruments in jazz and even popular music extends the usefulness of the skill beyond the study of Western art orchestral music.

Tonic sol-fa is a notational and sight-singing system that depends on the aural perception of relative pitch. It was pioneered in England in mid-nineteenth century by John Curwen (Rainbow) and introduced into South African missionary schools soon thereafter. In spite of its limitations, particularly in notating indigenous Africa music, tonic sol-fa is still widely used in South Africa choral singing, particularly in the Eastern Cape, hence the relevance of its inclusion in the curriculum statement. (The use of tonic sol-fa was allowed in the grade 12 music examination of the Eastern Cape under the NATED curriculum.) The DoE guidelines require the transcription of 'a short choral passage from sol-fa to staff notation and vice versa' (Department of Education, 2008a: 27), while the IEB guidelines give candidates a choice in transcribing tablature, sol-fa, guitar chords or figured bass, but only require transcription to staff notation, not vice versa. The reason for this is that, while sol-fa is a relatively simple skill, tablature, guitar chords and figured bass are significantly more challenging when transcribing back to staff notation.

6.3.3. Assessment Standard 3

Requirements: Use scales, chords and rhythms to construct and harmonise melodies. Select an appropriate formal structure.

Melody writing and harmonisation of a melody is given a broader outlook in the curriculum statements than in NATED curriculum. The inclusion of scales other than major and minor (pentatonic, whole tone, blues scales and modes) provide a wider range of melodic and harmonic resources, including those used in jazz and popular music. Melodies can be folk,

indigenous, modal or popular, and harmonisation is not restricted to traditional harmonisation of a four-part chorale. Two part writing is no longer required in the curriculum, and traditional four part writing is comparable to that required for Unisa grade 5 theory examinations (no modulations are required).

6.4. Learning Outcome 4: Critical Reflection

This learning outcome can be compared with Module 4: History in the NATED curriculum. The NATED curriculum, however, was centred on Western art music, namely symphony, opera and chamber music in grade 12. The national curriculum statement states very broadly that student must research, review, appraise and participate in 'African and global musical processes, practices and products in their historical, cultural, socio-economic and other contexts (Department of Education, 2003: 14). When proposing content for grade 12, the same document specifies genres from musical theatre, symphonic music, lieder, songs; form and structure; compositional devices and mentions African, Indian, Afrikaans and European folk and art music. The curriculum statement has recognised the shortcomings of the NATED curriculum and the need to include new styles, especially jazz, ethnic and popular music. Assessment standards 1 and 2 are closely related and lend themselves to assessment as a whole unit that analyses and identifies stylistic characteristics of the music, and critically evaluates and compares different styles within stated contexts.

6.4.1. Assessment Standard 1

Requirements: Critically evaluate representative examples of music. Identify and describe notated, recorded and/or performed music according to: genre; form/structure; instrumentation; mood and character (grade 10) and compositional techniques (grades 11 and 12).

6.4.2. Assessment Standard 2

Requirements: Compare different styles of music within varied social, historical and cultural contexts. Explain how specific compositional characteristics contribute towards the placement of a work within these different contexts.

The Department of Education has given very specific guidelines (see Appendix E.6); for each genre, a single representative piece of music has been identified for study; in most sections, students (or teachers) select and study only one or two genres (some are compulsory). The guidelines for grade 11 include sections titled 'South African styles' which includes various urban styles, and South African traditional music, which includes Sotho and Indian. In the guidelines for grade 12, however, the section called 'South African traditional music' has a section called 'SA traditional music' which consists of 'kwaito, music used for social occasions,

and Moppies and Gomma songs' (Department of Education, 2008a: 34). Kwaito, however, is not usually considered a traditional style, being a South Africanised style of hip hop, drawing on various American and British styles including house, disco, hip-hop, and R&B, as well as South urban styles such as *marabi*, *kwela*, *mbaqanga* and *maskhandi* (Unknown). Although these guidelines give very clear direction to teachers, students and examiners, they are limiting in the range of music that students are exposed to, and give little flexibility to teachers in determining content to be taught. Such prescription is reminiscent of the NATED curriculum in its narrow approach.

The IEB guidelines, on the other hand, are broader:

> Scores and recordings may be seen (from prescribed works) or unseen and could include various types, including orchestral score, piano reduction, lead sheet and song sheet. The focus is on genre, form/structure, instrumentation and compositional techniques.
> Genres: Musical theatre (including opera and musicals); symphonic music; songs (including Lieder) and jazz pieces.
> Form: Twentieth century formal structures, jazz structures, pop structures in addition to those studied in grades 10 and 11. Includes a study of South African music, both traditional and urban...
> Comparison of the music of different cultures (such as African, Indian and European folk and art music) with regard to harmony, melody, form, timbre and texture. Works include prescribed and others. ...The emphasis is on style and a comparative and cross cultural approach (Independent Examinations Board, 2007: 27-28).

While this breadth gives greater flexibility, it also gives rise to a certain degree of anxiety among teachers, particularly those whose experience is limited to Western art styles. Although the IEB publishes a list of prescribed works each year (see Appendix E.7), students are expected to listen to a range of representative works, focusing on stylistic features rather than on an in-depth study of a few prescribed works. The difference in the two approaches is considered in the analysis of 2008 examination papers of the two examining bodies (see 7.2 below).

Musical syncretism, the blending of African and European music to produce new genres, became a feature of world music in the 1990s, facilitated by the global market in music recordings (Rice, 2009). The new curriculum lends itself to syncretic works such as *Princess Magogo*, an opera that tells the story of the Zulu musician, Princess Constance Magogo kaDinuzulu. The opera has a libretto in isiZulu by Themba Msimang and score by Mzilikazi Khumalo that combines indigenous Zulu and African music with traditional European-style melody and harmony and western orchestration. Other works that combine African and Western elements include ethno-classical compositions such as Péter Louis van Dijk's *San Gloria* and popular music such as Peter Gabriel's *Biko*, Paul Simon's *Graceland* album and many others by South African artists.

6.4.3.Assessment Standard 3

Requirements: Apply basic contractual practices to register a music composition. Understand the economic cycle and basic workings of the music industry. Research basic contractual issues related to the presentation of a live concert; and a basic knowledge of copyright. Apply basic contractual practices to register a musical composition and recordings thereof. Write a report on an own performance as well as performance by other groups (grade 10).

The curriculum statement, in addition to requiring that grade 12 students understand why musical compositions and recordings need to be registered and with whom, also require that students register a musical composition and recording, and supply proof from SAMRO or SARRAL. Due to time constraints, and administrative and bureaucratic problems in music rights organisations, this has proved to be an impractical requirement, and students have subsequently been required to understand the process without actually registering a composition. In the Department of Education means of assessment this task is included in the PAT and in Paper 1, while in the IEB it is a task in the school-based assessment, giving teachers the flexibility to use different forms of assessment such as research projects, worksheets or tests.

The inclusion of a study of the music industry is an innovative aspect of the curriculum, giving students an insight into its economic importance and the wide variety of career opportunities, as well as the issues of copyright, counterfeit and piracy that are very relevant in the lives of today's teenagers.

7.   Examination Requirements and Means of Assessment

7.1.   Breakdown of Examination Requirements

The final mark out of 400 for music is made up of 100 marks for portfolio, 150 marks for the written examination and 150 marks for practical. These marks are distributed slightly differently in the DoE and IEB, as illustrated in Table 7.1.

Table 7.1   Examination Requirements

	DoE		IEB	
Practical Examination	Technical, sight reading, improvisation, ensemble, solo, aural	142	Technical, sight reading, solo, aural	150
Written Examination	Paper 1: Written LO3 and LO4	125	Written LO3 and LO4 – includes listening examples	150
	Paper 2: Music comprehension with listening examples. Includes aural (8 marks)	33		
Continuous Assessment		100	Portfolio: 5 common assessment tasks (written)	70
	Performance assessment task: 3 integrated tasks, tests and examinations		School-based assessment: Three practical tasks: improvisation, group and solo (50 marks) and two written tasks (30).	80
TOTAL		400		400

A detailed comparison of assessment by the two examining bodies is set out in Appendix E.8. The most significant difference is that the IEB requires candidates to complete a portfolio of common assessment tasks (CAT). Students all submit the same tasks, set by the IEB, thus avoiding the pitfall of varying standards of academic rigour in different schools. In addition, there are school-based tasks set by teachers (comparable to the Performance Assessment Tasks of the Department of Education) which may differ from school to school. The IEB portfolio examines the more creative aspects of the subject (melody writing, harmonisation and composition). It also includes the co-ordination of a music event (in the PAT of the DoE) and a research project based on learning outcome 4, allowing assessment of higher order thinking skills such as critical evaluation and research ability more effectively than can be done in a written paper.

Since the introduction of the new curriculum, examiners in the Department of Education have set exemplars in all three years of the phase (grades 10, 11 and 12). It is, however, recommended that, in order to avoid the syllabus stagnation of the past, students are exposed to exemplars other than those set and approved by the education department (Vinjevold, 2008).

7.2.   Analysis of 2008 Papers

The Department of Education examination consists of Paper 1, which examines theoretical concepts from LO3 and LO4, as set out in the learning programme guidelines, and Paper 2, a written comprehension paper that examines aural and listening skills, using unheard and

unseen works. The Independent Examinations Board examination consists of a single paper that examines LO3 and LO4 (excluding music rights which are assessed in school-based assessment). The latter paper is largely based on scores and recordings of prescribed and non-prescribed pieces.

7.2.1. Analysis Process

Similar to the evaluation of NATED papers in chapter 4, results of the analysis were tabulated according to length of paper, choice of questions, whether the paper included the use of music scores and/or listening examples, and whether the paper included multiple choice, paragraph and/or essay-type questions (see Appendix E.9). Questions were considered 'paragraphs' if the mark allocation was fairly substantial and candidates were required to write an entire paragraph in prose-type text; lists of information did not qualify.

7.2.2. Findings

Paper 1 of the DoE consists of two sections: Section A (Theory of Music) and Section B (General Music Knowledge). Section A retains a traditional, Western art approach; the only innovations are a question on tonic sol-fa (candidates are required to give the sol-fa names of three notes) and one asking candidates to identify the scales used in extracts (these include the whole tone and blues scales).

Section B begins with multiple choice questions on various genres. Since this question is to be answered by all candidates, it is restricted to the compulsory genres laid down in the guidelines, namely jazz and symphony, and some general questions on popular and South African music. These are lower order ('know') questions that pose little challenge to candidates; many could be considered general knowledge. Similarly, question 6 is a true-or-false type question, and although candidates must give the correct answer for the 'false' questions, it is questionable whether this can be considered of sufficient academic rigour for grade 12 students. The remaining questions are more rigorous, asking for more detailed information on 'choice' genres, requiring information on style, musicians and representative works. The final question is about music rights, in relation to the denial of royalties to Solomon Linda for *Mbube*. The paper manages the choice between genres, artists and composers well, asking the same questions for each choice; this is direct contrast to problems with choice questions in the NATED papers where cognitive levels differed. However, the question arises again as to whether the limited choice of genres is sufficient to justify a variety of styles and contexts required by curriculum statement.

Paper 2 is a music comprehension paper; it includes the section of aural that is not examined in the practical examination (recognition of rhythm, dictation and cadences), a section that tests listening skills relating to musical elements, and a section on form analysis. The paper uses recorded excerpts which are played to all candidates simultaneously on a strictly regimented basis. Fairness to all candidates writing the examination depends on absolute compliance with instructions to schools; this is an area of weakness. Although the analysis shows a good spread of higher order versus lower order thinking skills, 25 out of 33 marks in this paper give the candidate a choice of answers, making it possible to guess the correct answer without any prior knowledge of the subject. This raises questions about the reliability of the paper.

The IEB paper begins with a selection of ten previously-unheard, recorded excerpts; in each question candidates are required to identify the style or genre (from two options), then answer a further question regarding style, instrument, period, genre or tonality. A question on African and Indian traditional music required a comparison of the two with respect to rhythm, pitch, timbre, instruments, harmony, style, as well as the identification of world music from other regions. Candidates were required to transpose a passage, and to re-write a four-bar, four-part extract from a hymn in the chosen notational system. The remaining questions elicit information from candidates on prescribed and unseen works, using scores and/or recordings. Questions relate to genre, style, metre, rhythm, instrumentation, harmony, interval, form analysis, tonality, matching of words to music, ornaments, characteristics, evaluation of historical and political context compositional device or techniques and composer contribution. Although candidates had studied six prescribed works in various genres, the paper required a sound understanding of all genres set out in the assessment guidelines, and an ability to analyse stylistic features, aurally and visually, of seen and unseen works.

There is a discernible difference in the demands on and assessment of students in the two systems. The common assessment tasks in the IEB system allow more creative freedom in the compositions within the structure of an externally set and moderated portfolio, while still including traditional four-part harmonisations and melody writing (examined in Paper 1 of the Department of Education). The common assessment tasks also include a substantial research essay, absent in the Department of Education requirements. Smaller numbers of students writing the IEB year-end examination allow an integrated approach where listening examples are incorporated into the theory and history paper; each student has his own CD and audio equipment. Paper 1 of the Department of Education paper requires students to be familiar with a rather limited selection of works, and does not appear to require a broader knowledge of the prescribed genres. Paper 2 of the Department of Education is fairly traditional in its approach to aural skills, and also over-uses multiple choice questions. That students are expected to

perform at increasingly easy ('accessible') levels in the only external examination they write in their school careers may explain some of the difficulties they face with higher education study (Scott, Yeld and Hendry, 2007: 36).

7.3. Analysis of Thinking Skills

7.3.1. Analysis Process

All questions in examination papers were evaluated using the revised Bloom's taxonomy (RBT), (similar to evaluation of NATED papers in chapter 4). Ratios of the various levels were compared for each paper (see Appendix E.10). Since the evaluation and comparison was on written papers only, the practical component of examinations is excluded from these graphs. The common assessment task of the IEB was also excluded. Although the Department of Education examinations guidelines, when discussing cognitive levels and Bloom's taxonomy, consider 4-part writing a level 6 thinking skill (creating), I have maintained the stance set out in chapter 4 when analysing the 2008 papers: while melody writing and composition are intellectually demanding of organisational, notational, analytical, aural, and creative skills and can thus be classified as 'creating' in terms of the taxonomy, four-part harmonisation consists largely of the application of knowledge and is therefore classified as 'applying'.

7.3.2. Findings

Paper 1 of the DoE has a high proportion of level 2 ('understand') and level 3 ('apply') questions, but tests relatively few higher order thinking skills. Paper 2 consists mainly of level 4 (analysis) and level 2 (understand) questions. Although there is a significant difference in the ratio of lower to higher order thinking skills between papers I and II of the Department of Education (82:18 compared to 45:55), this can be attributed to the differing content of the two papers; paper 2 is intended to examine listening skills. The overall ratio should, therefore, be considered a more apt measure of the balance of cognitive levels assessed.

Although the IEB written paper does not test level 6 (create) skills, this can be attributed to the fact that the creative aspects of the subject are assessed in the common assessment tasks. This paper assesses level 2 to 5 thoroughly and can be considered a well-balanced paper.

Both the Department of Education papers (combined) and the paper of the Independent Examinations Board are close to the model 60-40 ratio for lower to higher order thinking skills: 62:48 for the DoE and 58:42 for the IEB paper.

8.   Questionnaire

The questionnaire discussed in chapter 4 included three questions based on the new NSC curriculum. As discussed in chapter 4, only the responses from independent schools writing the IEB examinations are considered.

Statement 8:   The Unisa/Trinity/ABRSM option is an attractive alternative to the NSC curriculum.
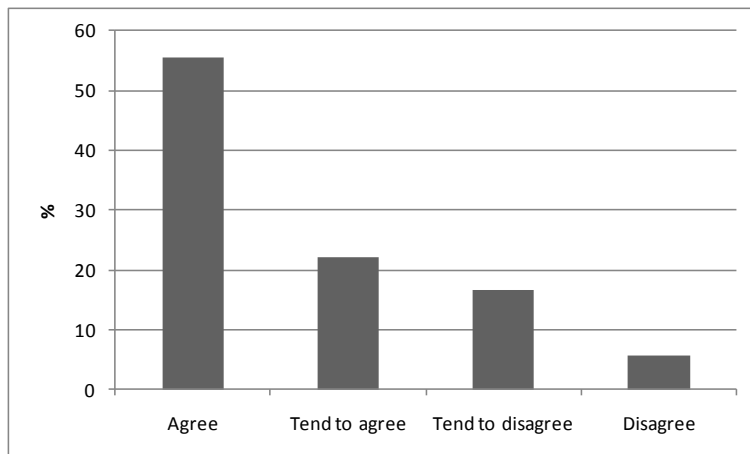
Figure 7.1.   Response to Statement 8

77.77% agreed or tended to agree with this statement. When this study was conducted in 2006, the NSC curriculum was recently published and there was a greater deal of concern and insecurity regarding the teaching of the new curriculum that was, as discussed previously, often sparse in content and in details of examination requirements. Learning programme guidelines and subject assessment guidelines had not yet been published. In addition, teachers were as yet unaware that the external option for music was not considered a designated subject, as discussed in chapter 6. All these factors could have contributed to the vote of confidence given to the external option in the responses.

Statement 5:   The new curriculum (NCS) is progressive in that it promotes the experiential activities of performing, composing and listening.
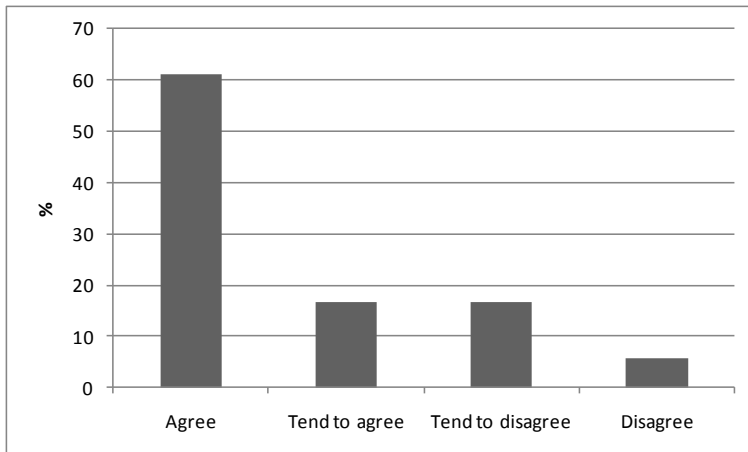
Figure 7.2.   Response to Statement 5

77.77% agreed or tended to agree with this statement. Even in teachers who lack confidence in teaching new aspects of the curriculum, it is generally agreed that the curriculum meets many of the requirements of a modern, South African syllabus that were lacking in the NATED curriculum. Listening is central to the curriculum and integrated with more theoretical aspects. Composing and creative aspect takes on a much greater role, around issues that are relevant to students, and use of technology meets the demands of modern society.

Statement 7: The new curriculum (NCS) makes it possible for any student to take music as a matriculation subject.
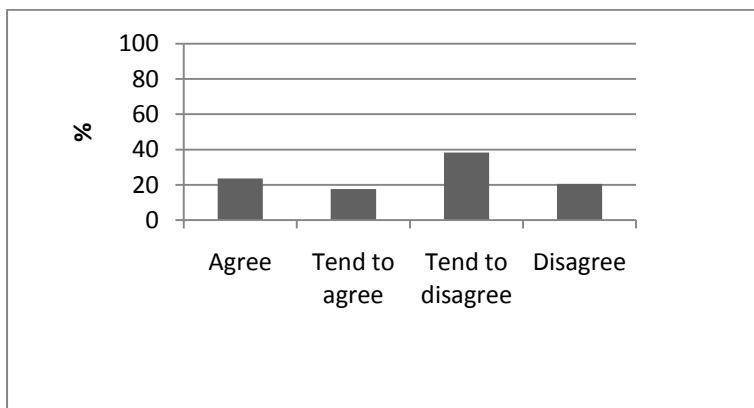
Figure 7.3.   Response to Statement 7

58.82% disagreed or tended to disagree. Teachers recognise the exciting possibilities in the new curriculum and in the schools that responded there are many well-qualified teachers who are confident enough to meets its challenges. The ambivalence in the response may possibly be explained by concerns about the link between arts and culture, which may not prepare students adequately or with sufficient rigour, particularly in the field of music.   Greater concern,

however, is there are very few instruments that a student can begin to study at grade 10 level and achieve a level of grade 6 within three years. It seems imperative that a specialist music programme is introduced at grade 8 and 9 level to make the grade 12 requirements accessible to more students. Students who are considering music as a subject should be encouraged to begin practical and even theory lessons earlier, depending on instrument – piano, violin and classical guitar, for example take longer than instruments such as saxophone, recorder or voice. In the past, students who chose music had generally already proven themselves as adequate or competent musicians before embarking on music as an academic subject.

9. Benefits of a Music Education

Music is a fundamental channel of communication: it provides a means by which people can share emotions, intentions and meaning even though they may speak different languages. Musical tastes and preferences can form a statement of values and attitudes, and composers and performers use their music to express their own views and feelings (MacDonald, Hargreaves and Miell, 2002: 1). Lamont (2002: 44) quotes from the Qualification and Curriculum Authority (QCA) for England and Wales: 'Music can change the way children feel, think and act…Music enables children to define themselves in relation to others, their friends, colleagues, social networks and to the cultures in which they live…The teaching of music…introduces students to different forms of music making and response, both individual and communal, developing a sense of group identity and togetherness' (Lamont, 2002: 44). The multicultural approach, discussed earlier, has a significant role to play in establishing a South African identity amongst South African youth, and in building bridges and enhancing understanding and acceptance between different cultural groups.

Music can be experienced in different ways. Holistic listening brings pleasure from the emotion engendered, music may be used to induce an atmosphere, or make a boring task more palatable. Listening can be undertaken at an intellectual level, identifying its different elements. Composing and arranging can be approached intellectually, while improvising draws on creativity and skills in a specific, immediate time frame. Performing presents intellectual, technical, musical, communication, and expressive challenges, usually with the added complexity of working with others. Music offers opportunities for learning through analysis, study of musical history, instrument-making, acoustics, the physics of sound, the effects of music or its role in relation to the other arts, to name but a few (Hallam, 2001: 62).

Some factors which influence attitudes to music are external to the realm of the school. Girls are more likely to show positive attitudes to music and to develop more positive musical

identities than boys. Children from homes where other people are involved in musical activities are also more likely to develop positive attitudes towards music. Children from lower socio-economic backgrounds are less likely to develop positive attitudes towards music or to engage in musical activities, due perhaps to the lack of financial and parental support that such activities require (Lamont, 2002: 54). Whether students follow the path of music education to a music-related career will depend on whether their musical identifies develop to such an extent that they are motivated to continue with their musical studies beyond the compulsory stage. It is, however, desirable for all children to develop a healthy musical identity to enable them to enjoy and participate in music throughout their lives (Lamont, 2002: 56-57).

There is growing evidence that being actively involved in making music may be beneficial to the development of non-musical skills. Although the effect of music on IQ remains controversial, evidence has indicated that music lessons can have positive effects on social relationships, the concentration in primary school children and those with emotional and behavioural difficulties (Hallam, 2001: 62). A 1988 test of the International Association for the Evaluation of Educational Achievement (IAEEA) showed that nations whose students consistently outperform students in the United States in tests assessing science achievement are the countries where music is a primary focus of the curriculum (Ponter, 1999: 108).

According to Howard Gardner, quoted by Ponter (1999: 111), musicians follow a progression of notes, a sequential left brain process. Seeing patterns in phrase construction, seeing the whole for expressive phrasing and interpretation, and dealing with rhythmic patterns, on the other hand are right-brain skills (Ponter, 1999: 111). When people listen to melodies with a variety of pitch and timbre, the right hemisphere is activated, as it is when one plays by ear or improvises. When music is read, the player must understand key signatures, notation, and other details of scores, and follow the linear sequence of notes activating the left hemisphere in the same area that is involved in mathematical and analytical thinking (Ponter, 1999: 113). The mental flexibility that is developed by the study of music seems to enhance cognitive ability and is reflected in industrial applications. Ponter (1999: 113) quotes Grant Venerable, in 'The Paradox of the Silicon Savior' who states that in Silicon Valley industry (one of the most innovative and entrepreneurial centres of US commerce at the time) 'the very best engineers and technical designers are, nearly without exception, practising musicians'.

A 1997 study by psychologist Frances Rauscher of the University of Wisconsin at Oshkosh and physicist Gordon Shaw of the University of California at Irvine, demonstrated how music can enhance spatial reasoning ability, confirming earlier studies. Physician and biologist Lewis Thomas studied the undergraduate majors of medical school applicants and found that 66% of

music majors who applied to medical school were admitted, higher than the number of biochemistry majors (44%) (Ponter, 1999: 112). Sloboda (2005: 397)cautions, however, that there are still issues to address before unambiguously proposing that such research has demonstrable social benefit.

The arts create jobs, increase the local tax base, boost tourism, spur growth in related businesses and improve the overall quality of life in cities and towns in the United States. On a national level, 'non-profit arts institutions and organizations generate an estimated $37 billion in economic activity and return $3.4 billion in federal income taxes to the U.S. Treasury each year' *(The National Association for Music Education, 2007)*. The music industry is one of the major generators of income in the United Kingdom, and having a high level of musical expertise is important in preparing individuals not only to work as music specialists but also related careers in the media, recording industry and advertising (Hallam, 2001: 62). In South Africa the creative industries, including music (classic, popular and traditional), have the potential to generate economic growth, job creation and export earnings while at the same time promoting social inclusion, cultural diversity and human development. The music industry is one of the highest creative industry growth sectors; the SA recording industry generates just under R1-billion locally a year, and the live music industry about R1.5 billion. Related fields include a dynamic and growing film and audio-visual sector (Robertson, 2009).

The practical study of music can develop self discipline, due to the long term nature of mastering an instrument, and the relationship between effort and reward, as opposed to the modern culture of instant gratification. Southgate (2004: 19) reports on a study that measures the positive relationship that exists between music participation and discipline, and the negative relationship between music participation and distraction. Southgate's research has shown that some of the positive effects of discipline exist through participation in other extra-curricular activities, but music has systematically provided the most advantage. Although he concedes that further studies need to explore the causality of these relationships, he concludes that music students fare better than those students who do not take music (Southgate, 2004: 33).

10. Economic Issues and Élitism

Music's unique role in developing imagination and creativity is well understood, but we have not yet reached a position whereby all students have equal access (Witchell, 2001: 203). There are two distinct strands to music education (in England and Wales), namely general education for all students (comparable to arts and culture in the South African curriculum) and the further option of GCSE up to 16 (which equates to music as a subject for the National Senior Certificate

in South Africa). In addition, in both the UK and South Africa there are teachers, private and in schools and music institutions, offering instrumental tuition for individuals and ensembles; this is usually paid for by parents. This duality, unique to the subject, has clearly influenced the perception of music as an élitist and even non-academic or 'talent' subject. There is no other discipline where the extracurricular impinges so significantly on the curricular; the issue of equality of opportunity which arises as a consequence for those who cannot afford instrumental tuition, and for the extra advantage offered to the general curriculum for those who do cannot be ignored (Philpott, 2001: 156).

Because of the duality of music education, this ideal of a curriculum accessible to all students is difficult to pursue in reality, since access to economic resource is a significant factor in determining access to music achievement both inside and outside the classroom. There are also considerable differences in economic resources within schools in South Africa, a problem that is unlikely to be resolved in the foreseeable future.

In 2006 it was estimated that 19.5% of Australian children aged 5–14 years played a musical instrument outside of school hours, and that 75% of those received lessons, giving a figure of about 14% of children taking instrumental music lessons (Australian Bureau of Statistics, 2006: 4). The participation rate in GCSE music (comparable to subject music in South Africa) in the United Kingdom is 6.8% (Philpott, 2001: 160). Although higher than 2006 rates in Department of Education examinations in South Africa (as discussed in chapter 4), these are still small sectors of the population.

Some writers have argued that 'music for all' is unrealistic and that music education is essentially élitist, requiring the additional realm of instrumental tuition to achieve its élitist aims (Philpott, 2001: 158).

In South Africa the practical component (Learning Outcome 1) of the curriculum requires students to have instrumental tuition on a solo instrument. Although some schools do not charge subject music students for lessons (see questionnaire in chapter 4), most instrumental lessons are conducted by peripatetic teachers who require remuneration. Limited assistance in form of bursaries is available in wealthier schools, but students from less privileged families and schools are often denied the opportunity to study music on economic grounds.

There is also the added advantage of having begun lessons at a young age (Hallam, 2001: 71) in spite of the fact that students can begin selected instruments in grade 10. As musical skills are not practised in other subject domains, there are few opportunities for those left behind to catch up. Inevitably, there will be a wide variation in the overall level of musical expertise within any

one class and music teachers need to develop teaching methods to accommodate this (Hallam, 2001: 74).

One could accept the economic problem as a fact of life, or accept the argument that musical is an essentially élitist discipline, but given the aspiration of musical opportunities for all, as well as the need to increase numbers of students to ensure viability of subject, there is a need to extend access to instrumental tuition (Philpott, 2001: 164-165). This would require funding by school, teachers or government, or imaginative ways of offering access, such as group tuition. The music curriculum should be designed to include children whatever their abilities and background; teaching strategies should be built on principles of inclusion, both in the recognition of school diversity and in the way that making music is designed around the individual learning needs of the students (Witchell, 2001: 203-204).

11. University Admission and International Standards

According to educational policy, a grade 12 candidate must offer seven subjects, including two official languages, mathematics or mathematical literacy and life orientation (from Group A). Three other subjects are chosen from Group B; 18 of these subjects are considered 'designated' by HESA. Students who aspire to degree study will be expected to perform satisfactorily (namely, achieve 50% or higher) in at least four designated subjects, those subjects that are expected to prepare learners well for the demands of first time degree studies; music is included in this list (Department of Education, 2005a). This corresponds with the view, under the NATED curriculum, that a D symbol in four basic subjects was regarded as essential for university success, with a C in mathematics and science being the essential minimum for certain courses of study (Trümpelmann, 1991: 119). It is interesting to note that HESA's first proposal for designated subjects consisted of eight subjects only, one of which was music (Lötter, 2008). This can be seen as affirmation of music as a subject that will prepare students for the rigour of university education, as well as a predictor of success in tertiary study. The fact that learning to play an instrument requires dedicated and sustained effort and determination, such as is required for success at university; the creative and academic demands on music students that would stand them in good stead for tertiary education; and the role of music education in enhancing cognitive ability, as discussed above, are all possible factors in music's inclusion in HESA's original list.

However, subjects in group B include art subjects (including visual arts and music), business subjects (including accounting, business studies and economics), non-official languages (including French and German), social sciences (including history and geography), sciences

(including physical science and life sciences), services (including consumer studies and tourism), as well as agricultural and engineering subjects (Department of Education, 2005b: 26-30). In addition, therefore, to the issues of élitism and economics, discussed above, music is competing fiercely with many other academic subjects in group B for the remaining three places that students must select for their examination offering.

While concerns have been voiced about the international comparability of South African qualifications, the school-leaving examination is benchmarked against the education system in most foreign countries where South African school-leavers wish to further their studies. The National Academic Recognition Information Centre (UK NARIC), the official UK evaluation authority, has a substantial database of qualifications from all over the world which they have benchmarked against each other, and which is used extensively by evaluation centres across the world. In that database the South African school-leaving examination up to 2007 was benchmarked by UK NARIC as follows:

> The Senior Certificate (with matriculation endorsement) and at least 3 B symbols and 2 C symbols at higher grade is considered comparable to the overall GCE Advanced/Scottish Advanced Higher standard; Standard grades A-C compare to GCSE grade C or higher; Higher grades A-E compare to at least GCSE grade C or higher (Oberholzer, 2008c: 1).

It is expected that the new National Senior Certificate will enjoy similar recognition. The new National Curriculum Statements were also sent to various educational authorities in Scotland, England, Kenya, Australia, Malaysia and Singapore for comment and the feedback has been sufficiently positive for the curriculum to be considered internationally comparable (Oberholzer, 2008c: 1).

12. Feedback on New Curriculum

In spite of the problems that still face music education in this country, teachers reporting back to conferences testify to the enjoyment that students derive from the new, broadened, curriculum, in particular the creative aspects. Feedback from the questionnaire indicates the optimism of teachers regarding the new curriculum.

Statement 10: Music has a promising future in the secondary school curriculum.
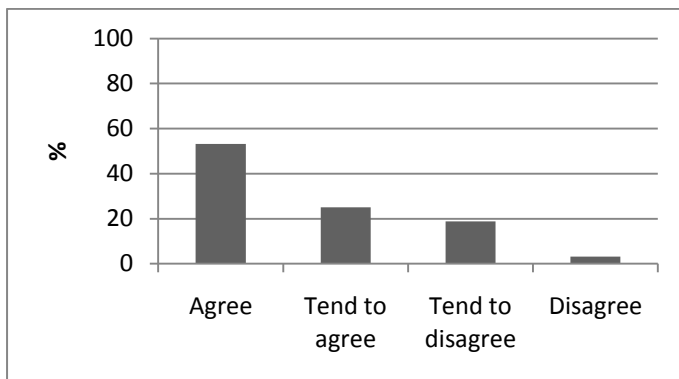
Figure 7.4. Response to Statement 10

78.13% agreed or tended to agree with this statement.

The increased numbers of candidates in the first examinations (2008 and 2009) under the new curriculum, as illustrated in Figure 7.5, reinforce the success of the curriculum:
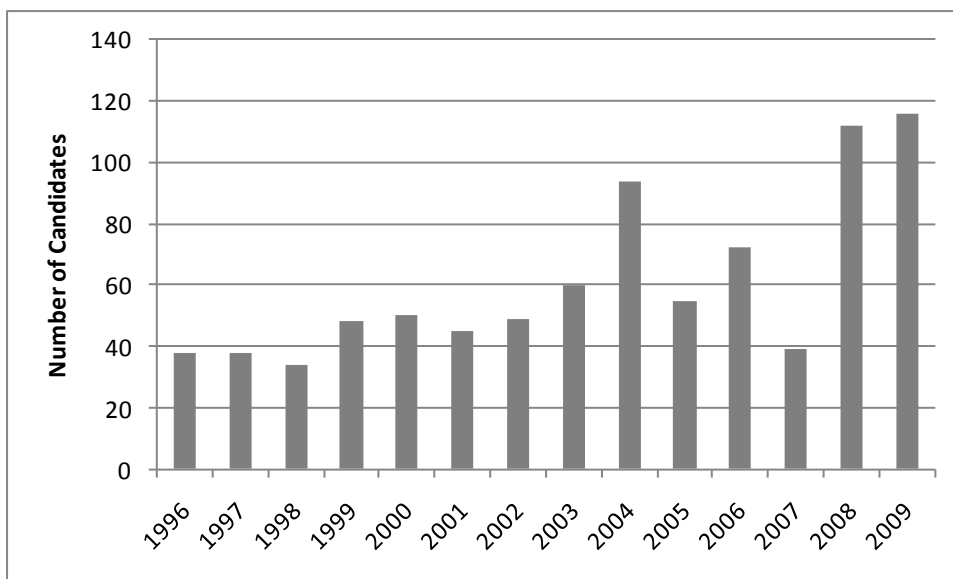
Figure 7.5. Number of Candidates (IEB)

The distribution of symbols in these examinations, as illustrated in Figure 7.6, show a more even spread of symbols, compared to previous years (see chapter 4).
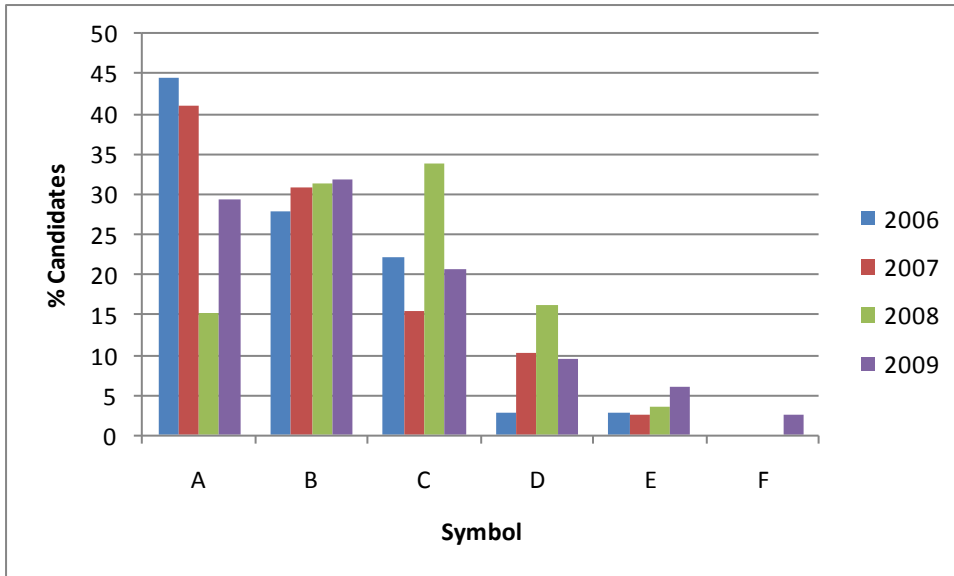
Figure 7.6. Symbol Distribution Comparison IEB

The above spread of symbols also correlates more closely to the distribution in other academic subjects, as shown in Figures 7.7 and 7.8.
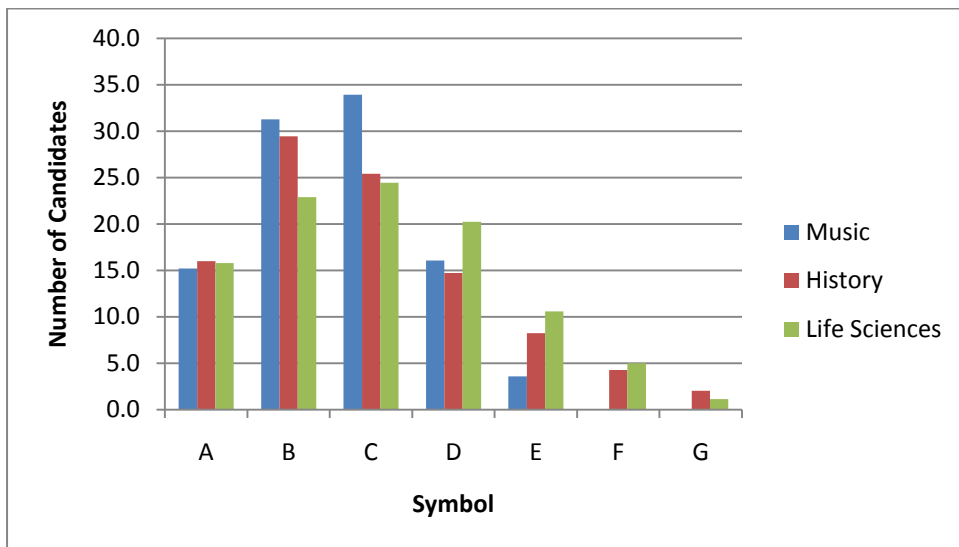
Figure 7.7. Symbol Distribution of Subjects IEB (2008)
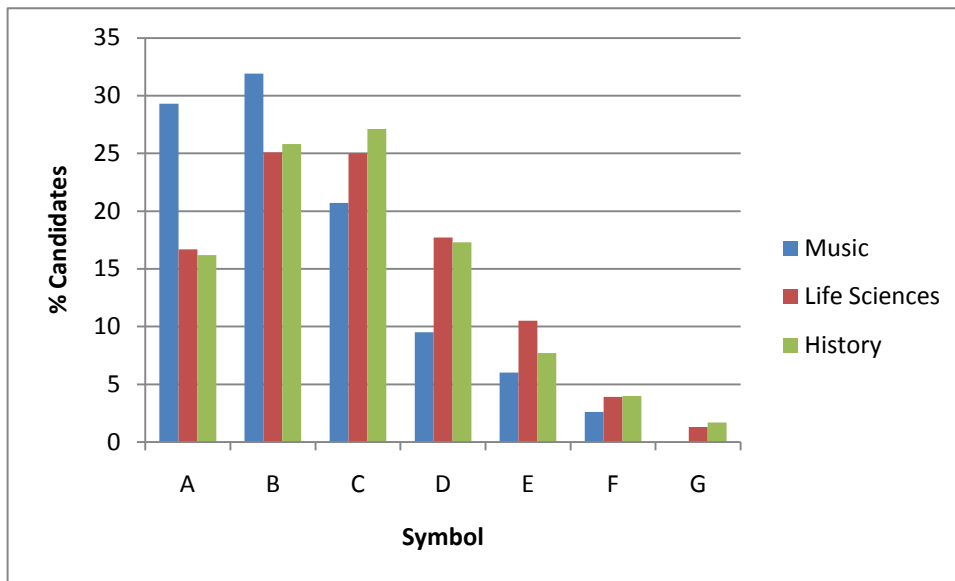
Figure 7.8.   Symbol Distribution of Subjects IEB (2008)

Although it is too early in the implementation of the new curriculum to see trends and draw conclusions, the initial figures and feedback from schools are positive and give reason for cautious optimism for future developments.

13. Conclusion

Not merely an amended version of the NATED syllabus, the design of the new curriculum has had the effect of making music attractive and accessible to more students. While not without its problems (such as inexperienced teachers, lack of South African resource material, and economic issues), the new national curriculum statements provide a significant improvement from the curriculum of the past. Many of the problems of music's élitist label and Western bias have been addressed by including a wider range of music styles that includes ethnic music, jazz and popular music, as well as Western art styles. This alone has gone a long way to addressing the need for a subject that is relevant in the life of the average South African teenager. The breadth of the curriculum has been balanced by a less in-depth approach which should be reserved for higher education. The curriculum takes a more integrated approach and emphasises the importance of an aural approach that develops listening skills.

The multicultural aspect of the new curriculum meets many of the political goals inherent in South African educational policy, namely equality, social transformation, inclusivity and valuing indigenous knowledge systems. Nonetheless, the educational aspects of multiculturalism, namely to the broadening of knowledge, increased enjoyment and experience of new dimensions of the subject, and the development of a sense of tolerance of different people and

cultures should be the central purpose of the curriculum, and not a political agenda. There is a need to broaden and deepen the education of all musicians by sharing skills and resources, and by drawing on the rich resources of South African musicians.

The new curriculum exhibits solid educational and social values and stresses the development of 'high skills, high knowledge'. As in the new National Curriculum in England, which recognises that music is 'essentially a creative discipline in all its aspects' and places composition at the centre of all music learning (Barnes, 2001: 92), the new curriculum statements in South Africa places far greater emphasis on the creative aspects of the subject, including composition and improvisation. In spite of problems that still need to be overcome in the implementation of outcomes-based education, it has many positive aspects including relevance, flexibility, anti-bias, inclusion, holistic development, critical thinking and integration, and that fact that learning is centred on the student and not on the teacher.

Intellectually capable students, as music students often are, are often expected by schools and parents to follow a career path in a mathematics-science field, and are often discouraged from the choice of music as a subject, which is not adequately recognised as academically challenging or stimulating. The non-musical benefits of the subject are well documented, added to the fact that students derive much enjoyment and enrichment from the creative and performance aspects of the subject. Many students choose music as a matriculation subject because of their love and enjoyment of music, an interest in an academic study of the subject and for the holistic benefit of its inclusion in their subject choice, without having any intention of follow music as a career pathway. The sustainability of the subject requires that such students are encouraged, as well as those who envisage a career in music. Fewer, less demanding instrumental requirements have made the subject accessible to more than just the exceptionally talented, and the creative aspects and broad range of music styles will add to the appeal of music as a subject for all.

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CHAPTER 8 - CONCLUSION

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1.   Summary of Findings

In the quest to assess the viability of music as an academic subject in South African secondary schools, this study has attempted to review the history of education in South Africa and the impact of political influences on music education and the music curriculum. It has also endeavoured to evaluate the impact of curricula past and present on the standing of music as a subject.

1.1.   Élitism and Music as an Academic Subject

Music as a subject has long laboured under a label of élitism. Considered a talent subject, an option only for students who intended to follow a career in music, it thus excluded all but the most privileged, talented and dedicated music students, a fact that is borne out by low numbers and disproportionately high results. Aspects of the subject such as theory, composition, aural training and history of music have remained secondary to instrumental performance ability. Ironically, the subject was not considered sufficiently intellectually or academically challenging for above-average students, particularly those strong in mathematics and science, who often also excel in a study of music.

Élitist attitudes were entrenched and reinforced by apartheid policies that barred most black children from music education and music was largely the domain of white students. Even then, only those with exceptional talent, preferably those considering a career in music, were thought suitable for music study. Government funds financed music centres for a small, select sector of the population, by subsidising tuition and instrument hire. In recent years, the threat to music as a subject was exacerbated by the demise of these music centres, when music became the domain of a few independent or wealthy government schools with adequate facilities and financial means, or of students whose parents who could afford private tuition. A high degree of accomplishment was required in the practical component of the NATED curriculum; as late as 1988 music students needed to achieve grade 8 level for their final practical examination, which contributed upward of half the total marks for the subject. This placed the study of music beyond the reach of the average secondary school student.

The élitist label was aggravated by the Eurocentric content of all modules of the curriculum, which addressed only Western art music, mostly of the seventeenth to early twentieth centuries. Styles of music that would appeal to the average high school pupil were excluded, as was the music of the different cultures representative of the country's population.

All these factors contributed to the élitist label of subject music, and later threatened the very existence of the subject.

1.2. History of Education

After black enrolment in government schools was abolished in 1905, mission schools were responsible for the education of black children. These schools provided a western-style education, teaching the same curriculum as white schools, but with inferior facilities and resources. Although racial segregation between the major racial groups (blacks, coloureds, Indians, and whites) in South Africa can be traced back to the colonial period, the Nationalist system of apartheid impacted on every aspect of life: social, economic and political. Education policies placed different values on children of different colours and genders, and emphasised cultural diversity, giving white children a far superior education. The authoritarian, teacher-dominated, content-oriented and knowledge-based education system was influenced both by Afrikaans Christian National Education, and the conservative British public school traditions.

Similar curricula were still taught in all schools, but there was no concept of cultural-based cognition, or relating learning to a child's own life experiences or social context. The closing of mission schools left the education of most pupils in over-crowded schools that lacked resources, facilities and qualified teachers. The unequal allocation of funds and resources has intensified the effects of the biased approach towards an education in the arts, since a study of music was considered unnecessary and wasteful for most pupils by a government that had no concern with enrichment and quality of life in black education.

Music in mission schools was of a religious nature, based on hymn and choral singing, as was much of class music teaching in white government schools. Instrumental music followed the British examination system, and Western art music formed basis of formal study which was mono-cultural and content oriented. Indigenous music was not taught in schools, but developed informally as part of the African culture. Urban styles emerged that were a fusion of African music and Western popular styles, and fulfilled the roles of entertainment, expression and even protest. This duality between the music taught in schools and the music that people related to extended to coloured and Indian music, as well as Western popular music.

Apartheid policies and attitudes have had a ruinous effect on music education in the country. Generations of pupils suffered the discrimination of apartheid education and the country was left with a dysfunctional education system that may take decades to rectify. This has long-term implications for the future of music education.

1.3. The NATED Curriculum

The shortcomings in the NATED music curriculum and the teaching of music under that curriculum have been recognised by teachers and administrators for many years. These shortcomings included the Western bias of the curriculum and its lack of appeal for the majority of students. A demanding curriculum neglected listening skills and an integrated approach, but over-prepared other skills in students destined for a study of music at tertiary level.

The analysis of music curricula and past papers reveals an academic subject, demanding in cognitive abilities, although the demands of examination of the recent past do not completely justify the intellectual input into the subject. Although there is no conclusive evidence of declining standards, the standard and content differed significantly from province to province.

1.4. Educational Reform

Protests and boycotts were a reaction to the oppressive and racist Bantu Education Act. These began in the 1950s and continued for more than two decades until the pivotal events of the Soweto uprising in 1976, which spilled over into the violent protests of the 1980s.

The beginning of educational reform was seen in efforts of open schools and the change of many government schools to so-called model C schools. These changes were largely cosmetic and benefited mainly wealthier non-white families. The curriculum remained largely unchanged and there was little evidence of efforts to develop a multicultural environment.

The Freedom Charter of 1955 set out guiding principles for education under an ANC government. After the 1994 elections, the Mass Democratic Movement and the ANC attempted to devise a new concept in education, focusing on the underlying principles such as equality, increased participation, redress and equity, rather than on policy itself. The outcomes-based curriculum, which was the final product of negotiations and consultation, is skills-based and learner-centred, as opposed to the content-based, teacher-centred NATED curriculum.

In spite of the spirit of equity and transformation in the curriculum, the government faces enormous challenges in achieving a completely equitable system. Apartheid education has left a legacy of low pass rates, a shortage of qualified teachers, a breakdown of the culture of

learning within schools and a lack of resources and facilities, all of which have a severely detrimental effect on the provision of education.

1.5. The Alternative Options

The music examination system in South Africa dates back to the British system of the nineteenth century. Unisa examinations as an equivalent of subject music emerged as early as 1987, but this option was not widely known or utilised. In 1999 the Department of Education accepted Unisa grade 6 and 7 practical examinations as equivalent to music SG and HG, respectively. This option was followed by similar equivalences in Trinity College London and Associated Board of the Royal Schools of Music examinations in 2003 and 2005, respectively. These options gained increasing popularity in the years that followed.

The number of schools offering music as a matriculation subject is relatively low, mainly for financial reasons; the low number of music students does not warrant the cost of facilities and teaching resources. Suggested reasons for the alternative options seem plausible: the opportunities for music students in schools that do not offer music, and the recognition of the efforts of extra-mural music students towards their matriculation results. In reality, however, there were glaring discrepancies between the two systems: the alternative option recorded only the practical mark, ignoring the theory result, leading to inflated marks. The pass marks of Unisa, Trinity and ABRSM were different to the pass marks of subject music, and a proposed scaling of marks proved unworkable. In addition, many schools with well-resourced music departments chose to offer only the alternative options, effectively taking advantage of the system. These alternatives continue to be accepted as equivalences under the new National Senior Certificate, although some discrepancies have been minimised by the inclusion of the theory mark and a portfolio. In addition, the alternative options are not recognised by HESA as designated subjects.

1.6. The National Senior Certificate Curriculum

The new curriculum statements in South Africa place greater emphasis on the creative aspects of the subject, including composition and improvisation. Outcomes-based education is student-centred and emphasises relevance, flexibility, anti-bias, inclusion, holistic development, critical thinking and integration. The breadth of the music curriculum has been balanced by a less in-depth approach. It takes a more integrated approach and emphasises the importance of developing listening skills. The multicultural aspect of the new curriculum broadens musical knowledge and understanding, as well as meeting many of the political goals inherent in South African educational policy, while transcending racial boundaries and encouraging a tolerance,

respect and sharing of cultural differences. The benefits of a music education on the development of the whole child are well documented, added to the fact that students derive much enjoyment and enrichment from the creative and performance aspects of the subject.

Although it is too early to discern trends, the initial response to the new curriculum appears to be encouraging, with an apparent increase in student numbers and a generally positive reception of the curriculum statements. Problems to be overcome include the implementation of outcomes-based education, particularly in previously disadvantaged communities, a shortage of qualified teachers and teaching students, a need for teachers to undergo training in new or unfamiliar areas of the curriculum, a shortage of available resource material in a subject that is too small to attract commercial interest, élitist issues that remain, mostly due to economic implications, and inadequate links between the GET Arts and Culture curriculum and the FET music curriculum.

2.   Conclusions

In exploring the conclusions that can be drawn from this study, I will first consider the secondary research objectives that provide a global view of contributing factors to the overarching enquiry: is music a viable academic subject at secondary school level?

The study first traced South Africa's political history, in an effort to evaluate the impact of colonial and, particularly, apartheid policy on South African education and on music as an academic subject. There is a direct link between the country's political history and education. Government policies have had an enormous impact on the quality of education and on curriculum design. Generations of pupils suffered the discrimination of apartheid, which has left an impoverished education system that may take decades to rectify. The international outcry over apartheid policies and legislation, compounded by a defiant justification by the Nationalist government of separate development on the grounds of cultural preservation, has, however, tended to overshadow the fact that discriminatory practices can be traced back to colonial times. In the early twentieth century, education was already segregated and black enrolment in government schools was revoked. Only due to the efforts of mission schools did black pupils receive an adequate, albeit Western-style education, but these schools suffered limited funding and inferior resourcing. Under the Bantu Education Act, apartheid further entrenched discrimination and the education system, particularly for black pupils, deteriorated rapidly. Even considering a degree of bias in authors of articles on apartheid education, the evidence depicts a system with few, if any, redeeming features. Black children received a deplorable standard of education.

Apartheid attitudes and policies decimated music education, already in jeopardy because of élitist attitudes from within the music fraternity, and its low status in the academic school curriculum. Music was considered an unnecessary luxury for all but the most talented pupils. Black students received only a rudimentary education in schools that often lacked basic facilities like water or electricity. Music education was not included in the curriculum. In the clearly demarcated racial system, Indian and coloured students were in a somewhat better position and some had access to a reasonable music education. Government-sponsored music centres fostered the discriminatory and élitist nature of the subject, and the narrow curriculum ensured its further marginalisation. Attitudes and perceptions are difficult to change, and the impact of historical attitudes persists to this day.

When more money was allocated in an effort to improve the quality of black education, it proved to be a case of 'too little, too late'. Even under the new government, the backlog of poorly-resourced schools seems almost impossible to overcome, and the devastating effects of apartheid continue to spill over into education, the work force and the economy, with little relief in sight. Music remains a subject beyond the reach of many schools.

This study also researched the process of political and social reform, in particular educational reform under a democratically elected government, with particular reference to changing attitudes to music education.

After almost thirty years of school boycotts and protests, the Nationalist government made some efforts to improve the education system when it became increasingly evident that the status quo could not endure. The acceptance of open schools, the implementation of the model C school and a greater allocation of funds to non-white schools provided some benefits to an emerging black middle class, but gave little relief to the poorest and most needy schools and pupils.

The importance of educational reform and the need for a radically different educational policy was recognised by the ANC many years before the first democratic elections and the development of the new curriculum. The political agenda is clear; the curriculum is based on the principles of social transformation, human rights, inclusivity and justice, as well as educational principles such as of high knowledge and skills, integration and application, and outcomes-based education. The white paper on education and training, published in 1995, makes specific reference to an education in arts for all, in stark contrast to the previous exclusive nature of arts education.

Educational policy reform and the implementation of a curriculum that is unquestionably an improvement on the NATED curriculum in terms of philosophy and content, provide a solid

foundation for improvement. The recognition of a need for an arts education for all, and the move away from the élitist attitudes and policies of the past bode well for the future of music education in the country. However, the government is faced with many practical problems such as a shortage of qualified teachers, insufficient funds for buildings and facilities, and a culture of non-learning and teaching. These difficulties impact on growth and development of subject music, which also needs an injection of funds in order to thrive. The principles underpinning the curriculum are solid, and the potential impact of political change and attitudes on the curriculum is clear. However, the pace of change is slow and the apartheid legacy will take its toll for many years to come. It may be some time before the full benefits of the new curriculum are fully realised.

The perception of music as an élitist subject was investigated in pre- and post transformation eras, looking for a cause and effect relationship between the status of music as an academic subject and numbers of students. The study has shown that the number of students choosing music as a matriculation subject has been persistently low and the average results high, in comparison with other subjects such as history, biology and mathematics. The exclusive nature of the subject has been aggravated by separatist policies of the apartheid government, as discussed earlier.

Subject music has been harmed by its reputation as a talent subject. Rather than being considered an enriching and enjoyable subject, the expectation was that students choosing the subject would at least consider a career in music. Prior to 1978, students who selected the Arts Field of Study (Music) option were granted only conditional exemption, and thus were only eligible for admission into a Bachelor of Music programme at university. This marginalised status will persist until music is recognised as an academic subject, equal to any other in the curriculum.

The new NSC curriculum has removed many of the factors that resulted in the élitist identity; the practical requirements (grade 5 to 6) are more attainable by secondary school students than the previous grade 7 or, earlier grade 8. The practical component counts only 150 out of 400 marks rather than the previous 200 or even 250. The curriculum includes a variety of more accessible styles of music such as jazz, rock/pop, musical theatre, indigenous music and urban styles, in addition to Western art music. The multicultural aspect of the curriculum allows the elements of music to be taught and learnt in various contexts that suit the pupil, and to which the student can relate. The less-demanding instrumental requirements have made the subject accessible to more than just the exceptionally talented, and the creative aspects and broad range of music styles add to the appeal of music as a subject for all.

It seems unlikely, however, that music will ever be entirely free of its élitist label, certainly not as long as there is an instrumental component to the subject. In a world of instant gratification, not all pupils have the interest, time, discipline and perseverance to learn to play an instrument, regardless of musical aptitude. In addition, there are financial issues. The cost of individual tuition, examination fees, instrument hire or purchase and maintenance, places the study of music beyond the reach of many students. Other contributing factors include family background and support, social influences and gender. This situation is not restricted to South Africa. In many first world countries participation rates in music are relatively low; the United Kingdom has similar difficulties regarding the funding lessons for a greater pupil population. Without government funding or significant financial contributions from parents, low numbers of music students cannot sustain a subject that is costly in terms of facilities and human resources.

If solutions are not constantly sought, music will remain the domain of wealthy schools and expensive private tuition. Possible solutions include the awarding of music bursaries, but these tend to be only by wealthier schools or generous benefactors, and are obviously limited in number and, again, granted only to the most deserving or promising students. Government-subsidised music tuition appears at first glance to be a solution for interested, but financially disadvantaged, students. However, given the need to equalise educational opportunities for all pupils, and to overcome the shortfalls and backlogs, particularly in rural schools, it is unlikely that the government would repeat the mistakes of the previous regime by funding such an expensive and élitist venture. It is also unrealistic to expect that government will contribute large sums of money to music education. Foreign or private sponsorship is appealing, but would require tireless sourcing of funds, management and marketing, and such sponsorships are seldom distributed on an equitable basis. Group tuition, although less than ideal, offers possible solution, as does the concept of choral or ensemble performances as an alternative to a solo performance.

Against the background of political and educational reform, a comparative analysis of the old (NATED) music curriculum and the new national curriculum statements attempted to assess the impact of curricula on participation rates. The problems in the curriculum were political, philosophical and structural. Curriculum review and renewal under the Joint Matriculation Board was sporadic and superficial and the curriculum remained essentially unchanged for thirty years. The study's analysis of the curriculum confirmed the prevailing opinion that the curriculum content was outdated, Eurocentric, and largely irrelevant in a South African context, even for the students for whom the curriculum was intended. While the curriculum had an aural component, there was little or no emphasis on listening to relevant extracts of music. The different aspects of the curriculum were not integrated and the creative opportunities were

limited to traditional, eighteenth century-style four-part harmonisations and two-part counterpoint, and melody writing based on western European folk melodies. The history module required a study of symphony, opera and chamber music for the grade 12 examination. Assessment was content-based, and the teacher was at the centre of the learning process.

Students choosing music as a matriculation subject were expected to have achieved a high standard of performance before being admitted to the subject and to achieve unrealistic levels by their grade 12 year. It is unclear whether the design of the music curriculum was motivated by the exclusive nature of the subject, or the politically exclusive attitude to music education, or both. The effect, ultimately, was that in discouraging the majority of students, entrenching the élitist status and keeping the number of students to a minimum, the curriculum sowed the seeds of its own destruction.

The most important step to improving accessibility of music has been the radical overhaul of the curriculum. In 2006, the new National Curriculum Statements were introduced at grade 10 level. While no curriculum is without its problems, the national curriculum statements provide a significant improvement on that of the past. This curriculum was not merely an amended version of the NATED syllabus, but a new structure, based on the political philosophy of the new South Africa and the educational philosophy of OBE. The design of the new curriculum has had the effect of making music attractive and accessible to more students. There is a growing interest in a study of Western orchestral instruments amongst black youth, encouraged by programmes such as Buskaid and STTEP. On the other hand, the Western bias of NATED has been addressed by including a wider range of music styles that including African styles, jazz and popular music, in addition to some Western art styles. This alone has gone a long way to addressing the need for a subject that is relevant in the life of the average South African teenager.

Multiculturalism plays a vital role in music education, particularly in a country with such a culturally-diverse population as ours; the underlying philosophy of the curriculum is one of transformation and development. It is important, however, that the educational goals of broadening of knowledge, increased enjoyment and experience of new dimensions of the subject, and the development of a sense of tolerance of different people and cultures should be the central purpose of the curriculum.

There have been some problems in the implementation of outcomes-based education, particularly in previously-disadvantaged schools, mainly due to hasty implementation, under-qualified teachers and inadequate training programmes. The basic tenets of OBE, however, are

sound and the system needs to be adapted to its greatest advantage in South African schools. To abandon OBE now, as has been advocated by some of its critics, would be counter-productive; it has many positive aspects including relevance, flexibility, inclusion, holistic development and critical thinking. Some of the skills gained by students in an outcomes-based system include developing research skills, analytical thinking, problem-solving and presentation skills and experiencing the synergy of group work. To go back to a content-based, teacher-centred educational style would be a grave error.

The system and the curricula must, however, be subjected to constant review, revision and improvements, if we are to learn anything from the mistakes of the past. Music curricula and curriculum development will continue to play a vital role in the future success or failure of the subject.

Music students have the options of following Unisa, Trinity College London or Associated Board of the Royal Schools of Music curriculum as an alternative to subject music, to which they are considered equivalent. In principle, these options offered opportunities to increase the number of music students, particularly those in schools without music departments. It seems beneficial to utilise a long-standing examination system with defined and accepted standards, at no extra cost to schools. There are also marketing and financial incentives for the examining bodies, which have an opportunity for to boost their numbers of examination candidates. This study has, however, shown the discrepancies between the alternative options and subject music, in terms of academic demand and mark structures. Although the new curriculum has made efforts to equalise the two structures, the dichotomy persists and the alternatives remain controversial. HESA's decision not to confer 'designated' status on these options due to their lack of academic rigour confirms the discrepancies that this study has shown. It can be speculated as to whether the alternative options will continue to be recognised in future years, or whether greater academic rigour might be demanded for these options to remain.

There is certainly a role, as in the original intentions, to increase the viability of the subject by making music more accessible to students in less privileged schools, although the cost of private tuition still needs to be borne by parents. The alternative options must, however, be deemed to be genuinely equivalent to subject music in terms of academic rigour, which would remove the designation conflict and close loopholes that allow abuse of the system.

The study attempted to evaluate music as an academic subject in the secondary school curriculum. Academic study at senior secondary school level implies academic competence, achievement and intellectual progress. The new curriculum, in particular, based on the OBE

principles of high knowledge and high skills, demands that students demonstrate an ability to think logically, analytically, holistically and laterally. Subject music requires academic rigour in the disciplines of music theory and history of music, as well as in creativity and performing.

Harrow's model shows that music performance demands high level psychomotor skills, requiring complex, skilled movements as well as meaningfully expressive communication. Analysis of curricula and examination papers past and present, in terms of cognitive skills, has shown that lower order thinking skills (knowing and remembering basic factual information) are present in abundance, as is to be expected, particularly in the history module of the NATED curriculum and learning outcome 4 of the new curriculum statements. Application of harmonic principles skills is needed in four-part harmonisations, as well as in the practical module where technical skills are applied in playing pieces. The higher order thinking skills of analysis and interpretation are used in harmonic analysis, as well as critical evaluation of scores, recordings in different contexts and styles, in LO4 of the new curriculum. The history module of the old curriculum required these skills to a lesser extent; discursive essays were not required in the last years of the old system. The practical skill of sight-reading is largely dependent on analysis and pattern recognition. The higher order skill of interpretation is essential in performing, while creating, the highest cognitive skill in Bloom's revised taxonomy, is required in composition and improvisation (in the new curriculum) and two-part counterpoint (in the old).

Much depends on how the subject is examined, however. The variety of types of assessment and the style of questioning exhibited by different examiners will determine the balance of cognitive skills assessed in the examination. The grade 12 examinations are quality assured by Umalusi and the new National Senior Certificate curriculum is benchmarked against international standards of education. Under this curriculum, examination papers must show differentiation of cognitive skills and a suitable ratio of lower to higher order thinking skills. Evidence suggests that successful candidates in the new curriculum will demonstrate the required academic competence, achievement and intellectual process.

The NATED curriculum did not undergo radical transformation for a period of about thirty years, and syllabus stagnation was evident in the examinations of the last years of this system; in addition there were problems of discrepancies in the means of assessment and intellectual demands of examinations of different provinces. A lesser awareness of cognitive skills and a content-based curriculum placed fewer academic demands on examination candidates. In the history module, high marks could be achieved by rote-learning, without any critical engagement with the subject matter. Although the curriculum appears to project a high level of cognitive demand, these factors tend to lessen the academic rigour of the subject.

Music is an academic subject that forms part of a balanced curriculum and provides enjoyment and enrichment, as well the neurological and psychological benefits of an arts education. HESA's original proposal for designated subjects (those considered to provide a good preparation for degree study) consisted of only eight subjects, of which music was one. This can be considered a vote of confidence by higher education in the academic rigour of music as a subject. Music has earned recognition and credibility as a subject in the academic curriculum, and should be promoted as such, an academic subject rather than a career choice, accessible and relevant to all students.

The primary purpose of this study has been to investigate whether music is a viable academic subject in the secondary school curriculum in South Africa.

Had this study been undertaken ten years ago, the outcome may well have been different. At that time, subject music in South Africa faced an uncertain future. Apartheid policies had estranged the black majority from music education, and subject requirements did little to encourage potential (white) students; on the contrary, it appeared to deter much interest in the subject. The unrealistic practical demands, the outmoded, content-based curriculum and élitist policies discouraged all but the most determined students. Declining numbers of students and the termination of unsustainable music centres left the subject with a bleak outlook. Without significant reform of the education system in general, and music curricula in particular, it can be postulated that, at that time, subject music was not viable in the mid to long term.

Policy makers, schools and music departments need to accept that music will probably never attract the same number of students as history or life sciences (formerly biology), and will always remain, to some degree, a specialist subject. This does not mean that the élitist label should be pursued or even accepted. The sustainability of the subject requires that students who choose music because of their love and enjoyment of music and for the holistic benefit of its inclusion in their subject choice must be encouraged, as well as the minority that intends to follow a career in music. The ideal is for music to be available and accessible to a wide cross section of students, including those of average and lesser ability. Sound reasons for the choice of music as a matriculation subject must be articulated to improve participation rates. The benefits are clear but attitudes and perceptions are often difficult to change. The subject needs to be promoted and marketed to school management, parents and pupil as a non-élitist subject that will benefit any child prepared to make the effort; the best marketers are often current music pupils.

Political changes and educational reform give hope for the future of music in the curriculum. The study has shown that music in the new curriculum is an academic subject that can stand alongside any other in terms of intellectual demand. It balances academic rigour with creativity and performance. The musical and non-musical benefits of the subject have been documented and research has shown that music has the capacity to transcend racial and ethnic differences, and instil discipline, tolerance and respect. The shortcomings in the NATED curriculum have been identified and articulated by the music education community for many years. Comparative analyses of curricula have shown that the new curriculum has rectified many of these shortcomings, both in terms of educational philosophy and curriculum content. International benchmarking has conferred credibility on South African school curricula and assessment processes.

Having examined all the evidence presented by this study, it is evident that, in spite of a number of challenges to policy-makers and educators, music is indeed a viable academic subject at secondary school level.

3.   Summary of Contributions

Much of what has been investigated in this study is not new knowledge. The injustices and problems associated with apartheid education are common knowledge and the music fraternity has long been aware of problems in music as a subject. Research such as *Effective Music Education,* interviews that took place in my honours project, and information-gathering on an informal basis have shown an awareness of the inadequacies of the music education system in the country, a dissatisfaction with the NATED curriculum and recognition of the need for radical change, the duality of the alternative options, the problem of elitism and the threat to the future of music by low numbers of music students. There is an air of optimism, even excitement, in the music teaching community regarding the changes in the curriculum, and the future prospects for the subject. There is also a recognition of the need to broaden and deepen the education of all musicians by sharing skills and resources, and by drawing on the rich resources of South African musicians.

The major contribution of this study is that it confirms and articulates existing knowledge that has not previously been formally documented. The study has drawn a direct link between educational policies and relevance, accessibility and success of subject music. By performing detailed analyses of NATED and NSC curricula, the studied has identified the strengths and weaknesses of both, and assessed the effect of curriculum change on the viability of subject. The cognitive levels of examination papers have been assessed in an attempted to quantify their

academic rigour and to demonstrate that music is an academic subject, comparable to any other in the secondary school stable.

The dichotomy between the alternative options and subject music has been defined. The study has questioned the wisdom of a dual system and suggested that it warrants further investigation. The reasons for élitism in music education have been examined and ways sought to make the study of music more accessible to all students.

Perhaps the most important contribution, however, is that in analysing, comparing and evaluating music as a subject, its benefits have become increasingly clear in the holistic development of the individual. The intellectual benefits of an academic study of music are equalled, and even surpassed, by the reward of artistic creativity, and the sheer joy of expression and communication gained by experiencing music first hand. This is motivation for all music teachers to promote the study of music as a subject and by so doing to enrich lives of our pupils; the unexpected benefit will be ensuring that the subject endures.

4. Suggestions for Further Research

Consulting completed and current research via Sabinet Online indicates that while some research has been done in the field of Arts and Culture, most of this is either concerned with the development of unit standards, or with multicultural music education in the new curriculum. The Arts and Culture curriculum was developed before the NSC music curriculum, and there is now a need to revise the earlier curriculum with a view to devising a more logical, attainable and complete progression from GET to the NSC curriculum. A possible approach would be to analyse the grade 10 requirements in some detail, and to work backwards to what pupils should have learned by the end of grade 9 to ensure a smooth progression from one phase to the next.

One of the great challenges that face schools and education departments in sustaining growth and development in subject music is the issue of teaching staff. Many current teachers lack skills and confidence in innovative areas of teaching, even those who are suitably qualified. There is a need to address the professional development of teachers, many of whom are under-qualified to teach new aspects of the curricula such as multicultural music, music technology and the music industry. The number of new teachers entering the profession is also a matter of concern. This is often exacerbated by universities and teacher-training institutions that are not always in touch with developments and needs in secondary education. The design of INSET programmes, tertiary-level training programmes, and career promotion programmes could be a topic of future study. Such programmes could also address problems facing music teachers in

the teaching of the music curriculum in larger classes of mixed ability, if music indeed proves to be a viable academic subject.

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Appendix A: Exchange Rates 1928 to 1994[1]

Year	SA £	US $	UK £	SA £	UK £	UK £	SA £
1928	0.206526229	1	0.205507604	1	0.995068	1	1.004957
1929	0.206923666	1	0.205888408	1	0.994997	1	1.005028
1930	0.206701255	1	0.205676676	1	0.995043	1	1.004982
1931	0.208003994	1	0.220507166	1	1.06011	1	0.943298
1932	0.209837166	1	0.285225328	1	1.35927	1	0.735689
1933	0.240975294	1	0.236016049	1	0.97942	1	1.021012
1934	0.200684938	1	0.198452074	1	0.988874	1	1.011251
1935	0.206330679	1	0.203998368	1	0.988696	1	1.011433
1936	0.203397346	1	0.201166767	1	0.989033	1	1.011088
1937	0.204241441	1	0.202265372	1	0.990325	1	1.00977
1938	0.206544273	1	0.204540806	1	0.9903	1	1.009795
1939	0.2271833	1	0.225479143	1	0.992499	1	1.007558
1940	0.251263794	1	0.261096606	1	1.039133	1	0.96234
1941	0.251256281	1	0.248015873	1	0.987103	1	1.013065
1942	0.251256281	1	0.247831475	1	0.986369	1	1.013819
1943	0.251256281	1	0.247831475	1	0.986369	1	1.013819
1944	0.251256281	1	0.247831475	1	0.986369	1	1.013819
1945	0.250592149	1	0.248138958	1	0.99021	1	1.009886
1946	0.24968789	1	0.247954376	1	0.993057	1	1.006991
1947	0.249539226	1	0.248200546	1	0.994635	1	1.005394
1948	0.249532127	1	0.2480774	1	0.99417	1	1.005864
1949	0.272760872	1	0.271223217	1	0.994363	1	1.005669
1950	0.359227661	1	0.357015352	1	0.993841	1	1.006197
1951	0.35928858	1	0.357142857	1	0.994028	1	1.006008
1952	0.359457894	1	0.358037952	1	0.99605	1	1.003966
1953	0.35686896	1	0.355492357	1	0.996143	1	1.003872
1954	0.357372724	1	0.355998576	1	0.996155	1	1.00386
1955	0.359601892	1	0.358294518	1	0.996364	1	1.003649
1956	0.359035616	1	0.357653791	1	0.996151	1	1.003864
1957	0.359348874	1	0.358037952	1	0.996352	1	1.003661
1958	0.35723778	1	0.355871886	1	0.996177	1	1.003838
1959	0.357358165	1	0.355998576	1	0.996195	1	1.003819
1960	0.357516334	1	0.356125356	1	0.996109	1	1.003906
1961	0.716383695	1	0.356887937	1	0.49818	1	2.007307
1962	0.714949596	1	0.356125356	1	0.498113	1	2.007578
1963	0.716948666	1	0.357142857	1	0.498143	1	2.007456
1964	0.718958947	1	0.358166189	1	0.498173	1	2.007333
1965	0.718029726	1	0.357653791	1	0.498104	1	2.007611

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[1] Economic History Services web site: http://eh.net/hmit/exchangerates/

	ZAR	US$	UK£	ZAR	UK£	UK£	ZAR
1966	0.718752246	1	0.358037952	1	0.498138	1	2.007475
1967	0.718958947	1	0.363636364	1	0.505782	1	1.977137
1968	0.718907261	1	0.417710944	1	0.581036	1	1.721064
1969	0.719942405	1	0.418410042	1	0.581172	1	1.720662
1970	0.71818443	1	0.41736227	1	0.581135	1	1.72077
1971	0.712809181	1	0.409165303	1	0.574018	1	1.742106
1972	0.772618404	1	0.399840064	1	0.517513	1	1.932319
1973	0.695023631	1	0.407996736	1	0.587026	1	1.703503
1974	0.680364675	1	0.427350427	1	0.62812	1	1.592053
1975	0.732761779	1	0.450045005	1	0.614176	1	1.628197
1976	0.870700914	1	0.55401662	1	0.636288	1	1.571615
1977	0.869640838	1	0.573065903	1	0.658968	1	1.517523
1978	0.86948961	1	0.521376434	1	0.599635	1	1.667681
1979	0.842318059	1	0.471253534	1	0.559472	1	1.787399
1980	0.777967948	1	0.429922614	1	0.552623	1	1.809553
1981	0.871307833	1	0.494071146	1	0.567045	1	1.763527
1982	1.083458834	1	0.57208238	1	0.528015	1	1.893886
1983	1.112966055	1	0.659630607	1	0.592678	1	1.687257
1984	1.438145368	1	0.747943156	1	0.520075	1	1.9228
1985	2.2343	1	0.771010023	1	0.345079	1	2.897887
1986	2.2919	1	0.68119891	1	0.29722	1	3.364509
1987	2.0385	1	0.609756098	1	0.29912	1	3.34314
1988	2.277	1	0.561482313	1	0.246589	1	4.055337
1989	2.6214	1	0.610500611	1	0.232891	1	4.293853
1990	2.5885	1	0.560538117	1	0.216549	1	4.617884
1991	2.7633	1	0.565930956	1	0.204803	1	4.882751
1992	2.8524	1	0.566251416	1	0.198518	1	5.037338
1993	3.2729	1	0.665778961	1	0.203422	1	4.915896
1994	3.5526	1	0.652741514	1	0.183736	1	5.442583

Appendix B.1: Voice Motivation

**Proposed amendment to the National Core Curriculum to
include voice as a first instrument in Higher Grade and Standard Grade Music**

Preamble:
The voice is a primary music-making instrument, which is accessible to learners of all cultures and all economic sectors and, as such, the omission of voice as a first instrument in the existing core curriculum for music is seen to be discriminatory.

In order to redress the imbalances of the core syllabus, which remains Eurocentric and elitist, we need to include voice as a first instrument in a non-prescriptive learning programme, which will meet international standards and intellectual scrutiny and make the study of music accessible to learners of all cultures.

This addendum, with its elements of transitional outcomes-based education, in line with NATED 550, is intended as an interim measure, while a culture fair and anti-bias music curriculum is designed.

Aims:
- To encourage learners to use and practise the cultural forms of their own communities.
- To reproduce music sounds and conventions which are globally sourced and to preserve a living tradition of marginalised cultural sounds.
- To give learners an understanding of cultural diversity and thereby help to promote and encourage international understanding.
- To enable learners to participate in the emerging culture of South Africa, underpinned by culture fairness and anti-bias values.

Syllabus:
Music to be sourced from diverse constituencies through appropriate cultural contacts in music. Learners are encouraged to sing in culturally specific ways and to experiment with the fusing of cultural conventions. Individual work with an ensemble support can be allowed.   A diverse cultural repertoire should be demonstrated.

Learners must demonstrate good tone and consistent technique.   Appropriate technical exercises as relevant to voice type, range capabilities and cultural orientation of the learner should be taught. The learner is advised to perform music which is appropriate in technical and musical demands to the age of development at the time of assessment. Therefore, emphasis must be placed on correct vocalisation, use of voice range and breath control to avoid potential damage to the voice.

- The level of competence, as set out in the attached assessment criteria, should be comparable to that of other instruments.
- For assessment, learners will perform a balanced programme of at least four pieces of music. It is recommended that the programme not exceed twenty minutes.
- It is advisable that the greater part of the programme should be selected from the learner's own culture and experience.
- The performance for assessment should include one work from a different South African culture and language group to the learner's own.

Assessment criteria

The criteria set out below are intended as a guideline for assessment during the interim phase of the curriculum.

The learner's performance should demonstrate:
1.   Accuracy, fluency and security of notes and rhythm
2.   Accurate intonation
3.   Good posture and evidence of diaphragmatic breathing
4.   Good tone
5.   Appropriate tempi and dynamics
6.   Correct phrase execution as linked to breath control
7.   Good diction according to conventions of the language
8.   Appropriate ornamentation articulation and inflection relevant to the style
9.   Understanding and illustration of form
10.   Good ensemble work between soloists and accompaniment.
11.   Consistent demonstration of understanding of
        a) style and
        b) expressive intentions of composer
        by correct application of the above technical procedures.

G.S Jacobs
June 1998

APPENDIX B.3: Comparison of Marks 1976 to 1995

	Components	1976	1979	1988	1995 Interim	IEB 2000+	GDE
Written	Harmony and composition	150	150	80	72	30	100
	Music knowledge			50	72	70	100
	Portfolio					100	
	TOTAL WRITTEN	*150*	*150*	*130*	*144*	*200*	*200*
Aural	Sight singing	10	10	12		9	
	Dictation	5	5	10		9	
	Cadences	5	5	4		3	25
	Chords/modulations	10	10	20	56	9	
	Two part	5	5	5			
	Rhythm and metre	5	5	5			
	Intervals			4			
	Recognition of style	10	10				
	TOTAL AURAL	*50*	*50*	*60*	*56*	*30*	*25*
Performance	Viva voce	25	25				
	Scales			25		15	15
	Piece 1	25	25	35		35	35
	Piece 2	25	25	40		35	35
	Piece 3	25	25	35	200	35	35
	Piece 4	25	25	35		35	35
	Piece 5	50	50				
	Sight reading			20		15	20
	Quick study	25	25	20			
	TOTAL PERFORMANCE	*200*	*200*	*210*	*200*	*170*	*175*
	TOTAL PERFORMANCE PLUS AURAL	*250*	*250*	*270*	*256*	*200*	*200*
	TOTAL	**400**	**400**	**400**	**400**	**400**	**400**

APPENDIX B.4: Progression in the NATED 550 Curriculum (1995)

	Std 8	Std 9	Std 10
Module 1 : PRACTICAL	*REPERTOIRE*		
	At least seven thoroughly prepared pieces must be mastered during the year: Grade V various style periods, styles and tempi	At least seven thoroughly prepared pieces must be mastered during the year: Grade VI various style periods, styles and tempi	FOUR thoroughly prepared pieces of Grade VII at least three different style periods, styles and tempi
	TECHNIQUE		
	Sight-reading: Solo works of a standard not more than two grades below that of the repertoire pieces. Quick study: Quick studies of a lower grade than that of the repertoire pieces. Scales and Arpeggios: As set out for the required Grade.	Sight-reading: Solo works of a standard not more than two grades below that of the repertoire pieces. Quick study: Quick studies of a lower grade than that of the repertoire pieces. Scales and Arpeggios: As set out for the required Grade.	Sight-reading: Solo works of a standard not more than two grades below that of the repertoire pieces. Quick study: Quick studies of a lower grade than that of the repertoire pieces. Scales and Arpeggios: As set out for the required Grade.
	ORAL		
	Oral questions on the repertoire pieces performed, which vary from easy to difficult, and which include questions on the following: - Historical facts regarding the composer of the particular work and the repertoire piece - The structure of the work in question (e.g. pitch, duration, timbre, intensity, melody, harmony, texture, rhythm, tempo, mood and form) - The style of the work - Compositional techniques (integrate with Module 3, Harmonic devices).	Oral questions on the repertoire pieces performed, which vary from easy to difficult, and which include questions on the following: - Historical facts regarding the composer of the particular work and the repertoire piece - The structure of the work in question (e.g. pitch, duration, timbre, intensity, melody, harmony, texture, rhythm, tempo, mood and form) - The style of the work - Compositional techniques integrate with Module 3, Harmonic devices.	
Module 2: AURAL	*SIGHT-SINGING*		
	The singing, humming or whistling at sight of simple diatonic melodies of four bars: - in major and minor keys within the range of an octave; the tonic chord will be sounded - in the G- or F-clef (treble or bass clef) - note values and rests, without the use of syncopation - the following time signatures will be required: 2/4, 3/4, 4/4 and 6/8.	The singing, humming or whistling at sight of simple diatonic melodies of four bars: - in major and minor keys within the range of a twelfth; the tonic chord will be sounded - in the G- or F-clef (treble or bass clef) - note values and rests, without the use of syncopation, - the following time signatures will be required: 2/4, 3/4, 4/4 and 6/8.	- The singing, humming or whistling at sight of simple diatonic melodies of four bars: - in major and minor keys within the range of a twelfth; the tonic chord will be sounded - in the G- or F-clef (treble or bass clef) - note values and rests, without the use of syncopation,)the following time signatures will be required: 2/4, 3/4, 4/4 and 6/8.

DICTATION		
The notation, in the G-clef, of simple four-bar diatonic melodies in major keys within the compass of an octave. Time signatures, note values and rests will be restricted to those mentioned under Sight-singing.	The notation, in the G-clef, of simple four-bar diatonic melodies in major or minor keys within the compass of a twelfth. Time signatures, note values and rests will be restricted to those mentioned under Sight-singing.	The notation, in the G-clef, of simple four-bar diatonic melodies in major or minor keys within the compass of a twelfth. Time signatures, note values and rests will be restricted to those mentioned under Sight-singing.
RHYTHM AND TIME		
The clapping of simple two to four-bar diatonic melodies. Time signatures, note values and rests will be limited to those mentioned in paragraph 1.	The clapping of simple four-bar diatonic melodies. Time signatures, note values and rests will be limited to those mentioned in paragraph 1.	The clapping of simple four-bar diatonic melodies. Time signatures, note values and rests will be limited to those mentioned in paragraph 1.
INTERVALS		
A note which is the tonic of a major or harmonic minor scale will be sounded. Learners will be required to: • sing, hum or whistle any degree of the scale above or below the tonic • recognise any degree of the scale after the tonic has been sounded • sing, hum or whistle ascending and descending major and harmonic or melodic minor scales	A note which is the tonic of a major or harmonic minor scale will be sounded. Learners will be required to: • sing, hum or whistle any degree of the scale above or below the tonic • recognise any degree of the scale	
TRIADS (CLOSE POSITION)		
After any major or minor triad has been sounded, in root position or inversion, learners will be required to: • sing, hum or whistle any one of the three notes • sing, hum or whistle all three notes, ascending or descending • distinguish between major and minor triads in root position, as well as in first and second inversions.	After any major or minor triad has been sounded, in root position or inversion, learners will be required to: • sing, hum or whistle any one of the three notes • sing, hum or whistle all three notes, ascending or descending • distinguish between major and minor triads in root position, as well as in first and second inversions.	
QUARTADS		
	Sing, hum or whistle dominant sevenths from a given note, in root position only.	After a dominant quartad has been sounded, in close position and root position, learners will be required to: • sing, hum or whistle any one of the four notes • sing, hum or whistle all four notes, ascending or descending.
CADENCES		
The recognition of perfect, imperfect, interrupted and plagal cadences after a simple passage in a major or minor key has been played.	The recognition of perfect, imperfect, interrupted and plagal cadences after a simple passage in a major or minor key has been played.	The recognition of perfect, imperfect, interrupted and plagal cadences after a simple passage in a major or minor key has been played.

		CHORD PROGRESSIONS	
	The recognition or playing of a progression of at least three chords in major keys with not more than two sharps or flats. The chord progressions must be integrated with those in Module 3, Harmonic devices.	The recognition or playing of a progression of at least three chords in major keys with not more than two sharps or flats. The chord progressions must be integrated with those in Module 3, Harmonic devices.	The recognition or playing of a progression of four chords in a major or minor key with not more than three sharps or flats. The chord progressions must be integrated with those in Module 3, Harmonic devices.
		MODULATION	
		Recognition of modulation. Integrate with Module 3, Harmonic devices.	Recognition of modulation. Integrate with Module 3, Harmonic devices.
Module 3: THEORY OF MUSIC		*MELODY WRITING*	
	Completion of a melody of which the initial bars are given • not more than eight bars • in major and minor keys • for a singing voice.	Completion of a melody of which the initial bars are given • not more than eight bars • in major and minor keys • for voice, string or wind instrument of the learner's choice • modulations to the dominant or the relative major or minor key and back to the tonic	Completion of a melody of which the initial bars are given • not more than sixteen bars • in major and minor keys • for voice, strings or wind instruments (of the learner's choice; given opening bars may be transposed • modulations to the dominant, sub-dominant or relative major or minor keys and back to the tonic.
	Setting a poem to music for an unaccompanied solo voice • a poem of four lines and regular metre • in major and minor keys • melismas may be used •	Setting a poem to music for an unaccompanied solo voice • a poem of four lines and regular metre • in major and minor keys • melismas may be used • modulations as indicated above •	Setting a poem to music for an unaccompanied solo voice • a poem of not more than eight lines • in major and minor keys • melismas may be used • modulations as indicated above.
		TWO PART WORK	
	The addition of a second part above a given melody: • in major and minor keys • using simple harmonic devices.	The addition of a second part above or below a given melody: • in major and minor keys • modulations as indicated above • using prescribed harmonic devices and contrapuntal techniques.	The addition of a second part above or below a given melody: • in major and minor keys • modulations as indicated above • using prescribed harmonic devices and contrapuntal techniques.

• Short fragments consisting of at least three chords to illustrate basic progressions, using prescribed harmonic devices • Completion of a four-part chorale of which the soprano and bass parts are given; figured and unfigured, using prescribed harmonic devices, use of unaccented passing notes.	• Short fragments consisting of at least three chords to illustrate basic progressions, using prescribed harmonic devices • A melody of at least eight bars for four voices (SATB): in major and minor keys, using prescribed harmonic device, modulations as indicated above.	• A melody of at least eight bars for four voices (SATB): in major and minor keys, using prescribed harmonic device, modulations as indicated above.

HARMONIC ANALYSIS

• Figuring of suitable given four-part harmonic progressions • Harmonic analysis of the music studied in Module 4	• Figuring of suitable given four-part harmonic progressions • Harmonic analysis of the music studied in Module 4	• Figuring of suitable given four-part harmonic progressions

HARMONIC DEVICES

• All primary triads in root position and in first inversion • Passing and cadential 6/4 progressions • Dominant approach chords: IV, ii, iib(ii6) • The sub-mediant triad.	• All primary and secondary triads in root position and inversion • Dominant quartad in root position • Unaccented passing notes and upper and lower auxiliary notes • Modulations to the dominant or relative major or minor keys (with the same key signature).	• All primary and secondary triads in root position and inversion • Dominant quartad in root position and inversion • Non-chordal notes • Modulations as stated in paragraph 1.3 above

CONTENT — **Module 4: HISTORY**

• The development of vocal church music and other sacred vocal music from the 17th to the early 19th century in the works of representative composers • The development of keyboard music from the Baroque period to the first half of the nineteenth century in the works of representative composers.	The development of the Solo Song • Traditional Folk Songs of Europe • The German Art Song of representative composers of the 19th century • Other solo songs by representative composers of the 19th and 20th centuries. Trends in music in the works of representative composers of the 20th century • Style types • Compositional techniques.0	Opera • The classical and romantic operas studied through the works of representative composers • Development of orchestral and chamber music • The symphony and symphonic poem from approximately 1720 to the 20th century • Chamber music from the 18th to the 20th century0

SUPERVISED SELF-STUDY

An analytic-comparative study of the contribution of TWO composers to the development of ONE of the themes mentioned above.	An analytic-comparative study of the contribution of ONE South African composer.	

FORM

The following forms must, where applicable, be integrated with history: • Sonata form and modified/abridged sonata form • Sonata rondo form • Episodical form • Fugue	The following types of song to be integrated with history: • Strophic song • Varied Strophic song • Through-composed song • Declamatory song	A study of the forms encountered in standards 8 and 9
DEPTH OF STUDY		
• The contribution of the composers to the development of the theme in question should be high-lighted. • The development of the specific types of works: Motet, Mass, Oratorio, Cantata, Chorale, Prelude and Fugue, Sonata, Suite, Solo Concerto, Chorale Prelude, Character Pieces. • Only the basic structure of the forms and the Fugue must be highlighted.	• The contribution of the composers to the development of the theme in question should be high-lighted • Trends in music: Neo-classicism, Expressionism, Jazz, Twelve-tone music, Serialism, Aleatoric music, Electronic music, Micro-tone music, Musique concréte • Improvisation, instrumentation and use of instruments	• The contribution of the composers to the development of the theme in question should be highlighted • Opera: Gluck, Mozart, Weber, Wagner, Donizetti, Verdi • Symphony and Symphonic poem: Mannheim School, Haydn, Beethoven, Berlioz, Liszt, Richard Strauss, Stravinsky • Chamber music: Haydn, Beethoven, Schubert, Bartok, Stravinsky

APPENDIX B.5: Comparison of 1999 Composition Papers

	EASTERN CAPE	FREE STATE	GAUTENG	IEB	KWAZULU-NATAL
Length of paper	3	2½	3	3	2½
Access to piano	Piano, keyboard and own	Yes	Yes	Yes	No
Choice of questions	Set poem to music OR complete a melody **[16]**	Set poem to music OR complete a melody **[16]**	Set poem to music OR complete a melody **[20]**	Melody writing in portfolio **[30]**	Set poem to music OR complete a melody **[15]**
Poem language options	English, Afrikaans, Xhosa, Zulu	English, Afrikaans	English, Afrikaans	Own choice	English, Afrikaans
Set poem to music	8 lines Modulate to a related key Regular Staff or sol-fa	8 lines Regular	8 lines Not entirely regular	8 lines Own choice	4 lines Regular
Complete a melody	16 bars Voice, string or wind Choice of two: f: (Level 1)[1] Given rhythm (Level 2) Staff or sol-fa Modulate to related key	16 bars 2 bars given (Level 1) Choice of 3: B♭ C D[2] Modulate Sequence	12 bars F: 2 bars given (Level 3) Instrument of choice Modulate to R	Five to eight works which must include one for voice or woodwind, brass or string instrument, with or without accompaniment. One setting of 8 line poem.	12 bars 2 bars given (Level 1) Choice of two E♭: D: Instrument of choice Modulation to vi
Two part	8 bars E: Above and below (Level 2-3) Staff or solfa No modulation **[10]**	9 bars B♭ Above and below (Level 2) Instrument/voice Modulation to vi Sequence **[20]**	5 bars A: Given S & B outline (Level 3) **[5]** 9 bars g: Above and below (Level 3) No modulation **[20]**	16 bars c: Above and below (Level 1) Modulation to III Modulation to v Imitation Sequences **[25]**	8 bars A: Above and below (Level 2) Modulation to V Sequence **[20]**

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[1] Difficulty level: 1 = challenging, 2 = moderate challenging, 3 = simple
[2] Three instruments trumpet, violin, cello/vocal

Four part	Supply figuring only for missing chords of chorale melody **[10]** 8 bars B♭: (Level 3) No modulation Six-four progressions Leading note chord Mediant in root position **[16]**	12 bars D: Chorale/words (Level 3) Modulation to V No guidance **[20]**	12 bars F: Chorale First two bars given Modulation to V HD not specified **[20]** 4 bars D: Rewrite and insert NCT Six four chord Modulation to V **[10]**	12 bars A: Hymn (Level 1) Modulation to V Modulation to ii Modulation to IV Secondary 7th Secondary dominant Descending progression Mediant cadence NCT **[30]**	8 bars A♭: Melody not chorale (Level: 2) Modulation to vi Figuring: V^7 Six four chords **[25]**
Solfa	Transcribe melody from staff to solfa **[8]**				
Harmonic analysis	Chorale d: Key and cadence Figure selected chords NCT Melodic minor Tierce de Picardie	Chorale c: Key and cadence NCT Tierce de Picardie Find sequence Irregularities **[16]**	Chorale E: Figure selected chords Key, cadence, progression NCT **[25]**	Chorale Keys Melodic minor NCT Tierce de Picardie Secondary dominant Secondary seventh V^7 Irregularities **[15]**	Chorale D: Key Cadence Figure selected chords NCT Voice leading Chord analysis **[20]**
TOTAL MARKS	80	72	100	70	80

	MPUMALANGA	NORTH WEST	NORTHERN CAPE	NORTHERN PROVINCE	WESTERN CAPE
Length of paper	3	3	2½	3	2½
Access to piano	Yes Choral may be played twice by teacher	Yes	Any instrument	Yes	Any Choral may be played twice by teacher
Choice of questions	Set poem to music OR complete a melody **[25]**	Set poem to music OR complete a melody **[20]**	Set poem to music OR complete a melody **[20]**	Complete melody only	Set poem to music OR complete a melody **[20]**
Poem language options	English, Afrikaans	English, Afrikaans	English, Afrikaans		English, Afrikaans, Xhosa
Set poem to music	4 lines Regular	6, 8 lines Not entirely regular	4 lines Regular		4 lines Irregular
Complete a melody	12 bars E♭: 2 bars given (Level 3) Modulation to related key	12 or 16 a: 2 bars given (Level 2) No instrument Modulation Sequence	12 c: 2 bars given (Level 2 – 3) Instrument of choice Choice of two c: G Modulate to related key	12 bars E♭: 2 bars given (Level 3) Modulation to related key **[15]**	12 bars E: Voice or orchestral instr. Appropriate modulation
Two part	12 bars g: (Level 2) Above and below Modulation to III **[30]**	16 bars F: Above and below (Level 2) Modulation to V Sequence V⁷ **[25]**	11 bars E♭: Above and below Modulation to V (Level 2) **[20]**	4 bars F: Imitating voice below **[3]** 4 bars a: Modulating sequence **[2]** 17 bars C: Above and below (Level 1) Modulation to V **[20]**	12 bars a: Above and below (Level 2) Modulation to related key **[20]**

	12 bars D: Hymn tune (Level 2) Modulation to V **[30]**	8 bars E♭: Melody (Level 2) Modulation to V Modulation to IV using SD V^7 Sequence App, Susp **[30]** 4 bars G: (Level 2) Aux, Sus, APN V/V Cadential 6-4 V^7 **[10]**	12 bars d: Simple chorale melody Level 2 Modulation to vi Modulation to iii **[25]**	2 bars F: Fill in 2 suitable chords **[4]** 2 bars D: figured Complete upper 3 voices **[6]** 3 bars a: Fill in V^7 Passing 6-4 ii^7b V/Vb VI **[10]** 12 bars b: Hymn tune Modulation to V SD **[25]**	12 bars B♭: First bar given (Level 3) Modulation to vi Modulation to IV Six four progression V^7 Passing note Suspension Anticipation **[25]**
Four part					
Harmonic analysis	Chorale a: Modulations Figure selected chords Chord progression Keys and cadences Overlapping Double PN Tierce de Picardie Implied scale **[15]**	Chorale D: NCT Syncopation Figure selected chords Key and cadence **[15]**	Chorale F: Key and cadence Figure selected chords NCT **[15]**	Mozart K284/205b Andante Analyse selected chords NCT **[15]**	Hymn tune D: Analyse selected chords NCT Key and cadence **[15]**
TOTAL MARKS	100	100	80	100	80

APPENDIX B.6: Comparison of Composition Papers 2006

	FREE STATE	GAUTENG	KZN	NORTH WEST	WESTERN CAPE	IEB	
Length of paper	2½ hours	3 hours	2½ hours	3 hours	2½ hours	All tasks in portfolio except for harmonic analysis in written paper	
Access to piano	Yes	Yes	No	Yes	Any and harmonic analysis is played twice by teacher	Yes (portfolio) No (harmonic analysis)	
Choice of questions	Set poem to music OR complete a melody [16]	Set poem to music OR complete a melody [20]	Set poem to music OR complete a melody [15]	Set poem to music OR complete a melody [20]	Set poem to music OR complete a melody [20]	No choice	
Poem language options	English, Afrikaans, Venda	English, Afrikaans, Zulu	English, Afrikaans	English, Afrikaans	English, Afrikaans	English	
Set poem to music	Eight lines Regular	Eight lines Regular	Four lines Regular	Eight lines Modulate to related key Not entirely regular	Four lines Suitable modulation Not entirely regular	6 lines Modulate Regular [10]	Average = 10
Complete a melody	At least 16 bars 2 bars given (Level 1) Choice of 3 f: g: B♭: Modulation to related Sequence Choice of three	12 bars a: 2 bars given (Level 1) Instrument of choice Modulation to related	12 bars 2 bars given (Level 2) Choice of 2 A: e: Ww, brass or string ins. Modulation to related	12 bars 2 bars given (Level 2) Choice of 2 e: A♭: Instrument of choice Modulaton (related)	12 bars 4 bars given (Level 3) Choice of 2: E: Voice or orchestral inst	12 bars 1½ bars given (Level 2) No specific instrument Modulation [10]	Average = 10
Two part	14 bars d: Above/below (Level 1) 14 bar melody No modulation [20]	8 bars g: Above/below (Level 3) Modulation to V [15]	8 bars E♭: Below (Level 3) Modulation to V [20]	20 bars g: Above/below (Level 2) Minor Modulation to IV [20]	12 bars b: ? (Level 1) Modulation to V [20]	20 bars Below (Level 1) Minor key Modulation to v [10]	Average = 10
						10 bars Below (Level 2) Major key Modulation to V [10]	

Four part	16 bar D: Chorale (Level 2) Modulation to V **[20]**	12 bar B♭: Melody (Level 3) Modulation to vi **[20]**	8 bar B♭: Melody (Level 2) Modulation to V Dominant seventh Six four progression NCT **[25]**	9 bar A: Chorale (Level 2) Major key Desc. progression V/IV V/ii Modulation to V Sequence Cadential six-four Passing viiºb progression Suspension **[30]**	12 bar c: Melody (Level 3) Minor Modulation to V minor Two six four progressions At least two tetrads NCT **[25]**	12 bar Chorale (Level 2) Minor key Modulation to relative **[10]**	Average = 10
		4 bar chorale D: Rewrite and insert: V^{7}c V^{7}b / V viiºb ii7 Accented passing note Suspension **[10]**		3 bar fragment (Level 3) Insert on given degrees: V^7 Passing viiºb progression Secondary dominant Secondary chord Passing six four Cadential six four **[13]**		13 bar Hymn tune (Level 2) Major key Modulation to V **[10]**	
Harmonic analysis	13 bar chorale E♭: Key and cadence Alternative suggestion for cadence "Irregularities" Name single chord NCT **[16]**	12 bar Bach chorale C: Key and cadence NCT Figure selected chords **[25]**	32 bar Bach chorale F: Key and cadence NCT Figure selected chords Voice leading **[20]**	16 bar hymn tune d: NCT Syncopation Make Tierce de Picardie Key and cadence Figure selected chords V^7 **[17]**	13 bars hymn tune b: Figure selected chords NCT Key and cadence **[15]**	12 bars orchestral score Figure selected chords **[7]**	30 in written paper
		Two part 7 bars d: Figure selected chords Write imitation of motif Write cadence NCT **[10]**				12 bars orchestral score Key and relation to key signature Rewrite bassoon part from tenor to bass clef Rewrite clarinet at concert pitch **[5]**	
						9 bar orchestral score Keys **[3]**	

					20 bar string quartet Figure selected chords Find examples of NCT **[11]**	
					6 bar orchestral score NCT **[4]**	
Free composition tasks					6 compositions of differing character, preferably representing more than one genre. These may be in any style or idiom, using any traditional, electronic, experimental or local medium.	40
TOTAL	**72**	**100**	**80**	**100**	**80**	**100**	

APPENDIX B.7: Comparison of 1999 History Papers

	EASTERN CAPE	FS	GDE	IEB	KZN
Length of paper	1½	2	2	1½	1½
Choice of questions	Section A Opera OR Symphony OR An Introduction to Western Music Section B Nguni music OR Black popular music	Section A Opera and Chamber Music OR Section B Symphony and Programme Music Choices within sections	Question 1 is compulsory. Answer any TWO of Questions 2 Opera, 3 Symphony and 4 Chamber Music.	Choice of sub-questions within questions Choice of essay questions (one of two: symphony and one of two: opera)	Choice of sub-questions within questions
Include chamber music	No	Yes	Yes	Chamber music in portfolio	Yes
Essay questions	No	Yes	Yes	Yes	No
Multiple choice	No	No	Yes	No	No
Use of scores	No	Yes - themes	Yes	Yes - themes	No
Listening	No	No	No	No	No
Ratio marks lower order thinking skills[1]:	83:77:5	32:152:0	37:97:6	10:108:2	24:56:0
Higher order thinking skills[2]	5 marks (analyse)	No	No	No	No
TOTAL MARKS	80	52	100	80	80

[1] Remember, understand, apply
[2] Analyse, evaluate, create

	MPUMALANGA	NORTHERN PROVINCE	NORTHERN CAPE	NORTH WEST	WESTERN CAPE
Length of paper	2	2	1½	2	1½
Choice of questions	Section B Symphony OR Section C Chamber Music	Question 1 is compulsory. Answer any TWO of Questions 2 Opera, 3 Symphony and 4 Chamber Music.	Section A Opera OR Section B Symphony	Choice of topics in essay questions	Section A Opera OR Section B Symphony Choice of essay questions
Include chamber music	Yes	Yes	No	Yes	No
Essay questions	No	No	Yes	Yes	Yes
Multiple choice	No	No	No	No	No
Use of scores	Themes	Themes	No	Themes	No
Listening	No	No	No	No	No
Ratio marks lower order thinking skills[3]:	54:46:0	55:89:0	A 36:44:0 B 23:57:0	49:51:0	15:55:0 20:60:0
Higher order thinking skills[4]	No	No	No	No	No
TOTAL MARKS	100	100	80	100	80

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[3] Knowledge, comprehension, application
[4] Analysis, synthesis, evaluation

APPENDIX B.8: Comparison of 2006 History Papers

	FREE STATE	GAUTENG	KZN	NORTH WEST	WESTERN CAPE	IEB
Length of paper	2	2	1½	2	1½	3
Choice of questions	Section A Opera and Chamber Music OR Section B Symphony and Symphonic Poem	Question 1 is compulsory. Answer any TWO of Questions 2 Opera, 3 Symphony and 4 Chamber Music.	Section A Opera AND Section B Symphony and Chamber Music Choice of questions within sections	Q1 compulsory opera and identification of themes (all genres) Q2 Symphony OR Q3 Chamber music	Section A Opera OR Section B Symphony (Where is chamber music?)	Written paper choice of questions within sections. Portfolio history project choice of topics Opera OR Symphony OR Chamber music.
Essay questions	No	No	No	No	Yes	No
Multiple choice	Yes	Yes	Yes	No	Yes	No
Use of scores	Yes - themes	Yes - analysis	No	Yes - themes	No	Yes
Listening	No	No	No	No	No	Yes
Ratio marks lower order thinking skills[1]:	61:75:8	28:78:34	31:55:0	40:110:0	32:152:0	18:38:14
Higher order thinking skills[2]	None	None	None	None	None	None
						Research project in portfolio (30)
TOTAL MARKS	52	100	80	100	80	70 + 3 = 100

[1] Knowledge, comprehension, application
[2] Analysis, synthesis, evaluation

INDEPENDENT EXAMINATIONS BOARD

SENIOR CERTIFICATE EXAMINATION
2006

MUSIC HIGHER GRADE
(COMMON ASSESSMENT TASKS)

70 marks

_____

INSTRUCTIONS TO CANDIDATES:

1. Answer all the questions.
2. It is in your best interests to present neat and legible work.

_____

FOUR-PART WRITING

Common Assessment Task 1.1

Complete the following melody in a four-part chorale style - phrase ends are indicated by fermata. Your harmonisation should demonstrate your understanding of prescribed harmonic devices. Indicate clearly your choice of keys and chords. Indicate and identify non-chordal notes.

Lutheran Chorale

10 marks

Common Assessment Task 1.2

Complete the following melody in a four-part chorale style. Indicate phrase ends by means of fermata. Your harmonisation should demonstrate your understanding of prescribed harmonic devices. Indicate clearly your choice of keys and chords. Indicate and identify non-chordal notes.

S.S. Wesley

10 marks

2. TWO-PART WRITING

Common Assessment Task 2.1

Continuing in the given style, complete the following work in two parts. Plan your work according to a sound chord structure and demonstrate your understanding of prescribed harmonic devices and contrapuntal techniques. Phrase both parts.

10 marks

Common Assessment Task 2.2

Continuing in the given style, complete the following work in two parts. Plan your work according to a sound chord structure and demonstrate your understanding of prescribed harmonic devices and contrapuntal techniques. Phrase both parts.

10 marks

3.   MELODY WRITING

Common Assessment Task 3.1

Complete the following opening to compose a 12-bar melody; make use of modulation. Demonstrate your awareness of the form and an understanding of the principles of good melody writing. Phrase your work and add suitable dynamics and tempo indications.

10 marks

Common Assessment Task 3.2

Set the following poem to music for a voice of your own choice, in a suitable form.
Make use of modulation.   Include articulation and phrasing marks and supply tempo, dynamic and character indications.   Demonstrate your understanding of sound melody-writing principles, including appropriate matching of words to music.

Faster than fairies, faster than witches,
Bridges and houses, hedges and ditches;
And charging along like troops in a battle,
All through the meadows the horses and cattle:
All of the sights of the hill and the plain
Fly as thick as driving rain.

Robert Louis Stevenson - 'From a Railway Carriage'

10 marks

INDEPENDENT EXAMINATIONS BOARD

SENIOR CERTIFICATE EXAMINATION
2006

MUSIC HIGHER GRADE
(HISTORY PROJECT)

30 marks

_____

INSTRUCTIONS TO CANDIDATES:

1. Answer the questions clearly and concisely in your own words, after consulting a variety of appropriate reference works.

2. Your project should show evidence of having listened to the music, both prescribed works and wider listening, as appropriate to the set topic.

3. Use short, carefully selected musical extracts (included at relevant points in the body of text) to illustrate matters such as style, texture and form.

4. Use accepted documentation techniques to supply a bibliography and discography.

_____

QUESTION 1   **Opera**

1. Trace the stylistic development of opera, with an emphasis on the balance between the musical and dramatic components of the genre. Place the prescribed opera composers and their works into context. Include characteristic excerpts from prescribed operas and refer to other relevant works. Use and define appropriate terminology.

2. Construct a diagram, in a format of your choice, to analyse 'Wolf's Glen Scene' from Weber's *Der Freischütz.* The analysis should include important musical, dramatic and stylistic aspects and must show clear evidence of listening.

> **30 marks**

<p align="center">OR</p>

QUESTION 2   **Symphony**

1. Trace the stylistic development of the symphony from the Mannheim school to the early twentieth century, with an emphasis on Classical and Romantic features. Place the contributions of prescribed composers and their works into context. Illustrate your discussion by including excerpts from prescribed works and refer to other relevant works by prescribed composers. Use and define appropriate terminology.

2. Construct a diagram, in a format of your choice, to analyse the first movement of Haydn's Symphony in D major, no. 104. The analysis should include important musical, structural and stylistic aspects and must show clear evidence of listening.

> **30 marks**

<p align="center">OR</p>

QUESTION 3:   **Chamber Music**

1. Trace the stylistic development of chamber music from early 18th to 20th century, with an emphasis on different instrumental groupings. Illustrate your discussion by including excerpts from prescribed works and refer to other relevant works by prescribed chamber music composers. Use and define appropriate terminology.

2. Construct a diagram, in a format of your choice, to analyse the second movement of Haydn's String Quartet op. 76 no. 3 ('Emperor'). The analysis should include important musical, structural and stylistic aspects and must show clear evidence of listening.

> **30 marks**

INDEPENDENT EXAMINATIONS BOARD

SENIOR CERTIFICATE EXAMINATION
2006

MUSIC HIGHER GRADE
(HISTORY PROJECT)

30 marks

_____

INSTRUCTIONS TO TEACHERS:

Please read the Examination Requirements and Means of Assessment for Music in the Senior Certificate Examinations Handbook. Particular note should be taken of the following:

1. Candidates must choose ONE topic from the list and submit a research project and diagram on the set topic for opera OR symphony OR chamber music.

2. This project should be completed in double-spaced, typed project of no more than 15 pages (excluding music examples), to be marked by the teacher and submitted to the IEB for moderation by 31st October 2006.

3. The teacher must show details of mark allocation according to the assessment criteria. A suggested mark allocation is included herewith.

_____

	Assessment of History Project		
Analysis (Time diagram)	Clear illustration of macrostructure (form)	4	
	Musical elements	2	
	Stylistic characteristics	2	
	Sub-total	**8**	
Research and writing skills	Wide variety of relevant sources consulted and used appropriately as evidence	5	
	Clear, focused, coherent structure leading to logical conclusion, using own words	7	
	Musical extracts: relevant, annotated	3	
	Evidence of listening	3	
	Reference to other works	2	
	Sub-total	**20**	
Reference techniques	Comprehensive bibliography including scores	1	
	Detailed discography	1	
	Subtotal	**2**	
	TOTAL	**30**	

INDEPENDENT EXAMINATIONS BOARD

SENIOR CERTIFICATE EXAMINATION
2006

MUSIC HIGHER GRADE
(COMMON ASSESSMENT TASKS)

70 marks

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INSTRUCTIONS TO TEACHERS:

Please read the Examination Requirements and Means of Assessment for Music in the Senior Certificate Examinations Handbook. Particular note should be taken of the following:

1.   The portfolio should be submitted to the IEB for moderation by 31st October 2006.

2.   The works submitted must include the six common assessment tasks as well as six free choice works. Learners should be encouraged to be innovative and creative in the free choice works, while common assessment tasks adopt a more traditional approach.

3.   The teacher will submit a signed declaration, stating that he/she is satisfied that the portfolio is the candidate's own work.

4.   The works collectively must show the range of the candidate's ability and provide justification for the mark awarded. Each piece should be accompanied by the teacher's evaluation of the composition process according to the assessment criteria set out in the 'Means of assessment and requirements'.   Suggested mark allocations are included herewith.

5.   All 12 works must be submitted in the portfolio together with the teacher's assessment of each work and a completed mark sheet.

_____

Four part harmony		
	Possible marks	**Mark**
Phrasing	2	
Chord selection	6	
Cadences	4	
Voice leading	4	
Modulations	4	
Sequences	2	
Non-chordal notes	4	
Good melodic lines, aural impression	4	
TOTAL	30	
Two part counterpoint		
Phrasing	2	
Harmonic basis (chord selection)	4	
Motivic manipulation (including imitation)	3	
Independence of second part (including rhythm)	3	
Modulation	2	
Voice leading	2	
Sequences	2	
Cadences	2	
Non-chordal notes	2	
Good melodic lines, aural impression	3	
TOTAL	25	
Melody (Setting Words to Music)		
Melodic contour and range	4	
Harmonic basis	2	
Modulations	2	
Cadences and phrasing	3	
Matching words to music, setting of words	3	
Unity/diversity, balance	2	
Musicality and aural impression	4	
TOTAL	20	
Melody		
Melodic contour and range	4	
Harmonic basis	2	
Cadences	4	
Phrasing	2	
Unity/diversity, balance	3	
Musicality and aural impression	5	
TOTAL	20	

APPENDIX B.10: Analysis of Question Levels 1999

	EASTERN CAPE					
	Lower Order Thinking Skills			Higher Order Thinking Skills		
	Remember	Understand	Apply	Analyse	Evaluate	Create
PAPER 1						
Melody						20
Two part						10
Four part			32			
Transcription			8			
Analysis	8			2		
TOTAL 80	**8**		**40**	**2**		**30**
PAPER 2						
Q1	14	16				
Q2	11	14	5			
Q3	15	10	5			
Q4	16	14				
Q5	15	15				
Q6	12	8				
TOTAL 170	**83**	**77**	**10**			
GRAND TOTAL 250	**91**	**77**	**50**	**2**		**30**
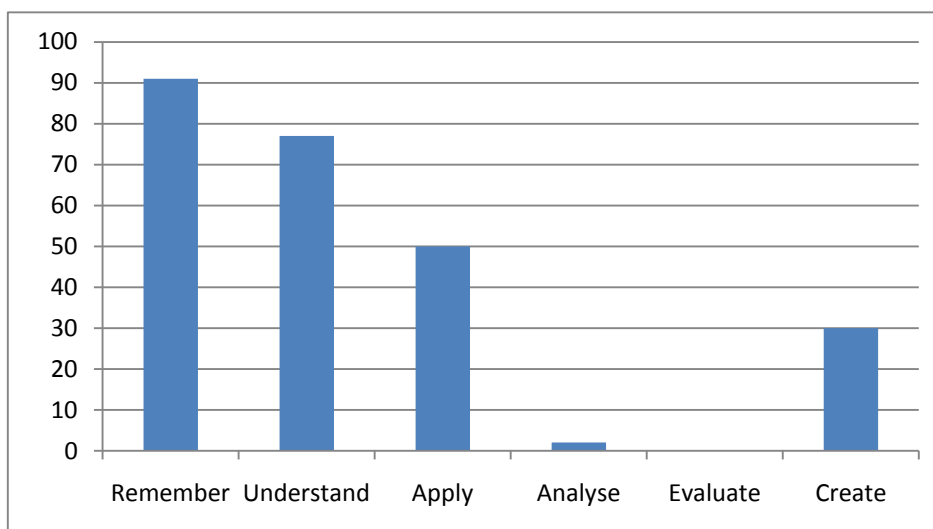
Figure 1: Ratio of Thinking Skills – Eastern Cape 1999

	FSED					
	Lower Order Thinking Skills			Higher Order Thinking Skills		
	Remember	Understand	Apply	Analyse	Evaluate	Create
PAPER 1						
Melody						16
Two part						20
Four part			20			
Analysis	9			7		
TOTAL 72	9		20	7		36
PAPER 2						
Q1	4	16				
Q2		20				
Q3		20				
Q4		20				
Q5	12					
Q6		20				
Q7		20				
Q8	4	16				
Q9		20				
Q10	12					
TOTAL 184	32	152				
GRAND TOTAL 256	41	152	20	7		36
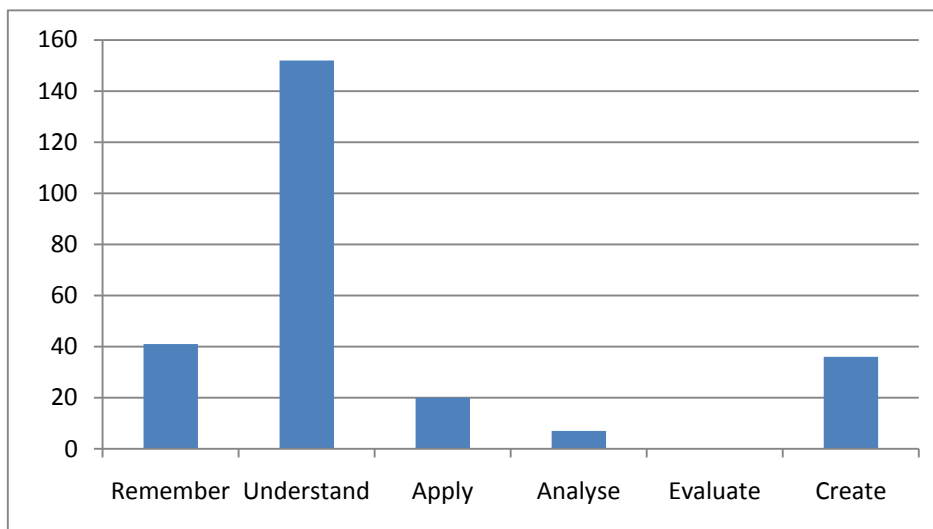
Figure 2: Ratio of Thinking Skills – Free State 1999

	GAUTENG					
	Lower Order Thinking Skills			**Higher Order Thinking Skills**		
	Remember	Understand	Apply	Analyse	Evaluate	Create
PAPER 1						
Melody						20
Two part						25
Four part			30			
Analysis	25					
TOTAL 100	**25**		**30**			**45**
PAPER 2						
Q1	5	9	6			
Q2	10	30				
Q3	14	26				
Q4	8	32				
TOTAL 140	**37**	**97**	**6**			
GRAND TOTAL 240	**62**	**97**	**36**			**45**
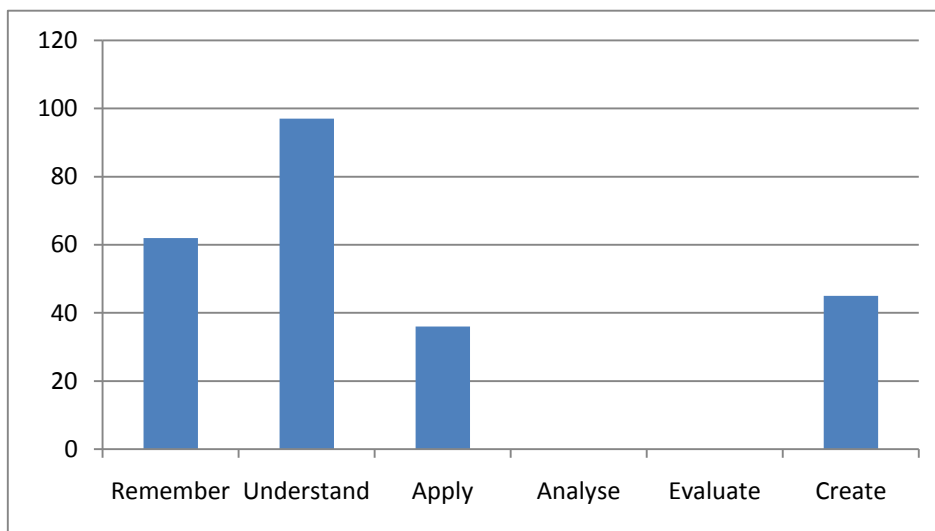
Figure 4.10.3: Ratio of Thinking Skills – Gauteng 1999

	IEB					
	Lower Order Thinking Skills			Higher Order Thinking Skills		
	Remember	Understand	Apply	Analyse	Evaluate	Create
PAPER 2						
Melody (portfolio)						**30**
Two part						25
Four part			30			
Analysis	8			7		
TOTAL 100	**8**		**30**	**7**		**55**
PAPER 1						
Q1	5					
Q2		5				
Q3	2	1	2			
Q4	2	2				
Q5		5				
Q6		5				
Q7		7				
Q8		4				
Q9/10		20				
Q11	1	19				
Q12		20				
TOTAL 100	**10**	**88**	**2**			
GRAND TOTAL 200	**18**	**88**	**32**	**7**		**55**
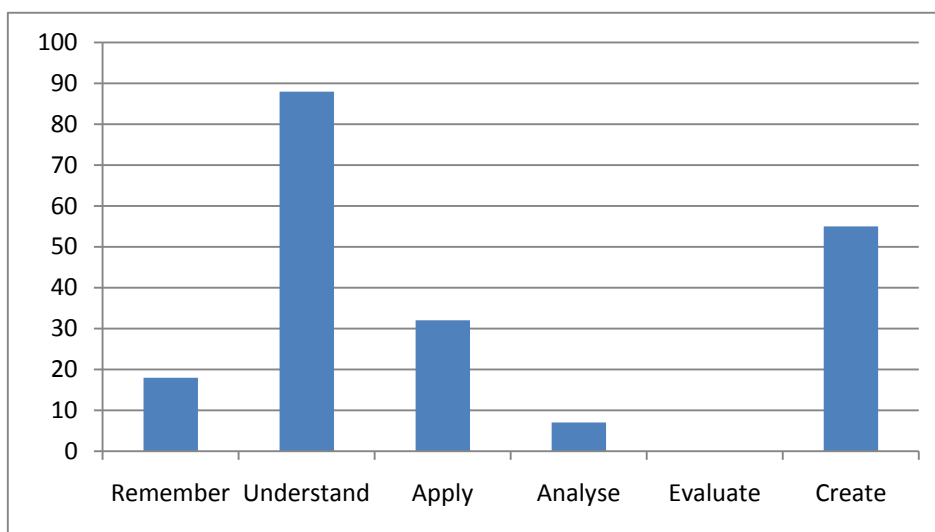
Figure 4.10.4: Ratio of Thinking Skills – Independent Examinations Board 1999

	KZN					
	Lower Order Thinking Skills			Higher Order Thinking Skills		
	Remember	Understand	Apply	Analyse	Evaluate	Create
PAPER 1						
Melody						15
Two part						20
Four part			25			
Analysis	18			2		
TOTAL	**18**		**25**	**2**		**35**
PAPER 2						
Q1	5					
Q2		8				
Q3	12					
Q4		15				
Q5	5					
Q6		5				
Q7	2	6				
Q8		6				
Q9		8				
Q10		8				
TOTAL 80	**24**	**56**				
GRAND TOTAL 160	**42**	**56**	**25**	**2**		**35**
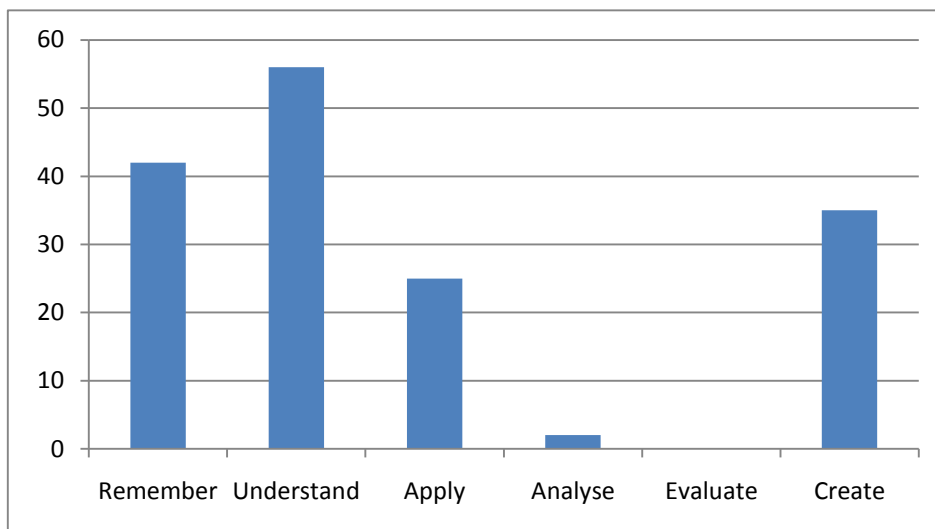
Figure 4.10.5: Ratio of Thinking Skills – KwaZulu-Natal 1999

	MPUMALANGA					
	Lower Order Thinking Skills			Higher Order Thinking Skills		
	Remember	Understand	Apply	Analyse	Evaluate	Create
PAPER 1						
Melody						25
Two part						30
Four part			30			
Analysis	12			3		
TOTAL	**12**		**30**	**3**		**55**
PAPER 2						
SECTION A						
Q1	**5**					
Q2		**8**				
Q3	**3**	**8**				
Q4	**11**	**5**				
SECTION B						
Q5		**8**				
Q6	**1**	**4**				
Q7	**8**					
Q8		**4**				
Q9	**5**					
SECTION C						
Q10	**6**					
Q11	**6**	**9**				
Q12	**8**					
Q13	**1**					
SECTION D						
Q14	**30**					
TOTAL	**84**	**46**				
GRAND TOTAL	**96**	**46**	**30**	**3**		**55**
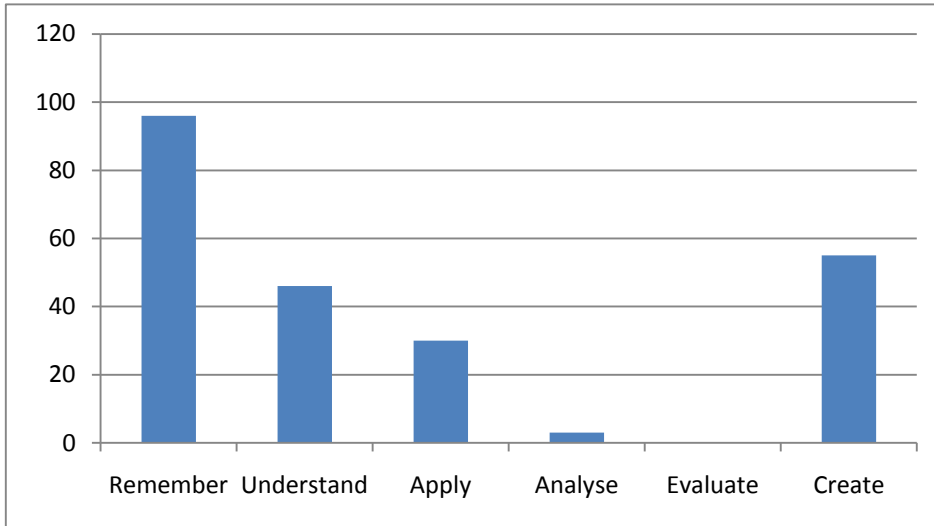
Figure 4.10.6: Ratio of Thinking Skills – Mpumalanga 1999

	NORTH WEST					
	Lower Order Thinking Skills			Higher Order Thinking Skills		
	Remember	Understand	Apply	Analyse	Evaluate	Create
	PAPER 1					
Melody						20
Two part						25
Four part			40			
Analysis	15					
TOTAL 100	**15**		**40**			**45**
	PAPER 2					
Q1	**10**					
Q2		**15**				
Q3		**10**				
Q4	**5**	**10**				
Q5		**10**				
Q6	**4**	**6**				
Q7	**30**					
TOTAL 100	**49**	**51**				
GRAND TOTAL 200	**64**	**51**	**40**			**45**
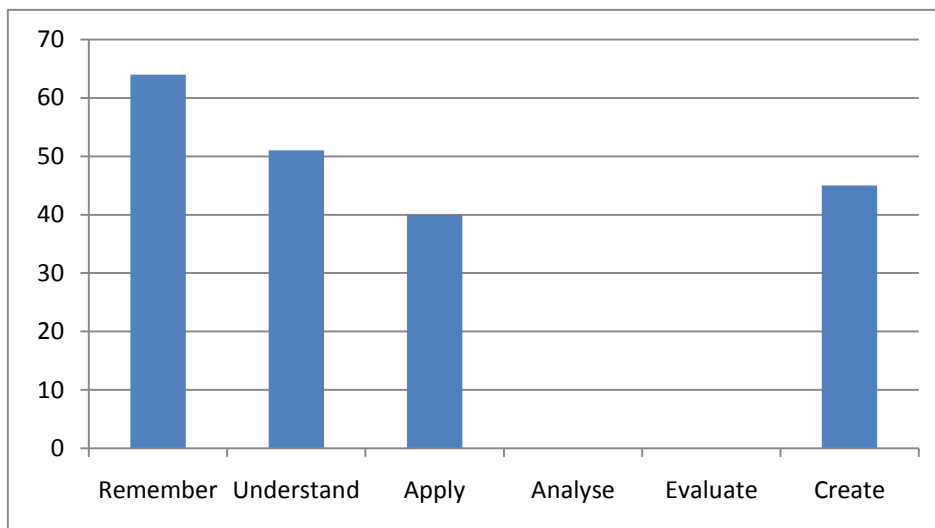
Figure 4.10.7: Ratio of Thinking Skills – North West 1999

	NORTHERN CAPE					
	Lower Order Thinking Skills			Higher Order Thinking Skills		
	Remember	Understand	Apply	Analyse	Evaluate	Create
	PAPER 1					
Melody						20
Two part						20
Four part			25			
Analysis	15					
TOTAL 80	**15**		**25**			**40**
	PAPER 2					
SECTION A						
Q1	**10**	**6**				
Q2		**12**				
Q3	**5**	**9**				
Q4	**5**	**5**				
Q5		**12**				
Q6	**16**					
SECTION B						
Q1	**8**	**4**				
Q2		**16**				
Q3	**8**	**6**				
Q4	**3**	**9**				
Q5		**12**				
Q6	**4**	**10**				
TOTAL 160	**59**	**101**				
GRAND TOTAL 240	**74**	**101**	**25**			**40**
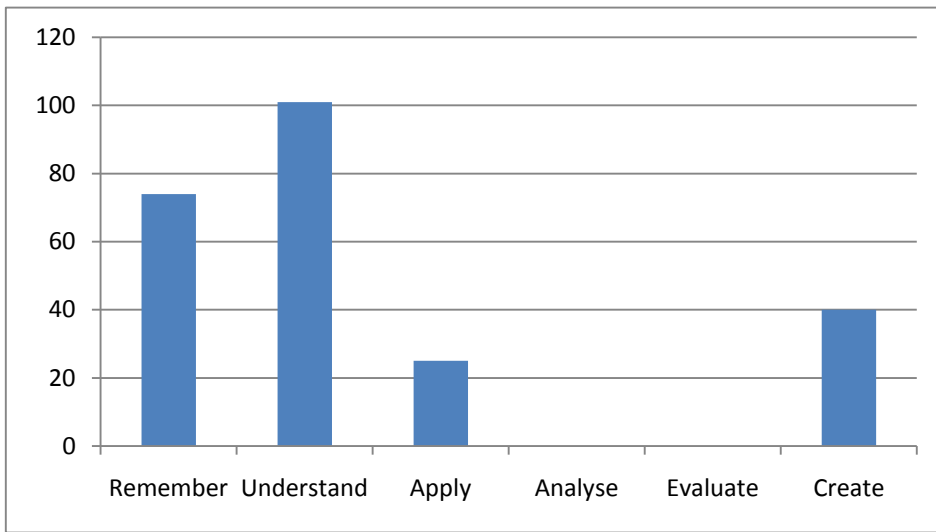
Figure 4.10.8: Ratio of Thinking Skills – Northern Cape 1999

NORTHERN PROVINCE						
	Lower Order Thinking Skills			Higher Order Thinking Skills		
	Remember	Understand	Apply	Analyse	Evaluate	Create
PAPER 1						
Melody						15
Two part						25
Four part			45			
Analysis	15					
TOTAL	15		45			40
PAPER 2						
Q1	10					
Q2	17	28				
Q3	12	32				
Q4	16	29				
TOTAL	55	89				
GRAND TOTAL	70	89	45			40
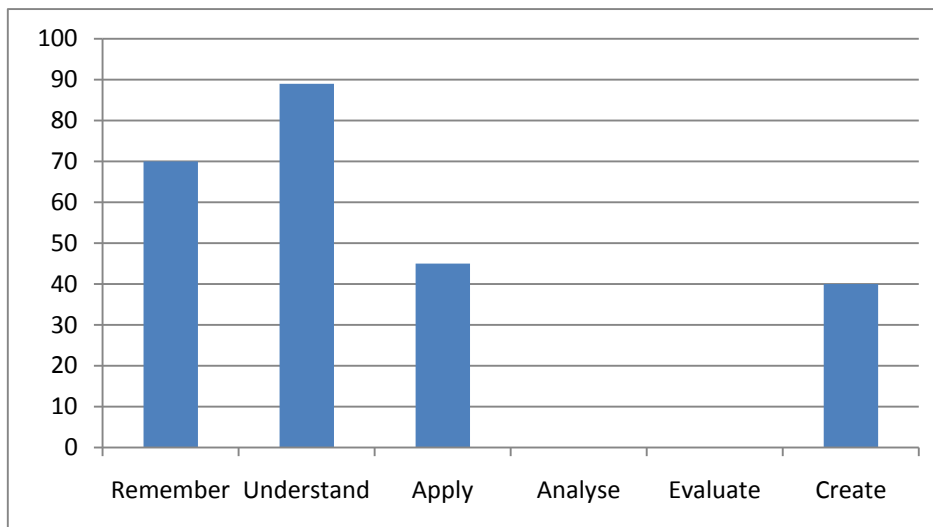
Figure 4.10.9: Ratio of Thinking Skills – Northern Province 1999

| | WESTERN CAPE | | | | | |
| | Lower Order Thinking Skills | | | Higher Order Thinking Skills | | |
	Remember	Understand	Apply	Analyse	Evaluate	Create
	PAPER 1					
Melody						20
Two part						20
Four part			25			
Analysis	15					
TOTAL 80	**15**		**25**			**40**
	PAPER 2					
SECTION A						
Q1	3	12				
Q2		15				
Q3		16				
Q4	4	10				
Q5		12				
Q6	8					
SECTION B						
Q1	8	6				
Q2		15				
Q3	2	14				
Q4		15				
Q5		10				
Q6	10					
TOTAL 160	**35**	**125**				
GRAND TOTAL 240	**50**	**125**	**25**			**40**
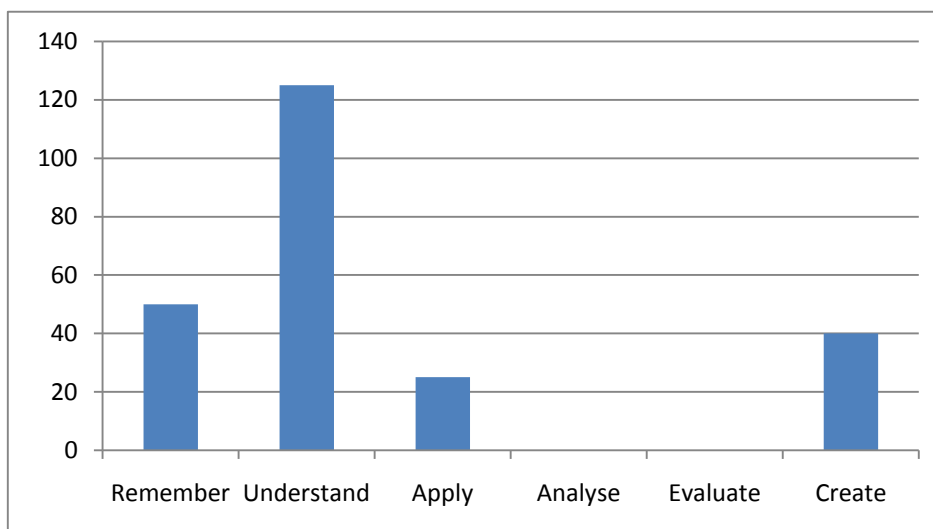
Figure 4.10.10: Ratio of Thinking Skills – Western Cape 1999

APPENDIX B.12: Questionnaire

P.O. Box 878
Cramerview
2060

21st August 2006

Dear Participant,

I am a master's student in the Department of Art History, Visual Arts and Musicology at the University of South Africa, under the supervision of Mr Sean Adams. As part of my dissertation, I am conducting a study of selected aspects of subject music in South Africa. The survey is aimed at <u>directors of music in secondary schools</u>.

Your participation would be valuable and appreciated. If you would, please complete the survey and return it to me via e-mail (gjacobs@brescia.co.za), by fax (011 706 7446) or by post to the above address. All information is required for statistical purposes only and will be kept in the strictest confidence.

In order to meet project deadlines, please return the questionnaire to me by 30th October 2006. Should you have any questions, please contact me at 083 235 7460. In addition, my supervisor may be contacted at 012 429 6318.

The return of this questionnaire will be considered your consent to participate in the study.

Yours sincerely,

Gail Jacobs

QUESTIONNAIRE

1. **Personal details (* = optional)**

    1.1. Name*:_____

    1.2. Position: _____

    1.3. Qualifications: _____

    1.4. School*:_____

2. **General Information**

    2.1. Which senior certificate examinations do students at your school write?

	✓ Tick one
Eastern Cape Education Department	
Free State Education Department	
Gauteng Education Department	
Kwazulu-Natal Education Department	
Northwest Education Department	
Western Cape Education Department	
Independent Examinations Board	
Other	

    2.2. What are the highest annual fees (tuition only) of your school?

(R)	✓ Tick one
0 - 500	
500 - 1000	
1000 - 5000	
5000 - 10000	
10 000 – 20 000	
20 000 – 30 000	
30 000 - 40 000	
Over 40 000	

2.3. What is the racial profile of subject music students in your school? Please include all subject music pupils from grade 10 to 12 for the year 2006.

	Number
Asian	
Black	
Coloured	
White	

2.4. How many music teachers work in your department?

	Number
Full time	
Part time	

2.5. Are individual practical lessons offered at the school?

	✓ Tick one
Yes	
No	

2.6. Do practical lessons take place during the allocated teaching time for subject music?

	✓ Tick one
Yes	
No	

2.7. Do subject music pupils pay extra for practical music tuition?

	✓ Tick one
Yes	
No	

2.8. If you answered 'yes' to question 2.7, does your school offer assistance to financially disadvantaged subject music pupils?

	✓ Tick one
Yes	
No	

2.9. Does your school offer music scholarships or bursaries to subject music pupils?

	✓ Tick one
Yes	
No	

2.10. Does your school rent out music instruments at nominal or reduced cost to students?

	✓ Tick one
Yes	
No	

2.11. What is the annual budget allocation for music department expenses in your school?

(R)	✓ Tick one
0 - 1000	
1 000 – 5 000	
5 000 - 10 000	
10 000 – 25 000	
25 000 – 50 000	
50 000 – 100 000	
100 000 – 200 000	
Over 200 000	

2.12. What is the language of instruction at your school?

English	
Other (please specify)	

3. Subject Information Grade 12

3.1. Number of pupils entered for grade 12 Music (Higher Grade):

2000	2001	2002	2003	2004	2005

3.1.1. Result of above examination (number of candidates per symbol):

	2000	2001	2002	2003	2004	2005
A						
B						
C						
D						
E						
F						
G						
H						

3.2. Number of pupils entered for Music (Standard Grade):

2000	2001	2002	2003	2004	2005

3.2.1. Result of above examination (number of candidates per symbol):

	2000	2001	2002	2003	2004	2005
A						
B						
C						
D						
E						
F						
G						
H						

3.3. Number of pupils entered for Music Performance (Standard Grade):

2000	2001	2002	2003	2004	2005

3.3.1. Result of above examination (number of candidates per symbol):

	2000	2001	2002	2003	2004	2005
A						
B						
C						
D						
E						
F						
G						
H						

3.4. Number of pupils entered for Unisa, Trinity College of London or ABRSM option as matriculation subject

	2000	2001	2002	2003	2004	2005
Unisa						
Trinity						
ABRSM						

3.5. Results by symbol (Unisa)

	2000	2001	2002	2003	2004	2005
A						
B						
C						
D						
E						
F						
G						
H						

3.6. Results by symbol (Trinity):

	2003	2004	2005
A			
B			
C			
D			
E			
F			
G			
H			

3.7. Results by symbol (Royal Schools):

	2005
A	
B	
C	
D	
E	
F	
G	

4. Subject Information (Other):

4.1. Number of subject music pupils in 2006:

	Number
Grade 10	
Grade 11	

4.2. Are grade 10 pupils following the new National Senior Certificate curriculum?

	✓ Tick one
Yes	
No	

    4.2.1. If you answered **no** to question 4.2, give reasons:

_____

_____

_____

_____

_____

_____

    4.2.2. If you answered **yes** to question 4.2, state any problems have you encountered thus far in the implementation of the curriculum?

_____

_____

_____

_____

_____

_____

_____

5. Your Professional Opinion

Please ✓ tick one box with your response to each of the following statements:

Statement	Disagree	Tend to disagree	Tend to agree	Agree
5.1 The number of subject music students is increasing.				
5.2 It is difficult to find well-qualified music teachers.				
5.3 Music is a 'talent' subject and should not be considered on an equal footing with academic subjects in the curriculum.				
5.4 Music as a subject should be encouraged and offered to as wide a cross section of pupils as possible.				
5.5 The new curriculum (NCS) is progressive in that it promotes the experiential activities of performing, composing and listening.				
5.6 Economic factors will determine the viability of subject music in secondary schools.				
5.7 The new curriculum (NCS) makes it possible for any student to take music as a matriculation subject.				
5.8 The Unisa/Trinity/ABRSM option is an attractive alternative to the NCS curriculum.				
5.9 It is the responsibility of the music teacher to structure the subject in such a way that it will be no more demanding than other subjects.				
5.10 Music has a promising future in the secondary school curriculum.				

Appendix C: Budget Allocation to Education 1983 to 2006 [1]

Year	Real GDP (R billion)	Budget allocation to education (R billion)	Total budget (R billion)	Education as % GDP	Education as % total budget
1983	94.350	4.348	25.023	4.61	17.72
1984	110.584	4.977	29.661	4.50	17.10
1985	127.599	6.157	35.385	4.83	17.43
1986	149.394	7.601	42.320	5.09	18.12
1987	174.648	9.327	50.719	5.34	18.27
1988	209.613	10.886	58.672	5.19	18.25
1989	201.677	12.625	69.918	6.26	17.57
1990	289.816	15.408	82.695	5.32	17.70
1991	331.979	18.886	97.314	5.69	19.13
1992	372.224	22.505	111.977	6.05	20.29
1993	426.133	27.737	135.629	6.51	20.83
1994	482.120	29.756	163.425	6.17	18.35
1995	548.100	34.878	168.962	6.36	20.40
1996	617.954	38.037	186.581	6.16	21.22
1997	685.730	46.658	236.531	6.80	21.96
1998	742.424	50.417	255.284	6.79	21.34
1999	813.683	50.819	270.166	6.25	20.61
2000	922.148	53.451	289.289	5.80	20.28
2001	1020.007	58.891	316.929	5.77	20.42
2002	1168.699	64.585	342.728	5.53	20.15
2003	1260.693	72.879	398.274	5.78	19.57
2004	1395.369	82.566	447.583	5.92	19.52
2005	1541.067	86.460	508.929	5.61	18.31
2006	1741.061	95.349	578.211	5.48	18.10

[1] South African Reserve Bank, 2008; Department of Trade and Industry, 2008

Appendix D.1: Comparison of NATED Syllabus and Unisa 1992 Grade 5 Syllabus

IEB Syllabus	NATED Syllabus	Unisa (1992)
MODULE ONE – PERFORMANCE	**MODULE ONE – PERFORMANCE**	**PRACTICAL**
Four thoroughly prepared pieces of Grade 7 (HG), Grade 6 (SG) standard must be mastered. The pieces must represent at least three different style periods, styles and tempi. Where the instrument allows for it, the pieces must, amongst others, include: A fugue, from the Baroque period OR A three-part invention OR Two contrasting sections of a suite from the Baroque period as ONE work One movement/work in Sonata form One of the four required pieces may be played on the second instrument	FOUR thoroughly prepared pieces of Grade VI level (Standard Grade) or Grade VII (Higher Grade) must be mastered during the year. The pieces must represent at least three different style periods, styles and tempi. Where the instrument allows for it, the pieces must, amongst others, include: One movement/work in Sonata form. A Fugue from the Baroque period OR A three-part invention OR Two contrasting sections of a suite from the Baroque period as ONE work	FOUR pieces: One from prescribed lists A, List B and List C and D.
Sight-reading Pieces of a standard not more than two grades below that of the repertoire	**Sight-reading** Solo works of a standard not more than TWO GRADES below that of the repertoire pieces.	**Sight reading** Candidates will be required to sight-read one work.
Quick study Quick studies of a standard not more than one grade below that of the repertoire pieces	**Quick study** Quick studies of a lower grade than that of the repertoire pieces.	
Scales and Arpeggios As set out in Grade 7 (HG), Grade 6 (SG) syllabi.	**Scales and Arpeggios** As set out for the required Grade.	**Scales and arpeggios** As set out for required grade.
MODULE 2: AURAL TRAINING	**MODULE 2: AURAL TRAINING**	**AURAL**
Sight-singing The singing, humming or whistling at sight of simple diatonic melodies of four bars: In major and minor keys within the range of a twelfth. The tonic chord will be sounded. In the (treble or bass clef) at the learner's choice. All note values and rests up to and including a semiquaver, including single dotted notes, duplets and triplets. The following time-signatures will be required: 2/4,3/4,4/4 and 6/8	**Sight-singing** The singing, humming or whistling at sight of simple diatonic melodies of four bars: In major and minor keys within the range of a twelfth. The tonic chord will be sounded. In the treble or bass clef. Note values and rests, without the syncopation, including (omitted from document – presume same as IEB). The following time signatures will be required: 2/4, 3/4, 4/4 and 6/8.	Sing, hum or whistle from music a short diatonic melody in a major key. The tonic triad will be sounded beforehand.

Dictation The notation, in the treble clef, of simple four-bar diatonic melodies in major keys and within the compass of a twelfth. No modulations will occur. Time-signatures, note-values and rests will be restricted to those mentioned under Sight-singing.	**Dictation** The notation, in the G-clef, of simple four-bar diatonic melodies in major and minor keys within the compass of a twelfth. Time signatures, note values and rests will be restricted to those mentioned under Sight-singing.	Recognise whether a passage is in duple, triple or quadruple time, simple or quadruple. Name note values - not longer than a minim or shorter than a semiquaver, including dotted minims, crotchets and quavers. Whistle, hum, sing or play the lower part of a two part phrase from memory. The tonic triad will be sounded beforehand.
Quartads After a dominant quartad has been sounded, in close position and in root position pupils will be required to: sing, hum or whistle anyone of the four notes sing, hum or whistle all four notes ascending or descending	**Quartads** After a dominant quartad has been sounded, in close position and in root position, learners will be required to: sing, hum or whistle anyone of the four notes sing, hum or whistle all four notes, ascending or descending.	
Cadences The recognition of perfect, imperfect, interrupted and plagal cadences after a simple passage has been played in a major or minor key.	**Cadences** The recognition of perfect, imperfect, interrupted and plagal cadences after a simple passage in a major or minor key has been played.	Name cadences (perfect, imperfect, plagal or interrupted). Major or minor keys.
Chord Progressions The recognition or playing of a progression of four chords in a major or minor key with not more than three sharps or flats. The chord progressions must be integrated with those in module 3 (harmonic devices).	**Chord progressions** The recognition or playing of a progression of four chords in a major or minor key with not more than three sharps or flats. The chord progressions must be integrated with those in Module 3, Harmonic devices.	Recognise a chord as major or minor, say which inversion an d which note is in the bass and which in the treble
Modulation Recognition of modulation. Integrate with module 3, i.e. modulations to the dominant, sub-dominant or relative major or minor keys) with the same key signature and back to the tonic	**Modulation** Recognition of modulation. Integrate with Module 3, Harmonic devices.	Name modulations to dominant or subdominant key.
		Complete a given melodic phrase of two bars.
		Point out inaccuracies in rhythm and pitch in a short melodic phrase played by examiner. A copy of the correct version will be handed to candidate.
		Recognise by ear the following compositional devices: melodic inversion, sequence, augmentation, diminution.

MODULE 3: THEORY OF MUSIC	MODULE 3: THEORY OF MUSIC	THEORY (Grade 5)
Completion of a melody of which the initial bars are given: Not more than 16 bars In major and minor keys For voice or strings or wind instruments (of pupil's choice and in which case the given opening bars may be transposed) Modulations to the dominant, sub-dominant or relative major or minor keys (with the same key-signature) and back to the tonic key	**Completion of a melody** of which the initial bars are given: not more than sixteen bars in major and minor keys for voice, strings or wind instruments (of the learner's choice and in which case the given opening bars may be transposed) modulations to the dominant, sub-dominant or relative major or minor keys (with the same key signature) and back to the tonic key.	The **completion of an eight bar melody** of which the opening motive will be given, in any major or minor key (up to and including three sharps and flats) in either treble or bass clef. The following tempo indications, time signatures and note values will be required: Allegro, allegretto, moderato, andante All note values and rests up to and including semiquavers including single dotted values up to and including quavers as well as triplets in quavers $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ Candidates will be expected to phrase the melody and add meaningful articulation and dynamic indications
Setting a poem to music for an unaccompanied solo voice: A poem of not more than 8 lines In major and minor keys Modulations to the dominant, sub-dominant or relative major or minor keys (with the same key-signature) and back to the tonic key Melismas may be used	**Setting a poem to music** for an unaccompanied solo voice: a poem of not more than eight lines in major and minor keys melismas may be used modulations to the dominant, sub-dominant or relative major or minor keys (with the same key signature) and back to the tonic key.	
Two-part work The addition of a second part above or below a given melody: In major and minor keys Not more than 16 bars (HG) 12 bars (SG) Modulations to the dominant, sub-dominant or relative major or minor keys (with the same key-signature) and back to the tonic key, utilising: Harmonic devices mentioned in par. 6 below and contrapuntal techniques	**Two-part work** The addition of a second part above or below a given melody: in major and minor keys modulations to the dominant, sub-dominant or relative major or minor keys (with the same key signature) and back to the tonic key. using harmonic devices mentioned in paragraph 6 and contrapuntal techniques.	
Harmonisation (refer par. 6 below) A melody of 8 - 12 bars for four voices (SATB) in major and minor keys, utilising the harmonic devices mentioned in par. 6 below.	**Four part** A melody of at least eight bars for four voices (SATB) in major and minor keys using the harmonic devices set out in paragraph 6	**Four-part writing:** The addition of three parts below a given soprano (maximum eight bars) in any major or minor key (up to and including four sharps and four flats) using harmonic devices below

Harmonic analysis	Harmonic analysis	Harmonic analysis - The harmonic analysis of four part passages, based on prescribed cadences and chord progressions and dominant seventh
Figuring of suitable given four-part harmonic progressions and analysis thereof	Figuring of suitable given four-part harmonic progressions	
Harmonic devices (Par. 6)	**Harmonic devices (Paragraph 6)**	**Harmonic devices:**
All primary and secondary triads in root position and inversions	All primary and secondary triads in root position and inversions	All primary and secondary chords in root position and inversions as is customary
Dominant seventh quartad in root position and inversion Non-chordal notes	Dominant quartad in root position and inversion	Dominant seventh chord in root position and inversions
Modulations to the dominant, sub-dominant or relative major or minor keys, with the same key signature and back to the tonic key.	Non-chordal notes	
	Modulations to the dominant, sub-dominant or relative major or minor keys (with the same key signature) and back to the tonic key.	
MODULE 4: HISTORY OF MUSIC AND FORM	**MODULE 4: HISTORY *OF* MUSIC AND FORM**	**FORM**
Opera	**Opera**	
The classical and romantic operas studied through the works of representative composers. (Note: certain works will be prescribed by the IEB for particular attention each year) Depth of study Only the contribution of the composers to the development of the theme in question should be high-lighted, and not their personal style characteristics.	The classical and romantic operas studied through the works of representatvie composers.	
	The contribution of the composers to the development of the theme in question should be high-lighted	
Opera: Gluck, Mozart, Weber, Wagner, Donizetti, Verdi	Opera: Gluck, Mozart, Weber, Wagner, Donizetti, Verdi	
Development of **Orchestral and Chamber** music	Development of **Orchestral and Chamber** music	
The symphony and symphonic poem from approximately 1720 to the 20th century Chamber music from the 18th to the 20th century. (Note: certain works will be prescribed by the IEB for particular attention each year)	The symphony and symphonic poem from approximately 1720 to the 20th century Chamber music from the 18th to the 20th century	
Symphony and Symphonic poem: Mannheim School, Haydn, Beethoven, Berlioz, Liszt, Richard Strauss, Stravinsky	Symphony and Symphonic poem: Mannheim School, Haydn, Beethoven, Berlioz, Liszt, Richard Strauss, Stravinsky	
Chamber music: Haydn, Beethoven, Schubert, Bartok,	Chamber music: Haydn, Schubert, Beethoven,	

|		
Stravinsky	Bartok, Stravinsky.	
Form Study of the forms encountered above	**Form** A study of the forms encountered above.	The analysis of prescribed pieces (from grade 2 piano examination album) with regard to: ▪ Keys (including modulations) ▪ Phrases ▪ Cadences including dominant seventh ▪ Structure (binary and ternary)

Appendix D.2: Comparison of Theory Syllabi

Trinity Grade 6 (2003) *1 paper, 3 hours*	ABRSM Grade 6 (2003) *1 paper, 3 hours*	Unisa Grade 5 (1992) *2 papers, each 3 hours*	*Changes in* **Unisa Grade 5 (2004)** *2 papers, each 3 hours*
		Paper 1: Rudiments of music	Chromatic scales removed, pentatonic and whole tone scales included.
Simple modulations.	An understanding of the principles of modulation		
	Knowledge of cadences	Perfect, imperfect, plagal and interrupted cadences.	
Passing notes, suspensions and appoggiaturas may be included.	Onamentation and melodic decoration, including passing notes, auxiliary notes, appoggiaturas, changing notes and notes of anticipation		Identification and application of passing note, auxiliary notes. Recognition of acciacatura, appoggiatura, shake, trill, mordent, trill.
	The indication of suitable chords for the accompaniment of a diatonic melody of about eight bars in any key, *or* (at the candidate's choice) the provision of a bass to a given melody, adding figures to indicate the intended harmonies.		
Completing a melody of which the opening will be given. Modulation to closely related keys will be expected.	Composition of a melody for a specified instrument (a choice will be given), using a given opening. Modulation to the dominant, subdominant, relative major or relative minor may be required.	The completion of an eight bar melody of which the opening motive will be given, in any major or minor key (up to and including three sharps and flats) in either treble or bass clef.	
2 Identifying and/or writing (with melody or bass part given) simple progressions for SATB in a short score. Harmonising a given melody and/or bass for SATB in short score.	Writing specified chords for voices in four parts or for keyboard (at the candidate's choice) above a given bass part of about four bars.	The addition of three parts below a given soprano (maximum eight bars) in any major or minor key (up to and including four sharps and four flats).	
Cadential six-four Passing six-four Passing six-three	The harmonic vocabulary expected will include: the use of chords in root position and inversions on any degree of the major or minor (harmonic and melodic) scale.	All primary and secondary chords in root position and inversions as is customary, including cadential six four and passing progressions.	

Resolutions of the dominant seventh and its inversions	Recognition of the dominant seventh chord in root position, first, second and third inversions and the supertonic seventh chord in root position and first inversion, in any major or minor key; and the figuring for all these chords.	Dominant seventh chord in root position and inversions	
Transposing a given passage from one key to another and from open to short score (or vice versa).		Transposition of a given passage according to any simple interval in the same clef or between any two of the prescribed clefs. Transcription (retaining the same pitch) of a given passage, between any two of the prescribed clefs.	
Music written after 1600 and its composers.	Questions on short extracts of music written for piano or in open score for voices or for any combination of instruments to test the knowledge of the elements and notation of music, including the realization of ornaments, the identification and notation of underlying harmonic structure, phrase structure, style, performance, and on the voices and instruments for which the works were written.	The harmonic analysis of four part passages, based on prescribed cadences and chord progressions and dominant seventh The analysis of prescribed pieces (from grade 2 piano examination album) with regard to: ▪ Keys (including modulations) ▪ Phrases ▪ Cadences including dominant seventh ▪ Structure (binary and ternary)	**History of Music** Definitions including two representative composers of each of the following periods ▪ Baroque ▪ Classical ▪ Romantic ▪ Twentieth century – any two of the following trends: Impressionism Expressionism Serialism Neo-classicism **Form** Chord progressions included.

APPENDIX D.3: IEB Music Results 2005 AND 2006

SCHOOL	Theory [100]	Practical [200]	Portfolio [100]	Total [400]	Total %	Practical %	Practical+ Portfolio	Practical+ Portfolio (%)	Theory	Variance to Theory
				Independent Examinations Board Results for Music 2005						
SCHOOL A	31.00	128.00	51.00	210.00	53	64.00	179.00	59.67	31.00	28.67
SCHOOL B	48.00	140.50	63.50	252.00	63	70.25	204.00	68.00	48.00	20.00
SCHOOL C	68.33	132.00	57.67	258.00	65	66.00	189.67	63.22	68.33	-5.11
SCHOOL D	58.50	143.00	69.00	270.50	68	71.50	212.00	70.67	58.50	12.17
SCHOOL E	51.60	149.40	70.20	271.20	68	74.70	219.60	73.20	51.60	21.60
SCHOOL F	58.25	146.50	72.75	277.50	69	73.25	219.25	73.08	58.25	14.83
SCHOOL G	65.00	155.00	60.00	280.00	70	77.50	215.00	71.67	65.00	6.67
SCHOOL H	66.25	152.25	64.25	282.75	71	76.13	216.50	72.17	66.25	5.92
SCHOOL I	65.33	163.33	59.17	287.83	72	81.67	222.50	74.17	65.33	8.83
SCHOOL J	65.40	162.40	61.20	289.00	72	81.20	223.60	74.53	65.40	9.13
SCHOOL K	70.75	148.50	72.75	292.00	73	74.25	221.25	73.75	70.75	3.00
SCHOOL L	76.00	147.50	78.00	301.50	75	73.75	225.50	75.17	76.00	-0.83
SCHOOL M	64.00	161.00	76.83	301.83	75	80.50	237.83	79.28	64.00	15.28
SCHOOL N	78.50	151.50	77.50	307.50	77	75.75	229.00	76.33	78.50	-2.17
SCHOOL O	77.00	161.50	74.25	312.75	78	80.75	235.75	78.58	77.00	1.58
SCHOOL P	79.50	183.50	84.00	347.00	87	91.75	267.50	89.17	79.50	9.67
SCHOOL Q	85.50	181.00	83.00	349.50	87	90.50	264.00	88.00	85.50	2.50

Theory, Practical and Portfolio Marks IEB 2005
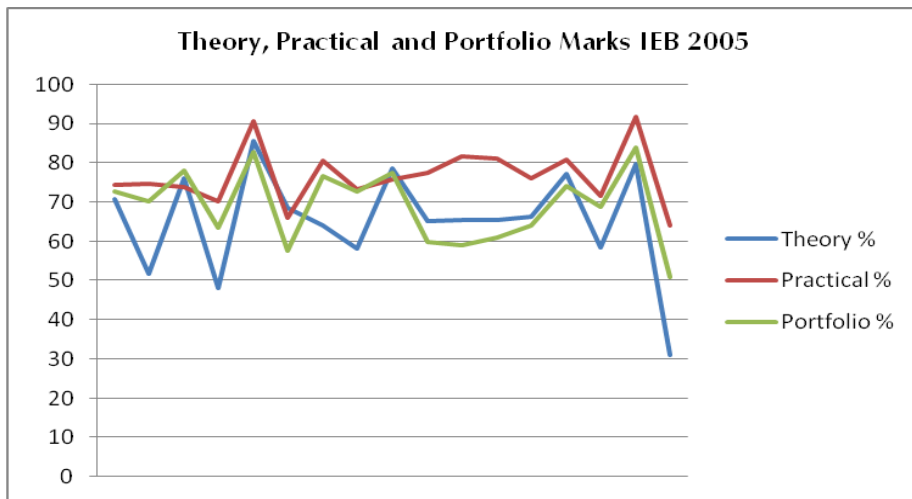
	Theory % A	Practical % B	Portfolio % C	Practical % - Theory/Portfolio% B − (A + C)/2
SCHOOL A	70.75	74.25	72.75	2.50
SCHOOL B	51.60	74.70	70.20	13.80
SCHOOL C	76.00	73.75	78.00	-3.25
SCHOOL D	48.00	70.25	63.50	14.50
SCHOOL E	85.50	90.50	83.00	6.25
SCHOOL F	68.33	66.00	57.67	3.00
SCHOOL G	64.00	80.50	76.83	10.08
SCHOOL H	58.25	73.25	72.75	7.75
SCHOOL I	78.50	75.75	77.50	-2.25
SCHOOL J	65.00	77.50	60.00	15.00
SCHOOL K	65.33	81.67	59.17	19.42
SCHOOL L	65.40	81.20	61.20	17.90
SCHOOL M	66.25	76.13	64.25	10.88
SCHOOL N	77.00	80.75	74.25	5.13
SCHOOL O	58.50	71.50	69.00	7.75
SCHOOL P	79.50	91.75	84.00	10.00
SCHOOL Q	31.00	64.00	51.00	23.00

Comparison of Practical vs Theory/Portfolio Marks IEB 2005
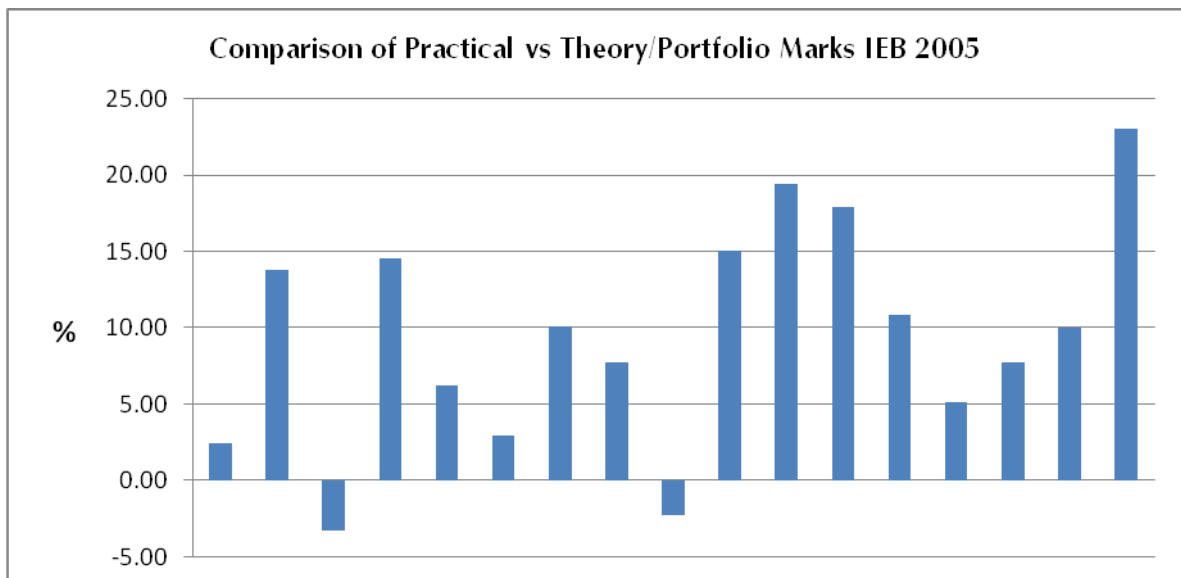
Independent Examinations Board Results for Music 2006										
SCHOOL	**Theory [100]**	**Practical [200]**	**Portfolio [100]**	**Total [400]**	**Total %**	**Practical %**	**Practical+ Portfolio**	**Practical+ Portfolio (%)**	**Theory**	**Variance to Theory**
SCHOOL A	57.00	131.00	59.00	247.00	61.75	65.50	190.00	63.33	57.00	6.33
SCHOOL B	61.00	120.00	76.00	257.00	64.25	60.00	196.00	65.33	61.00	4.33
SCHOOL C	65.00	141.50	54.25	260.75	65.19	70.75	195.75	65.25	65.00	0.25
SCHOOL D	54.33	143.67	65.67	263.67	65.92	71.83	209.33	69.78	54.33	15.44
SCHOOL E	61.71	148.14	58.14	268.00	67.00	74.07	206.29	68.76	61.71	7.05
SCHOOL F	60.33	153.00	61.83	275.17	68.79	76.50	214.83	71.61	60.33	11.28
SCHOOL G	70.00	146.00	68.00	284.00	71.00	73.00	214.00	71.33	70.00	1.33
SCHOOL H	62.50	163.50	60.00	286.00	71.50	81.75	223.50	74.50	62.50	12.00
SCHOOL I	67.33	157.33	63.00	287.67	71.92	78.67	220.33	73.44	67.33	6.11
SCHOOL J	68.00	154.80	78.00	300.80	75.20	77.40	232.80	77.60	68.00	9.60
SCHOOL K	66.60	166.60	73.40	306.60	76.65	83.30	240.00	80.00	66.60	13.40
SCHOOL L	66.78	168.56	72.11	307.44	76.86	84.28	240.67	80.22	66.78	13.44
SCHOOL M	67.33	180.33	63.00	310.67	77.67	90.17	243.33	81.11	67.33	13.78
SCHOOL N	65.40	177.40	73.00	315.80	78.95	88.70	250.40	83.47	65.40	18.07
SCHOOL O	77.25	175.25	63.75	316.25	79.06	87.63	239.00	79.67	77.25	2.42
SCHOOL P	82.00	156.00	79.00	317.00	79.25	78.00	235.00	78.33	82.00	-3.67
SCHOOL Q	81.75	174.00	81.50	337.25	84.31	87.00	255.50	85.17	81.75	3.42
SCHOOL R	78.00	186.00	75.00	339.00	84.75	93.00	261.00	87.00	78.00	9.00
SCHOOL S	85.00	169.00	91.00	345.00	86.25	84.50	260.00	86.67	85.00	1.67
SCHOOL T	83.00	191.00	81.00	355.00	88.75	95.50	272.00	90.67	83.00	7.67
SCHOOL U	86.00	194.00	87.00	367.00	91.75	97.00	281.00	93.67	86.00	7.67

Theory, Practical and Portfolio Marks IEB 2006
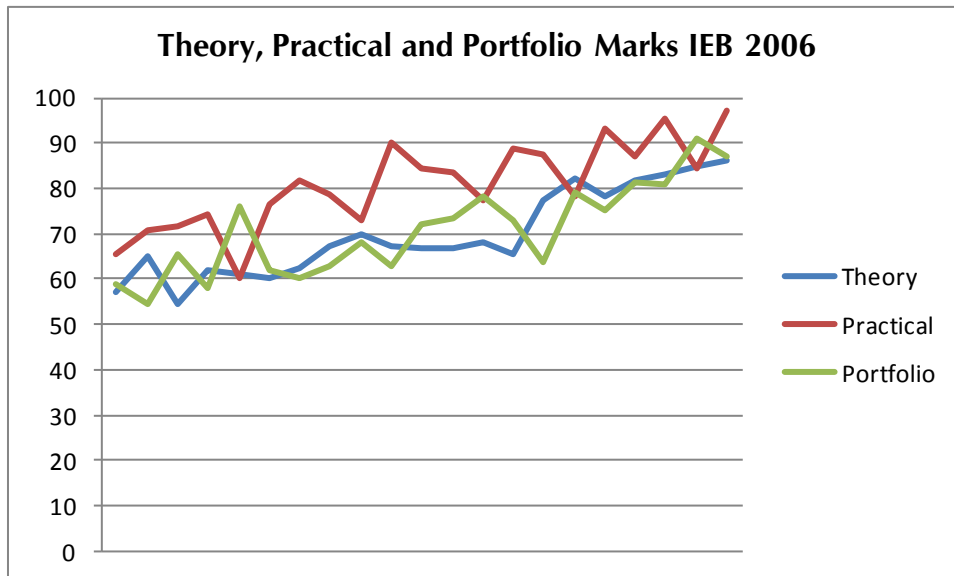
	Theory % A	Practical % B	Portfolio % C	Practical % - Theory/Portfolio% B − (A + C)/2
SCHOOL A	57.00	65.50	59.00	7.50
SCHOOL B	65.00	70.75	54.25	11.13
SCHOOL C	54.33	71.83	65.67	11.83
SCHOOL D	61.71	74.07	58.14	14.14
SCHOOL E	61.00	60.00	76.00	-8.50
SCHOOL F	60.33	76.50	61.83	15.42
SCHOOL G	62.50	81.75	60.00	20.50
SCHOOL H	67.33	78.67	63.00	13.50
SCHOOL I	70.00	73.00	68.00	4.00
SCHOOL J	67.33	90.17	63.00	25.00
SCHOOL K	66.78	84.28	72.11	14.83
SCHOOL L	66.60	83.30	73.40	13.30
SCHOOL M	68.00	77.40	78.00	4.40
SCHOOL N	65.40	88.70	73.00	19.50
SCHOOL O	77.25	87.63	63.75	17.13
SCHOOL P	82.00	78.00	79.00	-2.50
SCHOOL Q	78.00	93.00	75.00	16.50
SCHOOL R	81.75	87.00	81.50	5.38
SCHOOL S	83.00	95.50	81.00	13.50
SCHOOL T	85.00	84.50	91.00	-3.50
SCHOOL U	86.00	97.00	87.00	10.50

Comparison of Practical vs Theory/Portfolio Marks IEB 2006

Appendix E.1: Music Elements in World Music (Anderson, 1992: 54)
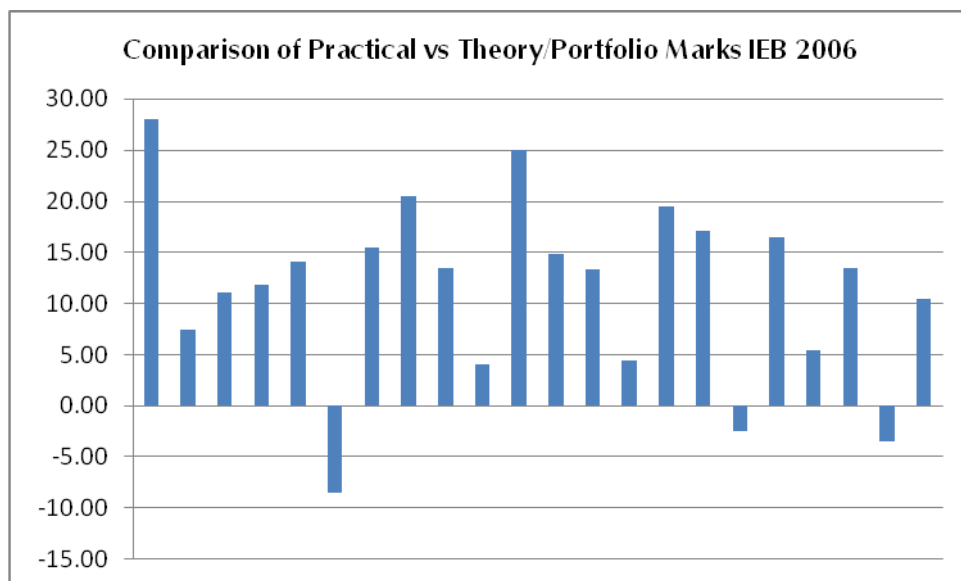
EXEMPLARS

1. **Aurally identify meter in the following musical selections:**
   A. Simple duple meter in:
      • Mozart's *Eine kleine Nachtmusik*, first movement
      • the Chinese zheng (cheng) and xiao (hsiao) composition *Winter Ravens Flying over the Water* (*China's Instrumental Heritage*, Lyrichord LLST 792, side 2, band 3).
   B. Simple triple meter in:
      • Beethoven's *Symphony No. 3*, first movement
      • the Korean song "Arirang," accompanied by kayagum (a stringed instrument), from *Sounds of the World: Music of East Asia: Chinese, Korean, and Japanese Traditions in the United States* (Reston, VA: MENC, 1989), or "Arirang" (Song No. 2) from *Korean Social and Folk Music* (Lyrichord LLST 7211 B, side 2, band 3).
   C. Additive meter:
      • Greek dance music from *The Music of Greece* (National Geographic Society, 17th & M Streets NW, Washington DC 20036, Record 2875, side 1, band 3)—3 + 2 + 2
      • Brubeck's "Blue Rondo à la Turk" from *Take Five* (Columbia Compact Disc, CK 40585, band 3)—2 + 2 + 2 + 3.

2. **Identify the sense of expectation in music:**
   A. Discuss how the sense of expectation is created in different musical traditions.
   B. Listening to J. S. Bach's *Passacaglia in C Minor*, BWV 582, follow the repeated melody and notice how it leads toward the tonic pitch.
   C. Listen to an Indian sitar composition in the ten-beat tala cycle called jhaptal (2-3-2-3) following the cycle of beats. Notice how it leads toward the first beat of the tala. (*Sounds of India*, Columbia CK9296, selection 3.)

Anderson, William M. 1992. 'Rethinking Teacher Education: The Multicultural Imperative.' *Music Educators Journal* 78 (9): 52.

Draft 1

National Curriculum Statement
For Grades 10 - 12 (Schools)

MUSIC

2002

CONTENTS

INTRODUCTION TO THE SUBJECT MUSIC

Definition

The subject Music is a study of musical practices, processes and products through performance, composition and critical reflection across musical styles and genres of Africa, the West and Asia.

Purpose

Music contributes to the holistic development of learners. A musician is central to the development of the music industry, which in turn is an important role player in contributing to the national economy. The purpose of the subject Music is to prepare learners for participation in community life, the world of work and progression to Higher Education by creating opportunities for learners to explore music knowledge and its application to creative, interpretative and analytical skills.

To achieve the above purpose, the goals of the subject Music are:

- to equip learners with the knowledge and understanding of the musics of the world and with musical skills that are globally competitive;
- to develop well rounded and creative individuals through musical processes and experiences that lead to emotional and physical healing and nation building;
- to maintain and grow learners' love for making music and enthusiasm by re-assuring the learners choice of specific career pathway;
- to equip learners with skills to participate in the music industry by developing their ability to work effectively with others, to organize and manage themselves;
- to equip learners with skills to make effective use of music technology for creative processes and community and industry application;
- to develop the foundation of entrepreneurial skills and attitude that inculcates the culture of self-employment.

Scope

The subject Music gives expression to previously excluded music at schools and encourages increased participation of learners for both career preparation and cultural enrichment. It seeks to support the development of emerging musical forms and styles, particularly youth music, by providing foundational knowledge and skills for access to the music industry and related careers.

The scope of the subject Music includes the following activities that broadly fall into music theory and practical skills:

a) Music performance: ensemble and solo;
b) Introduction to the music industry organisation, practices and rights;
c) Composition and arranging: ensemble and solo;
d) Technology: understanding and application of performance through conventional instruments (including the voice and body), acoustics and music technology (stage sound processing and recording/playback equipment)
e) Music literacies and theory: elements, notation, form and aural skills;
f) Critical listening: patterns (melodic and rhythmic), structures, chords, and instrumentation;
g) Critical reflection: research, analysis, evaluation and communication of music history, culture and practices

The above can be organised into the following, from which four Learning outcomes have been developed:

- Applied music that includes ensemble and solo work, critical listening, performances that incorporate song, dance, poetry and instrumentation as well as music industry practices (staging, organising, contracting etc.)
- Music theory that incorporates literacies, theory, critical listening, introduction to music industry practices and critical reflection that encompasses the study of world musics and its cultural elements;

Links with GET, additional education and training and career pathways

The knowledge and skills learnt in the GET phase serves as an introduction to inter-disciplinary application and understanding of basic principles of musical practice, processes and artistic works. In the FET band, these are further expanded and focused into relative specialization that forms the foundation for post-school specialization at higher education and the world of work.

At the exit point of FET, learners will have requisite knowledge, skills and attitudes for the following career pathways and related additional education and training:

Career fields	Career Opportunities
Live Productions	*Performing artist; promoter; composer/arranger; audio technician and/or engineer; dancer/choreographer; artistic director; production manager; artist manager;*
Studio Productions (including video)	*Recording artist (including session musician); composer/arranger; audio engineer; programmer; artistic producer; executive producer; studio administrator; executive producer; stylist; camera operator; editor;*
Business	*Manager; finance administrator; sales representative; retail assistance; licensing officer; artist and repertoire manager; entertainment lawyer*

Career fields	Career Opportunities
Publishing and copyright	*Manager; copyright/licensing officer; librarian; royalties officer; royalty data and information officer; transcriber;*
Allied employment	*Advertising jingle writer; arts administrator; educator; researcher; DJ and/or journalist (print, radio and TV); instrument manufacturer and repairer; therapist; unionist*

Music Learning Outcomes

The above statements, regarding the Purpose and Scope of the subject Music in the FET (Schools) band, are consolidated into four learning outcomes that define minimum exit expectations at grade 12. These relate to competencies in music performance, creativity, theoretical studies and critical thinking. The following learning outcomes and assessment standards characterize the subject Music:

Learning Outcome 1:   Performance and Introduction to Industry Practice

> *The learner is able to apply musical skills to perform and participate in music across a variety of cultures and contexts, and to demonstrate understanding of relevant acoustic and technological aspects to enhance performance in an industrial context*

Music Performance and Introduction to Industry Practice provides the opportunity for learners to apply musical creativity, critical listening and elements towards and presenting and expressing musical works in solo and ensemble context across a variety of styles, in order to prepare them for the music industry.

Introduction to Music Industry Practice develops and promotes enterprise awareness and interest by exposing learners to basic knowledge, skills and understanding of music careers and music industry practices. Focus is on how the industry is organized, how it contributes to the economy and how rights are promoted and protected.

In grade 10, the above is limited to creating an awareness of the social and commercial music practices. In grade 11 and 12, emphasis will be on application and production that establishes appropriate skills, values and attitudes for successful practice in the industry (creating, expressing and enterprise). Required competencies include:

- Instrumental technique (including voice and percussion) for:
    - volume and tone production
    - articulation of melodic/rhythmic patterns
    - chords and counterpoint

- Performance (solo and ensemble) that includes:
    - communication of mood and effect
    - interpretation within cultural contexts
    - disciplined and team based professional practice

- o confident artistic expression

- Applied industry skills that includes:
  - o music performance and production,
  - o music business and enterprise
  - o introduction to acoustics (instruments and their staging - position in performance) sound processing

Learning Outcome 2:   Composition/Creative Music Making

> *The learner is able to apply knowledge, skills and technology, to create music using own and existing ideas in a variety of styles for social, cultural and personal/commercial uses.*

Composition/Creative Music Writing exposes and stimulates learners to explore creative music ideas using acquired skills and applying these to a variety of styles (pop, jazz, maskanda, baroque, raga, classical – African, Western and Asian, etc.), including basic arranging skills (individual and group work).

In FET, introduction to music technology is explored to develop the learner's knowledge, skills and appreciation for exploitation and the use of technology to enhance creativity and expression. Grade 10 focuses on non-writing compositional skills based on learner's choice of style. This progresses to a combination of written and applied musical work at grade 11 and 12 based on the teacher's guidelines on stylistic diversity to ensure a culturally representative repertoire.

Learners are also exposed to the social and music industry value chain to locate the role and contribution of songs from the creative stage, live music, recording and manufacturing, publishing and rights as well as media, advertising and consumption. Required competencies include:

- Composing that includes:
  - o solo and ensemble works (vocal and instrumental)
  - o arranging, including group arranging

- Knowledge and understanding of:
  - o value chain Song/Composition and rights
  - o live, radio and television media
  - o media, electronic media and retail marketing recording performance/manufacturing and publishing rights
  - o consumer behaviour

- Application of industry skills
  - o Technical use of:
    - ▪ microphone and speakers
    - ▪ electronic keyboard (multiple us: orchestration, accompaniment, transposition etc.)
    - ▪ CD writers and playback machine

o Publishing and registering of compositions

Learning Outcome 3:   *Music Literacies and Theory*

> *The learner is able to apply theoretical knowledge and skills to read, write and understand music, using a variety of notational systems.*

Music Literacies and theory develops leaner skills to read, write and create/apply music in its aural and visual form. The theory aspect relates to the understanding of the principles and application of written music elements and grammar, as well as the research of historical and other musical and cultural contexts. Required competencies include:

- Exploration and application of:
    o alphabetic and staff notation
    o tonic solfa notation
    o numeric notation
    o graphic notation and
    o other forms of notation

- Understanding and Application of:
    o concepts and terminology
    o principles of structure/form
    o principles of rhythm, melody, scales/modes, keys and chords/harmony
    o patters and sequences
    o instrumentation and
    o aural skills

- Recognition of:
    o musical elements
    o mood and the elements that create it
    o structure/form
    o styles [broadly as in (1) African, European, Asian and American and (2) specifically as in dance, ballad, ceremonial (religious), sound effects (film)]

- Application of music isolation or focused listening:
    o targeted part melody, note or rhythm in an ensemble (vocal and/or instrumental)
    o instrument identification
    o application as in imitation and transcription

Learning Outcome 4:   *Critical reflection*

> *The learner is able to respond critically to music by reviewing, appraising and participating in African, Asian and Western musical processes, practices and products in their historical and cultural context.*

Critical Reflection develops learner's research and thinking skills through engagement in collection, analysis, evaluation and communication (verbal and written) of information on

historical and cultural contexts of African, Western and Asian musical styles, integrating related skills of theory, critical listening and performance.

It is supported by the development of theoretical and aural skills that lead to the ability to identify and apply music concepts in the aural sphere to enhance the learner's aural literacy and observation competencies. Required competencies are research, analysis and evaluation of historical and cultural practices:

- Research:
  - Reading of historical, biographical and other written references
  - Listening to selected recorded and unrecorded examples
  - collection of written, photographic and aural information
  - working in individual and team mode to analysis and evaluation of information
  - presentation and communication of findings in the form of reports and arguments (written essays etc.)

Assessment Standards

Against each of the above Learning Outcomes, graded assessment standards have been assigned to allow progression from grade 10 to 12 and the expected depth of knowledge and skills that will ensure articulation to Higher Education and the world of work.

LEARNING OUTCOME 1:   Music Performance and Introduction to Industry Practice

The learner is able to apply musical skills to perform and participate in music across a variety of cultures and context, and to demonstrate understanding of relevant acoustic, technological and organisational aspects to enhance performance

GRADE 10	GRADE 11	GRADE 12
We know this when the learner:		

• performs a varied repertoire of vocal and/or instrumental solo and ensemble works on a basic level on one or more instruments demonstrating:
   o interpretation and expression in a variety of styles,
   o production of tone quality, technical accuracy, diction or articulation
   o improvisation techniques
	• performs a varied repertoire of vocal and/or instrumental solo and/or ensemble works on an intermediate level on one or more instruments demonstrating:
	   o application of appropriate stylistic elements
	   o expression, tone quality, technical accuracy, diction or articulation
	   o improvisation techniques
		• performs a varied repertoire of vocal and/or instrumental solo and/or ensemble works on a proficient level on one or more instruments demonstrating:
		   o application of appropriate stylistic elements
		   o expression, tone quality, technical accuracy, diction or articulation
		   o improvisation techniques

• assists in the planning, organisation and promotion of a musical performance/ event	• plans music performances demonstrating
	   o the planning of the stage (positions and lighting)
	   o use of available sound processing (microphones) and recording equipment
		• coordinates music events demonstrating:
		   o the planning of the stage
		   o sense of acoustical principles
		   o the use of available technology (lighting, electronic sound processing and recording equipment)
		   o marketing and publicity skills

LEARNING OUTCOME 2:   Composing and Arranging

The learner is able to apply knowledge, skills and technology to create music, using own and existing ideas in a variety of styles for social, cultural and personal/commercial uses.

GRADE 10	GRADE 11	GRADE 12
We know this when the learner:		
- has basic music theoretical knowledge and uses appropriate notation skills to communicate ideas - is able to use basic available music technology to compose - demonstrates the ability to create or arrange original music in FOUR styles of the learners choice (of which TWO must be group activities) - is able to do basic research on the working of the music industry.	- has intermediate music theoretical knowledge and uses appropriate notation skills to communicate ideas - is able to experiment with various available music technologies to compose - demonstrates the ability to create or arrange original music in TWO styles of the learners choice (of which ONE must be a group activity) - can write a report on the value chain relating to the composing of music in the music industry.	- has proficient music theoretical knowledge and uses appropriate notation skills to communicate ideas - is able to demonstrate the ability to use available technology to produce a digital/audio musical work - demonstrate the ability to create or arrange an original composition in ONE style of the learner's choice - understands and can apply basic contractual practices of registering the above musical composition and present proof of registration.

LEARNING OUTCOME 3:   Music Literacy and Theory

The learner is able to apply theoretical knowledge and skills in order to read, write and understand music, using a variety of notational systems.

GRADE 10	GRADE 11	GRADE 12
We know this when the learner can:		

• Identify and apply in practice
 	
  o Rhythmic principles: simple duple, triple and quadruple time
 	
  o staff notation in treble (G) and bass (F) clefs, and solfa notation for soprano and bass within major and minor keys
 	
  o key and tonality principles, including scales as required by repertoire
 	
  o technical names (e.g. tonic, supertonic, mediant, dominant, leading note) within major and minor keys
 	
  o interval relationships within all scales as required by repertoire
 	
  o terminology as required by repertoire
 	
  o basic structures and forms based in repertoire
 	
  o aural skills to the above
	• Identify and apply in practice
	
	  o Rhythmic principles: compound duple, triple and quadruple time
	
	  o Functional harmonic principles using I, IV and V within major and minor keys
	
	  o Transcription of solfa notation to staff notation and vice versa, including the notation of compound times
	
	  o Terminology as required by repertoire
	
	  o structures and forms based on repertoire
	
	  o aural skills to the above
		• Identify and apply in practice
		
		  o all rhythmic combinations as required by repertoire
		
		  o functional harmonic principles using primary and secondary triads within major and minor keys
		
		  o advanced transcription of solfa notation to staff notation and vice versa, four-part style
		
		  o terminology as required by repertoire
		
		  o a variety of standard forms as required by repertoire
		
		  o aural skills to the above, including basic dictation

LEARNING OUTCOME 4:   Critical Reflection

The learner is able to respond critically to music by reviewing, appraising and participating in African, Asian and Western musical processes, practices and products in their historical and cultural contexts.

GRADE 10	GRADE 11	GRADE 12
We know this when the learner can:		

• Demonstrate an understanding of notated, recorded and/or performed music, based on learner's choice of music, by identifying:
 	
  o Broad issues of style (e.g. dance music, social music, religious music) within an historical and/or social context
 	
  o Texture (e.g. single or combined melodies)
 	
  o Form (e.g. binary, ternary, song form)
 	
  o Instrumentation (e.g. voice and accompaniment; band; orchestra; solo instrument)
	• Demonstrate insight into notated, recorded and/or performed music, guided by the teacher's choice, by describing
	
	  o General styles (e.g. jazz, maskanda, baroque, kwaito, , classical) within an historical and/or social context
	
	  o Texture, including sonorities and rhythmic and/or melodic textures
	
	  o Form
	
	  o Instrumentation
		• Critically evaluate notated, recorded and/or performed music by appraising representative examples of music with regard to
		
		  o Types of works (genres)
		
		  o Historical and social contexts
		
		  o Compositional techniques
		
		  o performance

Appendix E.3: GETC Learning Outcomes and Assessment Standards (Department of Education, 2002: 71-100)

	Grade 7	Grade 8	Grade 9
LO1 - Creating, Interpreting and Presenting - The learner will be able to create, interpret and present work in each of the art forms.	Forms rhythmic sentences combining and mixing different drumming techniques and percussion patterns. **LO3 AS1**	Learns and performs songs or music from popular or local culture. **LO3 AS1**	Makes music using voice and available percussion or melodic instruments for performance in 5/4, 7/4, 12/8 and 4/4 meters. **LO3 AS3**
	Improvises and creates music phrases using concepts such as mood, form and contrast. **LO2 AS1**	Composes and performs a 4-bar melody using crotchets, quavers and minims*[1] **LO3 AS3**	Organises and markets a musical performance with regard to planning, advertising, fund-raising and producing. **LO1 AS4**
	Reads and sings or plays the scales and simple melodies in G Major. **LO3 AS1**	Reads, writes and sings or plays scales and simple melodies in the keys of C Major, G Major and F Major* **LO3 AS1**	Reads, writes and sings or plays scales and melodies in D Flat, A Flat, B Flat and E Flat Major* **LO3 AS1**
	Composes music, songs or jingles about human rights issues or to accompany a performance or presentation about human rights. **LO2 AS3**	Creates an integral musical presentation interpreting a message, incorporating dance, drama and visual elements * **LO2 AS3**	Blends the styles of own choice from immediate cultural environment and those used in West, East, Central or North Africa (e.g. Kwaito, Jazz, Kwassa-Kwassa, Gospel, Hip- Hop, High Life, Soukous)* **LO2 AS3**
			Uses ululation, vocalic lilting, crepitation and mouth drumming to create a climax in a musical situation.* **LO1 AS2**
LO 2 - Reflecting - The learner will be able to reflect critically on artistic and cultural processes, products and styles in past and present contexts.	Classifies African instruments in terms of idiophones, chordophones, membranophones, aerophones, and Western instruments according to strings, woodwinds, brass and percussion. **LO4 AS1**	Listens to and demonstrates how the use of polyphony in African music accords participants equitable space in the making of music. **LO4 AS1**	Composite: Identifies the constituent parts of an integrated African art form. **LO4 AS1**
	Discusses types of traditional instrument in terms of the shape, materials used, type of sound, how it is played, what makes the sound: drums; percussion, stringed, wind instruments; also flugelhorn, saxophones and guitars. **LO4 AS1**	Composite: Explains the importance of ownership of work and artists' copyright in oral art forms and written compositions **LO4 AS3**	Composite: Analyses the interplay between global and local culture. **LO4 AS3**
		Composite: Discusses how the Arts have contributed and can contribute towards social and cultural change (e.g. as a mirror, in documentaries, as suggestions, commentaries, predictions) **LO4 AS1**	Composite: Analyses how cultures affect one another and undergo change. **LO4 AS3**

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[1] Additional

		Composite: Uses the Arts to demonstrate an awareness of environmental concerns. **LO2 AS3**	Composite: Discusses the role of technology over time in shaping processes and products in drama, dance, music and art. **LO2 AS2**
			Composite: Discusses and interprets concepts of power, control and dominance in mass media and popular culture.
			Composite: Identifies sources of cultural information such as elders, scholars and artists from the communities, libraries, museums, heritage sites or the Internet to investigate a significant composer, musician, artist or performer in the history of music, dance, visual arts or drama.
			Analyses how music is used in songs, rituals, public events, movies, opera or advertisements to evoke response. **LO3 AS1**
LO3 - Participating and Collaborating - The learner will be able to demonstrate personal and interpersonal skills through individual and group participation in Arts and Culture activities.	Sings and/or plays South African songs from various cultures with appropriate rhythm, tempo and dynamics. **LO1AS2 & LO1 AS3**	Researches and shares information about music and music-related careers and training. **LO4 AS3**	Composite: Shows concern for and sensitivity to the feelings, values and attitudes of others in solving problems that arise in art activities.
		Composite: Practices entrepreneurial skills collaboratively in marketing artworks. **LO4 AS3**	Composite: Shows willingness to explore new cultural ideas and an ability to reconsider stereotypes.
		Composite: Adheres to deadlines through time management and self-discipline.	Composite: Acknowledges individual, group and changing identities, including national, ethnic, gender and language group, etc.
		Composite: Explores and discusses training and careers in Arts and Culture fields, based on research and onsite visits **LO4 AS3**	Composite: Expresses own sense of identity and uniqueness in any art form.
	Creates suitable melodic or non-melodic accompaniment for any South African folk song, anthem or melody. **LO3 AS3**	Composite: Collaborates to: organise interdisciplinary presentations, demonstrating effective organisational ability and skills in planning, management and marketing; effectively share tasks and responsibilities, such as taking on different roles in group projects. **LO1 AS4**	Takes on the roles of conductor, singer, musician, manager or accompanist in ensemble music activities. **LO1 AS4**

| LO4 - Expressing and Communicating - The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture | Investigates and explains the purpose, function and role of different instruments used in indigenous, traditional or Western forms of music in South Africa. **LO4 AS1** | Identifies and explains gender and/or cultural stereotyping in lyrics and in the use of instruments over time and in the present. **LO4 AS1** | Explains how technology has influenced music over time. **LO2 AS2** |
| | | | Composite: Combines individual art forms to create a new form of artistic expression. |

Appendix E.4: Theory Requirements (Department of Education)[1]

Degree of difficulty.	GRADE 10 [60] Comparable to Unisa Theory Grade 2/3	GRADE 11 [60] Comparable to Unisa Theory Grade 4	GRADE 12 [60] Comparable to Unisa Theory Grade 5
Scales	➢ Major ➢ Harmonic or melodic minor ➢ Pentatonic Write the above scales (3 flats – 3 sharps) ascending and descending without bar lines in staff notation in whole notes, marking the semi-tones; with and without key signatures.	Harmonic and Melodic minor ➢ Whole tone ➢ Blues ➢ Modes (Dorian, Aeolian, Lydian) Write the scales as for Grade 10 (5 sharps and 5 flats). Write the above scales starting on the first note, ascending and descending. Learners should be able to write the scales in 4/4 time.	➢ Apply the scales studied in previous years. ➢ Use the scales and rhythms studied to construct a melody ➢ (7 sharps and 7 flats)
Intervals	➢ As in the above scales from the tonic upward. Write the intervals and recognise them.	➢ As in the above scales Write the intervals and recognise them.	➢ As in the above scales Write the intervals and recognise them, including compound intervals.
Clefs	➢ treble ➢ bass	➢ alto clef, treble and bass cleff.	➢ tenor clef and previous cleffs.
Transposition / transcription	Transposition up an octave or down an octave. Transcription from bass cleff to treble cleff or vice versa	➢ **Transpose up or down as below:** ➢ Octave (piccolo, double bass) ➢ Major 2nd (trumpet & clarinet in B^b) ➢ Minor 3rd (clarinet in A) ➢ Perfect 5th (horn) ➢ Major 6th (saxophone in E^b)	➢ Transcribe a short choral passage from solfa to staff notation and vice versa.
Key signatures	➢ As in the above scales Write 3 flats – 3 sharps in G-clef and F-clef.	➢ Keys up to 5 sharps and 5 flats	➢ Keys up to 7 sharps and 7 flats
Time signatures	➢ 2/4, 3/4 , 4/4 and 6/8 Understand its meaning and implications.	➢ All simple and compound time signatures 2/4,3/4,4/4,6/8,9/8,12/8, 2/2,3/2 etc.	➢ All time signatures learned in Grade 10 and 11 plus 5/4,5/8,7/4,7/8.
Rhythmic patterns	➢ Using semi-breve, minim, crotchet, quaver and semi-quaver. ➢ Group notes and rests appropriately ➢ Dotted notes and dotted rests	➢ Using all note values ➢ Group notes and rests appropriately ➢ Triplets and duplets ➢ Dotted and double dotted notes and rests	➢ Use all note values to write a melody ➢ Triplets, duplets and quintiplets
Rhythmic analysis	➢ Identify rhythmic patterns in existing music e.g. Syncopation, repeats etc	➢ Apply French time names to rhythmic patterns e.g. Taa ta-te	➢ Apply rhythmic motifs in melody writing.
Chords	➢ On the 7 degrees of the scale Write triads in root position .	➢ As in the above scales ➢ Write triads in root position and inversions.	➢ Major, minor, diminished and augmented chords from major and minor scales.

Harmonisation	➢ Using I, IV and V (triads only)
	Write cadences (only in three parts and root position)
		➢ Use the above chords to harmonise a melody
		Very simple four part harmonisation
		  ❖ Write out all four cadences
		  ❖ Passing and auxiliary notes
			➢ Harmonise a simple melody comparable to Unisa Grade 5 level.
			➢ Suspensions
			➢ Anticipations

Harmonic analysis	➢ Recognise I, IV and V in existing music	➢ Recognise all chords used in existing music ➢ I^{b7}, IV^{b7} & V^7 in a blues progression	➢ Recognise all chords used in existing music ➢ I^{b7}, IV^{b7} & V^7 in a blues progression ❖ Dominant 7th
Melodic construction	➢ Write Basic four bar melody in C, F and G major.	➢ Write 8 bar Melody in any major key up to 5 sharps or flats	➢ Write 12 bar melody in any minor key up to 5 flats or sharps.

[1] Department of Education, 2008: 27-28

LO3 AS1   **Analyse notated music visually**
Analyse existing music scores in terms of scales, keys, rhythm, intervallic structure, transposition and time signatures, including 20th century time signature practice. Scores and may be seen (from prescribed works) or unseen.

Grade 11
Apply the knowledge of scales, intervals and chords to write and transpose music.
Chromatic, whole tone, blues scales, modes.
Complex intervals (augmented, diminished and compound)
Compound time signatures, rhythm patterns, grouping etc in:
$\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$
Transposition linked to instruments

Grade 10
Record or notate and read music with regard to rhythm, scales, intervals and key signatures as applied in music using appropriate notational systems.
Major, harmonic and melodic minor and pentatonic scales and associated key signatures.
Simple interval structures within the octave (major, minor, perfect)
Time signatures, rhythm, grouping in:
$\frac{2}{2}$ $\frac{2}{4}$ $\frac{2}{8}$ $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{2}$ $\frac{4}{4}$ $\frac{4}{8}$

LO3 AS2   **Melody writing**
Write 16 bar melodies in all studied scales
Write 12 bar melodies with words
Transcribe melodies into other notational systems
Investigate and explain the background of other notational systems (tablature, sol-fa, guitar chords and figured bass)
Use available technology such as notational software (link with LO2 AS2)

Grade 11
Write short melodies on developed rhythm patterns in whole tone and blues scales, and modes.
Develop own 8 and 12 bar melodies in
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$
Write 8 bar melodies with words
Transpose melodies for transposing instruments (link with LO2)
Use available technology such as notational software (link with LO2 AS2)

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[1] Independent Examinations Board, 2007: 10

Grade 10
Write short melodies on developed rhythm patterns in pentatonic, major and minor scales
Develop into 4 and 8 bar melodies based on given rhythmic patterns in:

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Analyse existing works for melodic characteristics (folk music, simple melodies)
Use of different forms (link with LO4)
Use available technology such as notational software (link with LO2 AS2)

LO3 AS3   **Apply the knowledge of harmony to compose a piece of music**
Apply knowledge of harmony to compose a piece of music, using resources learned in grades 10 and 11. Include dominant seventh tetrad.
Harmonise melodies using chords studied.
Analyse existing works for harmonic, rhythmic and melodic structure (LO3 AS1)
Requirements will be set out in the portfolio provided by the IEB.
Teachers must submit a portfolio of evidence.

Grade 11
Provide a chord basis for melodies
Learn first and second inversion triads in major, minor, pentatonic and blues
Harmonise melodies
Analyse harmonies
Analyse existing works for harmonic, rhythmic and melodic structure (LO3 AS1)
Aurally identify chords used

Grade 10
Use basic chord progressions to harmonise folk melodies
Learn root position triads in major, minor and pentatonic keys
Primary – I, IV, V
Secondary – II, III, VI
Learn basic cadences (perfect, imperfect, plagal, interrupted)
Apply learned harmony to harmonise simple folk melodies
Analyse existing works for harmonic, rhythmic and melodic structure (LO3 AS1)
Aurally identify chords used.

Appendix E.6: Learning Outcome 4 (Department of Education) (Department of Education, 2008: 34-35)

	GRADE 12 [60]		
Make an outline study of the main development of the genre. Refer to the relevant composer and work. Listen to the music. Questions on compositional techniques may be integrated in any question.			
Romantic **Please note that Symphony is Compulsory.** Select one other genre from the list.	Character pieces	Chopin: Polonaise in A^{b} major, op.53	
	Art song "Lied"	Schubert: Erlkönig	
	Opera	Puccini: La Bohème (as is in Kamien edition 8)	
	Concerto	Mendelssohn: Violin Concerto in e minor First movement	
	Symphonic Poem	Smetana: The Moldau	
	Symphony	Brahms: Symphony no. 4 in e minor: 4th movement	
20th Century **Please note that Jazz is Compulsory.** Select one other genre from the list.	Impressionism	Debussy: Voiles, from Preludes Book 1	
	Neo-Classicism	Stravinsky: The rite of Spring (as in Kamien)	
	Jazz	Ragtime, blues, swing, bebop, African jazz.	
	Musical Theatre (songs)	Lerner & Loewe: My fair Lady: The Rain in Spain; West Side Story: Maria; Phantom of the Opera: All I ask of you. (do all three)	
Popular music Select one style with the artist in the right-hand column.	➤ Heavy Metal	Metallica	➤ Define the style ➤ Name four important characteristics of the style ➤ What was the artist's contribution towards this style and mention a relevant hit or album.
	➤ Michael Jackson	R&B Pop	
	➤ Glam Rock	David Bowie	
	➤ Brit Pop (Second British invasion)	Oasis	
	➤ Girls/Boys bands	Spice Girls / Westlife	
South African Artists in popular music Select any one.	➤ Mandoza ➤ Lucky Dube ➤ Steve Hofmeyr		➤ Define the style and name four characteristics of the style ➤ Mention a relevant hit or album.
Choral music (in 4 parts) Select one example	➤ Gcisa: Monna e motenya ➤ Bokwe: Plea for Africa ➤ Gabi, Gabi		Analyse the chosen work according to: ➤ Tonal structure: Keys, chords, modulations, cadences, rhythms and basic harmonic structure ➤ Accompaniment mood / character / form ➤ Possible body movement
South African Traditional music Select one kind.	➤ Kwaito, Music used for social occasions, Moppies & Gomma songs		Features of traditional African Music: e.g. repetition, parallel fifths, modes, polyrhythm, instruments used.
South African Composers Select one of the composers.	➤ Mzilikazi Khumalo ➤ Niel van der Watt ➤ S J Khosa		➤ Describe style characteristics and brief relevant biographical information of the chosen composer. ➤ Features of traditional African Music, where applicable. ➤ Musical elements, e.g. story, picture, repetition, sequences, keys, rhythm, metre, harmony, instruments used.
South African National Anthem	➤ Enoch Sontonga ➤ M.L. de Villiers ➤ J. Zaidel-Rudolph		➤ Learners must know what each member contributed to the National Anthem.

MUSIC

PRESCRIBED WORKS

NATIONAL SENIOR CERTIFICATE 2008

A.   MUSICAL THEATRE/OPERA

     Bernstein   : *West Side Story*
                           Excerpts

B.   SYMPHONIC/ORCHESTRAL MUSIC

     Beethoven   : Symphony no. 5 – 4th movement

C.   LIEDER/SONGS

     Schubert   : *Erlkönig*
     Linda   : *Mbube* (The Lion Sleeps Tonight)
     Mercury   : *Bohemian Rhapsody*

D.   JAZZ

     Ibrahim   : Mannenburg

Appendix E.8: Comparison of Means of Assessment Department of Education and Independent Examinations Board

AS	IEB	Marks	Assessed	DoE	Marks	Assessed
LO1 AS1	Demonstrate technical control over chosen instrument - sight reading	10	Practical examination	Demonstrate technical control over chosen instrument - sight reading	10	Practical examination
LO1 AS1	Demonstrate technical control over chosen instrument – scales and technical exercises	10	Practical examination	Demonstrate technical control over chosen instrument – scales and technical exercises	15	Practical examination
LO1 AS 2	Perform a variety of solo pieces	20+20+30	Practical examination	Perform a variety of solo pieces	3 x 20	Practical examination
		20	Portfolio: School-based assessment	Included in formal tests (see below)		Formal tests
LO1 AS2	Perform a variety of pieces in group context	10	Portfolio: School-based assessment	Perform a variety of pieces in group context	20	Practical examination
LO1 AS4	Co-ordinate a music event	10	Portfolio: Common assessment task	Co-ordinate a music event	5.9	PAT
LO2 AS1	Improvise stylistically with traditional, indigenous or contemporary scales and modes	10	Portfolio: School-based assessment	Improvise stylistically with traditional, indigenous or contemporary scales and modes	10	Practical examination
LO2 AS2	Use available technology to compose, arrange and present a musical work	10	Portfolio: School-based assessment	Use available technology to compose, arrange and present a musical work	5.9	PAT
					20	Practical examination
LO2 AS3	Compose a musical work with another art form to communicate a personal, social or human rights issue	20	Portfolio: Common assessment task	Compose a musical work with another art form to communicate a personal, social or human rights issue	5.9	PAT
LO3 AS1	Demonstrate technical control over chosen instrument - aural	10	Practical examination	Demonstrate technical control over chosen instrument - aural	7	Practical examination
					8	Paper II
LO3 AS1 LO3 AS3	Analyse notated and/or recorded music visually and aurally	60	Paper I	Analyse notated musical visually	25	Paper I
LO3 AS2	Transcribe music from one notation system to another	10	Paper I			

LO3 AS1 LO3 AS2 LO3 AS3	Analyse notated music visually Melody writing; Apply the knowledge of harmony to compose a piece of music	20	Portfolio: Common assessment task	Harmony Melody writing	35	Paper I	
LO4 AS1	Critically evaluate representative examples of music	40	Paper I	Aural recognition of genre/style, instrument, mood & compositional techniques	15	Paper II	
				Aural recognition of form & structure	10		
LO4 AS1 LO4 AS2	Critically evaluate representative examples of music Compare different styles of music	20	Portfolio: Common assessment task	Compare different styles of music	65	Paper I	
LO4 AS2	Compare different styles of music	40	Paper I				
LO4 AS3	Apply basic contractual practices to register a music composition	10	Portfolio: School-based assessment	Included in PAT with LO2 AS3 Included in written examination	0	PAT Paper I	
				Formal tests (practical, aural, improvisation and composition or arrangement)	11.7	PAT	
				Mid-year examination (practical and written)	35.3	PAT	
	Preliminary examination	0	Portfolio: School-based assessment	Preliminary examination (practical and written)	35.3	PAT	
		400			400		

APPENDIX E.9: Comparison of 2008 Music Papers

	DEPARTMENT OF EDUCATION	DEPARTMENT OF EDUCATION	INDEPENDENT EXAMINATIONS BOARD
	PAPER I	**PAPER II**	**Written Paper**
Length of paper	3 hours	1½ hours	3 hours
Choice of questions	Yes: Harmonisation Melody writing Popular music SA artists SA styles SA composers	Yes: 9 of 15 extracts	No
Paragraph questions	Yes (4)	No	Yes (7)
Essay questions	No	No	No
Multiple choice	Yes: 14 marks (11.2%)	Yes: 25marks (75.7%)	Yes: 12 (8%)
Use of scores	Yes	Yes	Yes
Listening	No	Yes	Yes
Ratio marks: lower order thinking skills[1]:	18:44:41	7:20:3	11:41:35
Ratio marks: higher order thinking skills[2]	7:0:15	15:0:3	40:23:0
Ratio lower to higher order thinking skills	82:18	45:55	58:42
	62:38		
TOTAL MARKS	125	33	150

[1] Remember, understand, apply
[2] Analyse, evaluate, create

APPENDIX E.10: Analysis of Question Levels 2008

Question	Description	DEPARTMENT OF EDUCATION					
		Lower Order Thinking Skills			Higher Order Thinking Skills		
		Remember	Understand	Apply	Analyse	Evaluate	Create
		PAPER I					
Q 1	Music score: compositional devices, solfa notation, intervals, figuring, transposing instruments		4	9	7		
Q 2	Melody writing; identify scales or modes		5				15
Q 3	Harmonisation			20			
Q 4	Multiple choice questions on music styles and composers	10					
Q 5	Questions on characteristics of prescribed symphonic work		16				
Q 6	True/false questions on jazz. If false give correct answer.	8					
Q 7	Popular music: questions on style (prescribed 5 choose one), musicians, representative works		6				
Q 8	South African artists (prescribed choose one of 3) questions on style, musicians, representative works		6				
Q 9	SA traditional (?? – do not consider kwaito traditional) one of three discuss statement in relation to style			7			
Q 10	SA composers composer (prescribed choose one of three)questions on life, type of music and characteristics of his music		7				
Q 11	Music rights apply to Solomon Linda			5			
TOTAL 150		18	44	41	7		15

		PAPER II – MUSIC COMPREHENSION					
Q 1	Choose rhythm				1		
Q 2	Dictation						3
Q 3	Cadences				4		
Q 4	Identify instruments, section of orchestra and tempo	1	1		2		
Q 5	Describe texture of piece				2		
Q 6	Choose style, genre, historical period, compositional techniques		9				
Q 7	Identify themes, key, period, compositional techniques, character.	2.5		1.5	6		
TOTAL 33		**3.5**	**10**	**1.5**	**15**		**3**
GRAND TOTAL 220		**21.5**	**54**	**42.5**	**22**	**0**	**18**
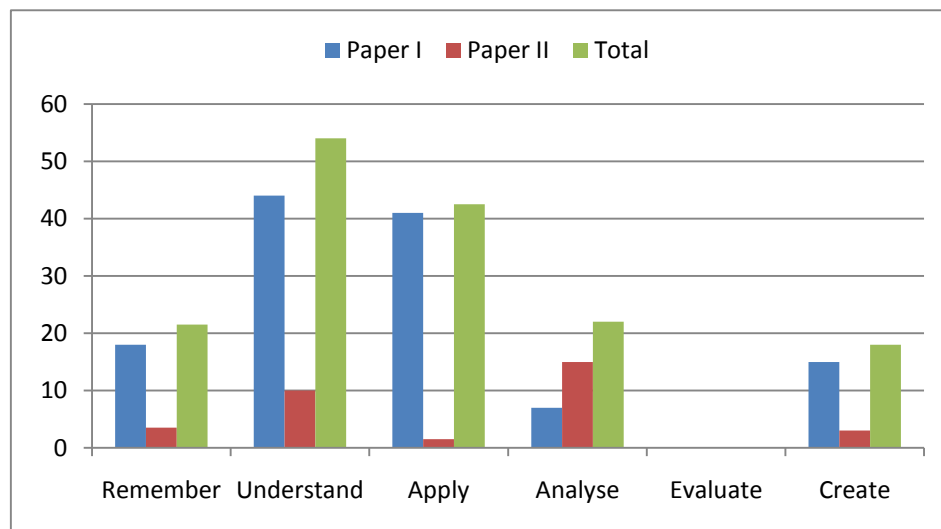
Figure 1: Ratio of Thinking Skills – Department of Education 2008

Question	Description	Remember	Understand	Apply	Analyse	Evaluate	Create
		Lower Order Thinking Skills			**Higher Order Thinking Skills**		
Question	**Description**	**WRITTEN PAPER**					
Q 1	Listening – identify style, instrument, period, genre, scale		20				
Q 2	Scores - comparison opera and musical theatre genre, style, rhythm, harmony	2	2	4	4		
Q 3	Listening: popular music: analysis	1	1	6	9	2	
Q 4	Listening: African jazz (*Mannenburg* prescribed work): chords, rhythm, scale, characteristics, historical and political context	2	10		2	6	
Q 5	Listening – comparison African and Indian traditional music: rhythm, pitch, timbre, instruments, harmony, style. Identify world musics.	2		4	6	3	
Q 6	Score – Lied (*Erlkönig* prescribed work) – key, chords, time signature, transposition, genre, compositional device, composer contribution	2	4	6	4	2	
Q 7	Score and recording – song (*Mbube* prescribed work) – key, chord, ornament, evaluation,	1			2	3	
Q 8	Score – symphony (prescribed work) – key, chords, rhythm, intervals	1	2	3	3	2	
Q 9	Recordings - popular music – style, instrumentation, form, evaluation				6	3	
Q 10	Transcription			10			
Q 11	Score 20th century avante garde- intervals, score reading, time signature/grouping		2	2	4	2	
TOTAL 150		**11**	**41**	**35**	**40**	**23**	

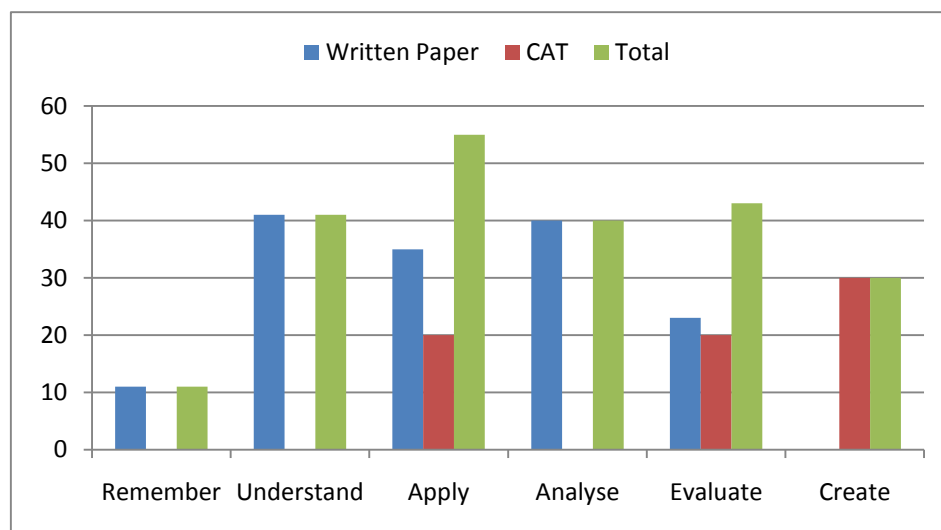|		COMMON ASSESSMENT TASK					
Task 1	Music event			10			
Task 2	Compose a musical work with another art form						20
Task 3	Harmonisation			10			
Task 4	Melody writing						10
Task 5	Music research project					20	
TOTAL 70				**20**		**20**	**30**
GRAND TOTAL 220							

Figure 2: Ratio of Thinking Skills – Independent Examinations Board 2008