MUSIC EDUCATION IN THE FOUNDATION PHASE

By

LUZAAN BEER

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Supervisor: Dr. A. de Villiers
DECLARATION BY STUDENT

FULL NAME:  Luzaan Beer

STUDENT NUMBER: 205007481

QUALIFICATION: MMUS

DECLARATION:
In accordance with Rule G4.6.3, I hereby declare that the above-mentioned treatise is my own work and that it has not previously been submitted for assessment to another University or for another qualification.

SIGNATURE: [Signature]  DATE: 5 March 2015
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During the three years I took to complete this study, I have had a wonderful support system.

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Abstract

Music education is an essential aspect of education. The South African school curriculum for the Creative Arts combines dance, drama, music and the visual arts. The curriculum uses a combination of the theories of Carl Orff, Emile Jaques-Dalcroze and Zoltán Kodály. Each of these music theorists and educationists have their own distinctive approach to teaching music.

This study explores the theories of music education of Carl Orff, Emile Jaques-Dalcroze and Zoltán Kodály. These theories are applied in a critical analysis of both the South African curriculum and the curriculum of New South Wales. The researcher developed music activities to address the shortcomings of both the South African curriculum and the music texts.
Keywords

Music education activities

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Chapter One

1.1. Background and Motivation

Music Education is associated with different aspects of learning. Music education promotes the development of skills and also the acquisition of knowledge. Music appreciation and music sensitivity are also promoted. Most countries incorporate music into school education and it is considered a fundamental component of human culture and behaviour. Music distinguishes us as humans.

Early childhood education frequently includes rich music experiences whether it is through private lessons or as part of a public school program. Academics have labelled Early Childhood Music Education as the Mozart Effect. This effect is described as the effect of early listening experiences and the role it plays on the wiring of the brain (Cowell 1991).

The purpose of this study is to explore existing music activities that are written for general teachers to teach foundation phase learners the fundamentals of music. Firstly, I will describe at child development theories linked to music activities. Secondly, I will explore the theories of Orff, Kodály and Dalcroze’s theories on teaching music. Finally, I will interpret existing theories of music education for the South African context by developing music activities (Nye, Martin, Nye, Van Rysselbenghe 1992; Choksy, Abramson, Gillespie, Woods, York 1986).

1.2. Problem Statement

The purpose of this study is to explore the application of music education theories for the South African context.
1.3. Research Aims

The sub-problems of the study are stated as principle aims of the study. These aims are:

• To present a description of child development theories and their applicability to music education.

• To critically reflect on the music education theories of Dalcroze, Kodály and Orff.

• To analyse the South African school curriculum and make a comparative study with the theories of Dalcroze, Kodály and Orff.

• To present user friendly music activities for classroom practice for the English medium Grade three classes.

1.4. Contribution to the field

Research conducted in the USA, on music education by Valerio and Freeman (2009) reports on discoveries from pre-service teachers’ experiences in an early childhood music methods course. In South Africa, Vermeulen (2009) conducted research on the impact of the capabilities and qualifications of Arts and Culture teachers on classroom practise. The research described in this study therefore differs from others research in the same field. In this study, the researcher aims to provide guidance for both the generalist and music specialist teacher in the form of classroom activities for the English mother tongue music class. These classroom activities also add to the theoretical argument in music education.
1.5. Research Methodology

The research will follow a Literature study. Books on music education, early childhood development, guidelines to teaching music, guides available for teachers to teach music and other related texts will be consulted.

The steps that I will follow are:
1. I have identified theories of music education. These theories will be described.
2. The methodologies for the different music activities specifically for the foundation phase will be described and analysed.
3. The South African school curriculum for the foundation phase will be described and analysed.
4. The New South Wales school curriculum for stage 2 will be described and analysed.
5. Finally, I will present original music activities to enrich the school curriculum (Leedy & Ormrod 2001: 155-157).

1.6. Literature Study

The body needs a balanced diet to grow and to keep healthy. Academics who are familiar with the brain confirm that a child needs a balance of involvement to advance the full potential of both hemispheres of the brain. According to Brierly (1994:67) “The work of nursery and primary schools is not compartmentalized and the experiences offered to the children foster this balance.” Nursery schools teach language and number skills through the most effective way through playing and practical activities. The framework of some of the best early childhood schools the importance is put on reading, writing and mathematics. These abilities are bound through a broad spectrum that includes music, art and crafts, (Brierly 1994: 67).

As a child develops and grows older he/she increases specialization. There are disciplines in dance, sculpture, painting, drama and music that are different but also equally demanding as mathematics and science. It is important to have a balanced
development by engaging in both these different disciplines. By not engaging in art of music may hinder the capacity to respond emotionally and intellectually to sensory experiences, (Brierly 1994: 67).

According to Brierly (1994:68) “Children need a broad experience which develops the potentialities of both hemispheres. A mind that understands only words and numbers is parched and may come to lack sensitivity and to lose touch with the solid reality of everyday things and with the feelings of other people.”

From an early age children are exposed to music and music justifies itself as an important part of our everyday life. New possibilities in music and dance emerge daily and this enriches lives and is a unifying factor in social living. A person who only discovers these things as an adult has a backlog compared to other who has been exposed. It is best that children be exposed to music at early stages of their lives. A suitable environment is also critical (Christianson 1938: 16).

According to Christianson (1938) “The young child makes a functional use of music as did the folk, finding in this medium a satisfying outlet of emotion or mood-joyousness, whimsicality, adventure, wonder.” A child’s singing is frequently accompanied by impulsive singing. The whole body of the child is used as an instrument vibrating to the rhythm of music. The social and emotional development as well as the enjoyment of music is promoted by the enthusiastic combination of thought, feeling and movement, (Christianson 1938: 16).

Children’s lives are rich with experiences and they have an immense ability to imitate sounds of the environment around them. Children can for instance imitate the sound of a siren with little conscious effort. When taking the time to listen you will be amazed at how flexible and versatile their voices can be. Their control and skill will surprise most. Children regularly use sound to make their playing more genuine, (Sheehy 1968: 11).
Growth in early childhood can be simplified as the control of the body and the ability of the child to cope with the environment perceptively through understanding relationships that are continuously expanding. Growth is an active development depending on the progress and the on-going experiences of existing. According to Christianson (1938) “These experiences need to be rich, full, and varied if the growth of an individual is to be well balanced” (Christianson 1938: 14).

In the book *Bodily Rhythmic Movements of Young Children* in relation to rhythm in music, Christianson says there are limited resources accessible for teacher’s to use in relation to the children’s musical requirements. For this reason I am constructing a series of activities that will help teachers with the task of teaching music, (Christianson 1938: 17).

 Debates regarding the value of music education can be dated back to the fourth century B.C. Music education development happens in relation to what social, religious and economic contexts are at that specific time. When trying to understand the development of music education it is important to understand how historical events had an effect on music. Some events in the history of music education are summarised in the table below, (Abeles, Hoffer, Klotman 1994: 33).

The music teacher has to develop their own rationale to guide the planning of music lessons. The teacher must be able to answer the questions, what is music; how does it function as human expression; how to explore and understand the non-symbolic ways of knowing accessibility to the foundation phase learner; how will I use the answers of the questions to clarify my teaching strategies. It is important to have the cognitive framework to effectively help each child to discover their own meaning and value in terms of their experience with music (Aronoff 1969: 12).
There are challenges in early childhood music education and it can be defined as: it must conserve and improve the child’s natural reactions to aesthetic values. According to Aronoff (1969) “In movement and sound experiences, as cognitive learning occurs in nonverbal modes—directly from perception—concepts can evolve from personal experience and discovery.” These responses can be different but all correct and this promotes the child’s growth and serves as motivation. The child will feel more comfortable if they are free to express. This helps the development of the child’s imagination, flexibility and fluency in their musical thinking. It can also change the overall attitude of the child (Aronoff 1969: 20).

Most teachers want the satisfaction of knowing the children entrusted to them are not denied the refreshment and growth music can provide them. Many of these teachers labour through the required music courses in anxiety of even a panic. It is important that all teachers realise music is an academic discipline. It is important that the foundation of music is mastered if the full enjoyment wants to be experienced. This is seldom the case in most foundation phase learners. According to (Slind and Davis 1966) “The testimony of hundreds of elementary teachers across the continent is that these skills and thought patterns can be developed in even the so-called non-musical adult, that the doors to life-long growth through music have been opened to them and hence to their children, and that music is an invaluable aid to daily life in the classroom.” There is often the misconception that musical habits and responses are not teachable or learnable. These teachers go into the classroom fearing music and this leads to not exposing children to musical enjoyment and participation, (Slind & Davis 1966: 1).

The theories of Orff, Kodály and Dalcroze’s are of cardinal value in music education. Carl Orff was a seminal composer of the 20th century but his greatest success and influence was in the field of music education. Orff was very mysterious about his past and seldom talked about it. He was born in 1895 in Munich, Germany. Carl Orff studied at the Munich Academy of Music and later on enrolled in the military. After he served in World War I, Orff held numerous positions at the Mannheim and Darmstadt opera houses. Hereafter he returned to Munich to further his studies in
music. From 1925 onwards Orff was the co-founder and head of department of the Guenther School for gymnastics, music, and dance in Munich. Orff worked with musical beginners which led to his Music education theories, (Slind et al.1964: 1).

Carl Orff made an important contribution to music education. In the early 1920's, Orff worked with Mary Wigman. Mary was a scholar of Emile Jaques-Dalcroze. Dalcroze is also a very significant name in Music Education. Carl Orff uses a methodology very similar to Dalcroze's, but Orff's emphasis on education is through percussion instruments. Orff said that music, movement, and speech are not separate things but that they form harmony which he labelled elemental music. According to Studyworld (2000) “When Orff refers to elemental music, he means the music, movement, or speech created by children that requires no special training, or in other words, the things that children do without really thinking about it.” The origin of the Orff method is “the belief that the historical development of music is re-enacted in the life of every individual.” What Orff meant is that when a child is young, he/she is musically like a primitive human being in that they are mutually naive and count on natural rhythms and movement to create music. The Orff method of teaching originated here but was not widely accepted by most music educators (Studyworld 2000).

The Ministry of Culture was so impressed with The Orff method that they recommended the implementation of The Guenther-Orff experimentations in the elementary schools in Berlin. The rise of Hitler and the war halted these plans but in 1948, the German broadcasting authorities advised Orff to continue his educational undertakings (Studyworld 2000).

The Orff Method starts with the concept that music should be learned by a child in a similar way language is learned. When a child learns to speak it is by listening and imitating thereafter interpreting symbols as a written form of the language. Orff’s Approach insists that a child should be exposed to music at an early age and then learns to sing and play percussion instruments. At a later stage in the child’s musical
development they learn to interpret the symbols on a score as music (Studyworld 2000).

Orff thought that rhythm was the main part of music. Rhythm is what movement, speech, and music have in common. Elemental music consists of the rhythm joining all these elements together. The reason Orff uses this method is because it is understood that children have to feel and move to music before they are asked to hypothesize about it, (Studyworld 2000).

One of the key elements of the Orff Approach is speech. Speech has an inherently rhythmic action and Orff was the only one of the major educational philosophers to use speech in this way. According to Studyworld (2000) “Orff's thought was that a transition from speech to rhythmic activities and then to song was the most natural for a child. So, the student moves from speech to body rhythms such as clapping or tapping, and then finally leads to the playing of an instrument” (Studyworld 2000).

The final part of Orff's elemental music is elemental movement. The word elemental in this context refers to the kind of action in which the child partakes with no previous training or coaching. According to Orff this kind of activity made it easier for children to develop expressiveness. The reason being children are more competent to express their thoughts and feelings through movement and painting than through words. By letting children express themselves in this way lets them use their imagination. Teachers can observe these actions and identify musical concepts from them. The Orff Method encourages the child to express in any way possible and for teachers to use all activities to their benefit (Studyworld 2000).

The concluding objective of the Orff method is to develop a child’s musical creativity. Traditional Music Education directs a child to learn to read music from the start for them to be a self-guided and independent musician. The Orff method emphasises creativity and expressiveness.
When music and movement is discussed, Emile Jaques-Dalcroze seems to be a pioneer. He opened the Dalcroze Institute in Geneva that functions to this day. He was a Swiss music educator whose music education theories are documented in his books *Rhythm, Music and Education and Eurhythmics, Art and Education*. According to (Nye et al 1992) “Dalcroze found that when the learner experiences aspects of music through body movement, the expressive responsiveness engendered in the child can lead to genuine musicianship.” Another one of his beliefs is the focus on preparation in early childhood and without sufficient groundwork the individuals are likely to respond to music in a mechanical rather than musically expressive way (Nye et al 1992: 343-344).

Supporters of the Dalcroze theory make the statement that eurhythmics develops the entire child physically, mentally, socially, and emotionally. It is said that it encourages an understanding and appreciation of music. The body reacts to everything the individual hears and feels. The Eurhythmic method emphasises rhythmic movement, ear training, and improvisation, (Nye et al 1992: 344).

Zoltán Kodály was a renowned Hungarian composer-educator. He created a method of music education centred upon the Hungarian language and authentic verse and folk music of the nation. Sequenced vocal curriculums with detailed materials of instruction and activities are incorporated into this method. Importance is directed to the ability to read music fluently, good singing and music literacy. The method is adapted to each country and their specific folk songs provide the foundation of the method, (Nye et al 1992: 349)
The Kodály method can be described in the following steps:

- Rhymes and children’s game songs in their mother tongue are selected for a specific purpose.
- Body movement is an important means for learning music. This includes aspects of form.
- Imitating a regular beat is stressed.
- Songs are selected with the pitch pattern that has to be learned.
- Singing is rarely accompanied by an instrument.
- The sequence of learning steps is followed exactly to ensure foundation phase learners to gain the proper music knowledge.
- Recordings are rather replaced by live music performance.
- Singing daily is advised.
- Songs and listening activities may be added by teachers.
- Songs with a range of a sixth are commonly used (Geoghegan 2006).

Kodály uses pitch discrimination and the concept of high and low. An example will be starting on the descending interval of a minor third (5-3). Different hand signs are added by the children to distinguish between high and low. According to Nye et al (1992) “Rhythm patterns performed with body and percussion sounds can be utilized throughout this process; the learning of notation and its description of the duration of pitch can be applied throughout the experience” (Nye et al 1992: 351).
1.7. Draft Chapter Outline

The first chapter will introduce the topic of the research. The statement of the problem will be given as well as the focus of the study.

Chapter two present the theoretical framework of the study. This chapter will focus on the music theories of Orff, Kodály and Dalcroze.

Chapter three will provide a description, analysis and a comparison of the school curriculum in South Africa and New South Wales and selected texts.

Chapter four contains examples of original music activities for Grade three.

Chapter five concludes the study.
Chapter Two

Music Education Theories

2.1. Introduction

In this chapter I will provide the theoretical foundation for this study. I will describe the theories of Carl Orff, Zoltán Kodály and Emile Jaques-Dalcroze.

2.2. Carl Orff

In this section I am discussing Carl Orff, his method and different aspects of his method of music education.

2.2.1. Biography

Carl Orff was a German composer born in 1895 and passed away in 1982. He had one sibling called Maria. In 1900 at the age of five, Orff started piano lessons with his mother. His family would regularly come together to play chamber music. In 1905 he created a puppet theatre and invited his family and friends. Orff’s love for poetry, languages and literature began at school. From 1912 to 1914 Orff studied music at the Academy of Music in Munich. He studied under Hermann Zilcher (Choksy et al. 1986: 92; Warner 1991: 2).

Before World War I, Munich was a cultural centre where operas and concert music thrived. Orff embraced it with open arms from an early age. At the age of 20, Orff was appointed as the director at the Munich Chamber Theatre in 1915. In 1918 he was the musical director at Mannheim and Darmstadt. From now on Orff studies Renaissance and early Baroque music. By 1920 Orff studied with Heinrich Kaminski and met Dorothee Gunther in 1924. Her intention was to start a school for movement, rhythmic and dance training. In 1924 they started the Foundation of Gunther School in Munich. The central subjects were gymnastics and dance. Orff taught the students music theory (Choksy et al 1986:92; Warner 1991:3).
In 1926 the xylophone from Africa arrived and cause great excitement at the Gunther School. Orff discovered the suitability of the xylophone in his teachings. It was perfect for elemental music-making and improvisation (Warner 1991:4).


2.2.2. Orff-Schulwerk

Orff and Gunlid Kettman started collaborated in the 1920’s. Gunlid asked Orff to write music to accompany her dance and gymnastic education training. They wanted to break down music and movement into simple elements. The singing, clapping and dancing elements are natural activities to children. The songs and poems Orff used were either traditional or original compositions (Perlmutter 2009:48; Timmons 2013:37).

The poems or songs used in Orff-Schulwerk were often accompanied by Orff Instruments. The instruments used in the Orff Method of music education offers a variety of timbres, colours, and textures. The instruments are effortlessly played by children. The instruments will be described in the paragraph that follows.

Barred instruments are Xylophones, Metallphones and Glockenspiels. Recorders are Sopranino in F, Soprano in C, Alto in F, Tenor in C and Bass in F. Bass drums, bongo drums, conga drums, snare drums, hand drums, tambourines, tympani and tom-toms were used as percussion (Choksy et al 1986:100).
Claves, wood blocks, slit drums, guiros, temple blocks, maracas and wood rattles fall under woods. Metals include hanging cymbals, crashing cymbals, finger cymbals, cowbells, sleigh bells, wrist and ankle bells, triangles, metal rattles and wind chimes. String instruments that are used are guitars, double basses and cellos (Choksy et al 1986:102).

2.2.3. Body Percussion

The four basic sound signals are clapping, snapping fingers, slapping thighs and stamping feet; others can be added as invented and desired. These sound motions are combined in patterns and phrases, used alone and in combined layers, as accompaniment for speech or singing, and incorporated into instrumental ensembles (Shamrock 1997:41-44).

2.2.4. Unpitched hand percussion

This includes the many small instruments often found in a music classroom. Examples are: maracas, claves, tone block, triangle, jingles, finger cymbals, suspended cymbal, tambourine, cowbell, and various sizes of hand drum. This list may be expanded with special items such as vibraslap, ratchet, wind chime, etc. (Shamrock 1997:41-44).

Orff believed that children learn to become sensitive listeners when they play instruments together. He understood that music should be taught to children from as young as possible. Music should not be learned by just singing or playing instruments but using the whole body. Children should learn through moving, singing, playing instruments and chanting (Southcott 2012:21).

Orff-Schulwerk combines basic and improvisatory methods such as imitation, echoes, ostinatos and cannons. It provides a platform for children to explore and create within the framework of Orff’s method (Southcott 2012:21).
According to (Shamrock 1997:41) “A precise definition of this approach is difficult to formulate. Carl Orff described it as an "idea" for integrating the performing arts-music and movement specifically, but also speech and drama.” Children would explore all aspects of Orff-Schulwerk. Children were given the chance to play all instruments including voice. They explored all aspects of making sound. Movement was used to accompany some music but not all. Locomotion and non-locomotion movements were used. There were however some restrictions. Body placement and form were experienced by moving like animals. There were endless combinations to explore movement (Calvin-Campbell 1998:5).

Orff-Schulwerk was taught through an echo technique. The ability to learn aurally was very important. In the echo technique children had to repeat what they saw and heard. The first exercises were short and as the children understand and give the correct response the exercises would increase in length (Calvin-Campbell 1998:6).

The Orff classroom welcomed numerous children at the same time. Children were not there to just observe the class. All the children were actively involved from the beginning of the class. Orff characterized his classes as group teaching instead of individual teaching. All children were taught every part of the lesson (Saliba 1991:vii).

To summarise, Orff-Schulwerk consists of different elements namely Rhythm, Movement and Improvisation.
2.2.5. Rhythm

Orff taught children below the age of seven the note values quarter note, eighth note and half note. The time signatures used varied between 2/4 and 6/8 because children experience rhythm with their bodies. Their heartbeats are faster than adults and these time signatures are suitable and fast. Children’s songs and rhythms often have these time signatures (Saliba 1991:3).

Children are naturally rhythmic. Rhythm is the starting point in music education. Children can experience rhythm in various ways namely in calls, chants, verses, jingles and nursery rhymes. These activities all turn into musical experiences. Orff wanted the music teachers to use short rhythmic patterns in their lessons could learn it aurally. The music should also be psychologically and rhythmically age appropriate (Harrold 1991:22).

2.2.6. Movement

Movement is very important in Orff-Schulwerk. Movement never happens on its own but forms unity with dance and speech. Orff believed that perfect rhythm can only be accomplished by movement. It is natural for children to move and Orff wanted teachers to utilize their movements. A teacher had to guide the children to develop their movement skills (Saliba 1991:16).

Locomotive movements such as walking, running, galloping, skipping, hopping and jumping were very important to Orff. However non locomotive movements were equally important. These movements can be bending, shaking, stretching, twisting, shrinking and growing. The quick reactions of children were tested by starting and stopping games. Every child moves in their individual way and children had to be given a chance to add their own movements while stepping to a certain beat (Choksy et al 1986:97; Saliba 1991:16).
According to (Choksy et al 1986:97) the objectives of movement is “the children should explore space with and without the beat being present; move rhythmically in a variety of ways, alone and with others; experience the beat in many tempi and to a number of different external stimuli; develop gross and fine motor skills in a rhythmic context, and demonstrate movement in twos and threes (duple and triple meter).” The resources that were used to practice movements were say-and-do games, rhymes and chants, play party games and jump rope chants (Choksy et al 1986:97-98).

2.2.7. Improvisation

Improvisation was a very important part of the Orff approach. Improvisation had a freeing effect on children. They were able to musically do what they want as there are no rules. The teacher must set up boundaries in which the child can create their own dance, rhythm and melody.

The child could learn to improvise in all the aspects of Orff-Schulwerk. It was important for the child to first learn the vocabulary of movement, rhythm and melodic motifs. A group setting was first used. Children could improvise in between the set sections (Calvin-Campbell 1998:6).

Children learn from doing things. Children could take all the elements they learned and they could come up with something completely new. Orff-Schulwerk gives the child all the tools to free their imaginations. Orff-Schulwerk provides the platform for creation. The teacher is only there for guidance. Sound and movement are free to be explored (Calvin-Campbell 1998:6-7).
2.2.8. Orff activities

Following are examples of the application of Orff activities.

The 6/8 rhythm can be played on a hand drum. The children must march as the teacher plays and stop when the sound stops. Different timbres must now be added. The tambourine can represent the gallop and the metal rattles loud stomps.

The class can be divided into three groups. Every group must go to a different side of the class. Group one are elephants. They will only move to the sound of the hand with rattles. Group two are bunnies and react to the sound of the tambourine. Group three are buffalo and respond to the hand drum. Each group must listen carefully and as soon as their instrument stops they move back to their places.

The words of the song can also be said and children can march. The children must learn the words and then march and say the words.

**The little soldier marching**

**The little soldier marching**

**He marches and marches**

**And marches here**

**The little soldier marches**

**The little soldier red**

The next music theorist that made a huge impact on music education is Emile Jaques-Dalcroze. I will discuss his life and Eurhythmics.
2.3. Emile Jaques-Dalcroze

Emile Jaques-Dalcroze was a Swiss composer and theorist. He was born in 1865 and passed away in 1950. He had one sibling, Helen and his mother was music teacher. His mother exposed them to a lot of music and this made him curious. He wanted to know more about music and the education thereof. From a young age Dalcroze had musical abilities that were not usual for a young child. He was also interested in the theatre and dance. His mother noticed his ability to teach and it was a clear indication what he was going to do for the rest of his life. He received his education in Vienna, Geneva and Paris (Mead 1996:38; Pope 2010:138).

In 1892 Dalcroze was Professor of Harmony at the Geneva Conservatory. Here he worked with one student at a time. He realised they had a lack of knowledge. They could do the harmony but could not internalise what they were writing down. Students did not know what the harmonies sounded like when sung or played on a piano. He discovered rhythmic and inner hearing problems. He was also interested in movement studies. Rhythm and movement studies go together (Phuthego 2005:240; Pope 2010:138).

Furthermore, Dalcroze observed his piano students and saw a lack of emotion. The students played the notes perfectly but music is not just about reading notes. Their emotions were distanced from the music. Music should be felt in your body. It should evoke emotions that should be portrayed in the music (Phuthego 2005:240).

Throughout his whole life Dalcroze had an effect on music education. He spoke at a lot of conferences from as early as the 1900’s. His ideas seemed uncommon to others but he continued to think of ideas to improve all aspects of music educations (Mead 1996:38).
Music is about rhythm and if it is not done right the whole piece will sound wrong. Students studying with Dalcroze showed problems with rhythms and movement. Their performances lacked time and space. Dull music was the outcome (Phuthego 2005:240).

2.3.1. The Dalcroze Approach to Music Education

Dalcroze started teaching solfege classes. He wanted to improve the students listening abilities and how they feel the music within themselves. He started playing ear-training games with the students to sharpen their recognition of the musical elements. Dalcroze saw their bodies instinctively moving to the music. It was clear that the body was aware of the music and wanted to express that. The body moving gave Dalcroze the idea to use this natural movement (Mead 1996:38).

Dalcroze experimented with rhythmic exercises. Students had to walk or swing their arms while they were singing a song. Students were encouraged to improvise or respond to the song. They learnt music through physical movements. This is when the Dalcroze approach was formed (Mead 1996:39).

The outcome of his study was Solfege, Improvisation and Eurhythmics. The main contribution Dalcroze made to music education was Eurhythmics. Eurhythmics is movement and improvisation. Eurhythmics is performing in such a way that there is a balance between emotion and rhythm. He started teaching the students to use non locomotive movements. An open hand represents a whole tone and a closed hand a half tone (Phuthego 2005:241; Pope 2010:139; Thomsen 2011:69).

Dalcroze believed that students must learn certain skills through music. These skills are concentration, remembering, reproducing, change and automate (Caldwell 1993:27).
Locomotive movements were also used. Students are asked to listen to music and walk or skip to a beat. Bodily movements were used to internalize what they heard. Internalizing was a very important part of Dalcroze Eurhythmics (Thomsen 2011:70).

The body and mind should be connected. Quick response activities were used. Students had to sing a song normally and do quick changes, singing it double the speed, half the speed, singing high or low pitched, singing soft or loud. All indicated by the teacher (Thomsen 2011:70).

Children learn through seeing and hearing. Dalcroze Eurhythmics teaches children to learn rhythm through listening and hearing. It teaches children how to express the rhythm through their bodies. They must practice using their bodies until it is second nature and as easy to use as their voices (Wang 2008:34).

Rhythmic movement depends on duration (the length of notes), dynamics (forte/piano) and the space they are in. Eurhythmics also teaches the teacher to identify any problems students may have and how to correct them. There are several things the teacher must observe namely coordination, balance, articulation and dynamics (Johnson 1993:42; Seitz 2005:422).

In Eurhythmics the child feels the physical sensation of moving through space in the timing and energy of the music. The expressive elements such as dynamics and timing can also be felt (Mead 1994:5).

Rhythm and movement were both very important to Dalcroze. He thought everything revolved around movement. To move you have to have rhythm and movement is the physical experience. Dalcroze believed that awakening your natural body rhythm combined with musical aspects will form musicality and emotions (Seitz 2005:422).
Dalcroze did not like the idea of having fixed movement to a song. Teachers are encouraged to expand and improvise on the material. Any material can be used with the teachers’ knowledge of musical elements. Teachers can guide the material to fulfil the musical purpose (Johnson 1993:42).

He used the fixed “doh” approach and the diatonic scale, major and minor. Solfege was used to describe the tones. The first three notes will be doh re mi. The goal of solfege was simple. Students must identify whole and half tones by singing solfege to la la. When the tones are sung right students must sing if it is major or minor, la la major or la la minor (Thomsen 2011:71).

Dalcroze had a lot of ideas about solfege. He believed that the body is used to imitate what is heard. He got students to test his theories. He gave each student a tennis ball and this was used to keep a beat. The first student starts by bouncing the ball with a particular rhythm and the other students fall in one by one with a different rhythm. The voice can also be added to sing canons and then movements. Dalcroze called this exercise rhythmic solfege (Seitz 2005:424).

Dalcroze had guidelines but lessons were not fixed. Educators and students were encouraged to improvise. There were no books available that tell us to use any specific song materials, lesson plans or exercises. The teacher must give a lesson by combining their educational and musical abilities (Anderson 2012:28; Johnson 1993:42).

Dalcroze wrote a book about improvisation called ‘Rhythmics and Pianoforte Improvisation’. He wanted to stress the importance of improvisation. He believed improvisation should be natural and should not be slowed down by fixed ideas. Everyone should express musical ideas in the way they understand it (Anderson 2012:30).
Students learn musical concepts through movement and experience. The Dalcroze method makes music learning fun and not just theoretical. After students have learnt through the movement, the reading and writing part follows easier. Their physical experiences are now written down on paper (Johnson 1993:43).

2.3.2. Eurhythmic Activities

Children should be able to follow the music without any restrictions. They should be able to move freely. The whole body can be used to do stepping, clapping, swinging and gesturing. By doing this children express their understanding of the elements of the music (Mead 1994:6).

Children can be asked to move in a certain way in response to the music. A song can be played and they have to respond with movements like skipping or marching like in the song Little Soldier Marching (Mead 1994:6).

Quick reaction exercises are important in Eurhythmics. A song can be played and the teacher can give a verbal or musical signal. The quick reaction of the ear and mind to stop or start is the point of this exercise (Mead 1994:8).

Children must be able to do an echo response. One measure if given and when the rests start the child must respond. After each measure a response must be given. The concentration and memory skills are tested (Mead 1994:8).

Props can be used to learn rhythm. A ball works well with children. This exercise helps them to get used to the movements. On a quarter note the ball is bounced. The ball gets rolled from one hand to the other on the eighth notes. The half notes are longer and the ball can be thrown and caught. This activity can be done individually and also in small groups (Mead 1994:9).
2.4. Zoltán Kodály

In this section I am discussing Zoltán Kodály, his method and different aspects of his method of music education.

2.4.1. Biography

Zoltán Kodály was a Hungarian composer who was born in 1882 and passed away in 1967. He grew up in the Hungarian countryside and had a musical family. His father was a stationmaster who also played the violin. His mother played the piano and she sang. His family exposed him to Hungarian folk music and also to Classical repertoire (Choksy et al 1986:70; Gokturk 2012:180).

Even though Kodály’s family brought him up with music, he decided to study languages at the Budapest University. He did however study composition under Koessler at the Franz Liszt Academy at the same time. In 1904 Kodály received a Diploma in composition. He received his Diploma in Education in 1905. In 1906 Kodály was awarded with a PhD. His dissertation was based on Hungarian folk music (Gokturk 2012:180).

Kodály started his career as an Ethnomusicologist. He had such an interest in folk music that he started collecting Hungarian folk songs. He befriended Bela Bartok who had an equal interest and they collected folk songs together. Kodály published numerous collections of music and scholarly studies (Gokturk 2012:180).

In 1906 Kodály went to Berlin and Paris. Not long after returning to Hungary he started work at the Franz Liszt Academy as a Music theory instructor. Most of Kodály’s works were written between 1923 and 1939. After World War II he wrote more educational works and folk songs (Gokturk 2012:180).
2.4.2. The Kodály Method

Kodály believed in education of the masses. He believed that all people should receive an education. He also believed that all people had musical aptitude (Lierse 2010:19).

Kodály gave exceptional attention to the musical education of young musicians from 1925 onwards. Kodály had the ability to see a child’s potential. He was a born teacher with patience and encouraged the child to reach their full potential (Choksy et al 1986:71; Gokturk 2012:182).

The Kodály method to music education was child centred. Children had to be taught from a very young age together in music and language. The method was based on listening, singing and creating. It was important for a child to be able to hear the tones before playing them on their instrument. The development of the ear was very important (Gokturk 2012:182; Lierse 2010:19).

The voice is one’s natural instrument. This is what Kodály believed. The voice was practical and effective in teaching the child to internalize the music (Choksy et al 1986:71).

Folk songs were a major aspect in Kodály’s method. Kodály said that the mother tongue of the child should be used to teach. The music used by Kodály in his method had to be of high quality. Children learned to appreciate well written music in this way (Gokturk 2012:182; Lierse 2010:19).
Kodály used a lot of techniques developed by other people in his method. He used the moveable do system and hand signing by John Curwen and solfa techniques developed by Jaques-Dalcroze. Kodály used Pestalozian teaching practice. The Kodály method combined all these aspects in a unique way (Choksy et al 1986:72; Gokturk 2012:182; Lierse 2010:20).

The main aspects of the Kodály method were Tonic solfa, Hand signs and Rhythm duration syllables (Choksy et al 1986:73; Gokturk 2012:183).

- **Tonic Solfa**

  Tonic solfa consists of different syllables assigned to each tone as follows:

  doh-re-mi-fa-soh-la-ti-doh

  Doh is the tonic or tonal centre in all Major keys. The moveable doh approach is used in Minor keys. La is the tonal centre in all Minor keys (Choksy et al 1986:73; Gokturk 2012:183).

  Kodály believed that Tonic Solfa is the best way to train the ear because it focuses on the relationships between pitches. After doing countless exercises with children using tonic solfa Kodály realized that the sounds became familiar to them. When they sang Doh – Soh in all major keys a Perfect fifth could be heard. A minor third formed when they sang So – Mi. The Hungarian folk songs were tonal and it was suitable to use tonic solfa (Choksy et al 1986:74).
Kodály started lessons by teaching children the relative “doh”. When the children knew how to read, write and sing using the relative doh, he introduced the note names. When the children knew the note names he combined singing in tonic solfa and note names. This was very important. Tonic solfa helps to train the ear and the note names represent the universal language of musicians (Choksy et al 1986:74).

- Hand signs

John Curwen developed hand signs in 1870. These hand signs should be used in conjunction with tonic solfa. Every hand sign represents a syllable as shown in Figure 1. One hand represents one pitch and two hands can show the relationship between two pitches. Curwen Hand signs are ideal for two part singing. Two pitch relationships are left to be taught at a later stage. These are Ti – Doh and Fa to Mi. The hand signs should be done head high or at the waist (Choksy 1986:75; Gokturk 2012:184; Lane 2006:40).

![Curwen Hand Signs](Gokturk 2012:184)
• Rhythm Duration Syllables

Rhythm Duration Syllables can be compared to French Solfege. It presents a pattern and the relative duration of notes. Rhythm Duration Syllables are not just rhythm names but it encourages the expression of duration. The syllables are voiced and only at a later stage written down as stem notation. The syllables are taught to help children to correctly identify rhythms (Choksy 1986:75; Gokturk 2012:184; McGuire 2003:58; Lane 2006:40).

Kodály used a series of syllables altered by Jacques Cheve in the 1800's. Only the stems are used to represent the notes except for the whole and half note. The names of the notes are taught at a later stage when rhythms are fully understood. The syllables are taught by using phrases of songs. Children were taught to sing on pitch (Choksy et al 1986:75; Gokturk 2012:184; McGuire 2003:58; Lane 2006:40).

Figure 2: Rhythm Duration Patterns (Choksy 1986:76).
2.4.3. Kodály activities

Outcome: Rhythm ta ti-ti sah

This activity introduces rhythmic and melodic beat.

Beats can be discussed and then share what their favourite nursery rhyme is.

One person can clap the beat of their favourite nursery rhyme and the rest of the class can guess what it is.

Introduce the rest beat. Students can be given small drums or other percussion instruments to play Hickory Dickory Dock.

Lyrics:

Hickory Dickory Dock
The Mouse ran up the Clock
The Clock Struck one
The mouse ran down
Hickory Dickory Dock

The solfa pattern of Hickory Dickory Dock:

Ti-ti ti-ti ti-ti ta
Ti-ti ti-ti ti-ti ta
Ti-ti ti-ti sah sah
Ti-ti ti-ti sah sah
Ti-ti ti-ti ti-ti ta
Students can now play the beat on their instruments. When the one beat rest occurs the students can just nod their heads. Then give out sheets of paper with the song written. Have the students write in the Ta’s and Ti-ti’s in Kodály notation. Then teach them the one beat rest as Sah and Z. Then have them fill in where they belong in the song.

2.5. Conclusion to the Chapter

In this chapter the music theories of Orff, Kodály and Dalcroze were described. In the chapter that follows I will analyse the Grade 3 music curricula for both South Africa and New South Wales, with reference to the music education theories.
Chapter Three

A Comparative Study of Music Curricula: South Africa and New South Wales

3.1. Introduction

In this chapter the researcher analyses the South African Curriculum for Music as part of Creative Arts in Grade three and compares Stage two Music from the New South Wales School Curriculum. The aim of the comparison is to recognise any shortcomings and to better these in the next chapter.

South Africa and Australia are both democratic countries in that they constitutional democracies. For this reason, I chose to write about the curricula of South Africa and New South Wales, because their curricula are very similar.

3.2. The Creative Arts Curriculum of South Africa

3.2.1. Creative Arts in the Foundation Phase

In the Foundation Phase curriculum in the Life Skills learning area consists of the visual arts, music, drama and dance. Music and drama are mostly combined throughout the curriculum. The researcher used the theoretical framework from the previous chapter to analyse it for the inclusion of music education theories. The influence of three music education theorists can be seen in the creative games and improvisation exercises.

The Life Skills curriculum aims to prepare learners for life. Life is ever-changing and full of possibilities. Life Skills aims to strengthen learner’s physical, social, personal, emotional and cognitive development. Learners participate in dance, music, drama
and visual art and are given the knowledge to improve their creative and artistic skills. Learners are equipped with the skills to improve their personal health and safety. The Life Skills curriculum exposes learners to the skills and values to enhance their understanding of the relationship between people and the environment. Life Skills strengthen the learner's perceptions of social relationships, technological processes and elementary science (DoE 2011:8).

Creative Arts for the foundation phase, is allocated instructional time of six hours, two hours per grade per week. In practice this means that the teacher needs to divide the arts activities of dance, drama, music and visual arts, for the year over the instructional time. (DoE 2011: 6).

According to the curriculum document, the Creative Arts introduce learners to four art forms namely dance, drama, music and visual arts. For the foundation phase play is used as the method of learning. Children are naturally creative and teachers are there to guide them to expand on their natural abilities. Learners must use their imaginations, manipulate and work with materials, move and make music and tell stories (DoE 2011:9)

The opportunities the Performing Arts have to offer are creative communication, dramatise, singing, making music and dance and exploring movement. The Performing Arts combine physical skills and creativity. A learner’s self-confidence is developed as he/she perform and makes friends (DoE 2011: 9).
3.2.2. Grade Three

The curriculum document suggests that a total of 40 hours should be spent on Performing Arts per year. Creative games are played to develop specific skills. Warming up your body and voice is very important. Swinging and swaying arms warms up the body. In this curriculum one finds evidence of Kodály’s use of folk music, Dalcroze Eurhythmics and Orff’s use of percussion instruments.

Kodály’s concept is seen in the warm up exercises. The voice is warmed up by singing songs together and also doing call and response songs. Songs are to be sung in tune and in time. Orff’s use of percussion is evident in learning rhythms which are used to learn rhythms. Percussion instruments such as drums, bells or rhythm sticks are used to play rhythm patterns and simple polyrhythms in duple, triple and quadruple time. Zoltán Kodály stressed the importance of folk songs to learn music. In our context, it is important for learners to listen to indigenous African and Western music. The curriculum states that learners listen to South African music and to learn rhythms and beats in duple, triple and quadruple time. The vocal cords need to be warmed up if a learner participates in singing activities. The correct articulation and vocal tones should be practiced by using rhymes, songs, creative games and tongue twisters. Again, Kodály’s influence is evident in the warm up exercises (DoE 2011: 58).

South African folksongs can be used as background music to accompany movement sentences and also a combination of running and spinning to. These concepts are part of the Kodály method of moving to music. Cooling down is just as vital as warming up. Slow stretching movements are accompanied by slow relaxing music. Learners should be taught authentic South African songs if they are not familiar with these. The songs are then discussed and interpreted. Learners should be taught about rounds and call and response in songs. This aspect is derived from the Kodály method of music education and is also a singing tradition in African music. Learners should compose recurring rhythm patterns for South African music. The tempo and dynamics of South African music should be taken into consideration.
when composing. This aspect is derived from the Kodály method of music education (DoE 2011: 58).

Another part of the curriculum is listening to South African music. Learners should appreciate the music and reflect on music concepts such as the tempo, dynamics, timbre and unique sounds. Kodály believed in using folk music. The learners should also learn about true South African instruments. All aspects of the instruments are to be discussed, including the sound and qualities (DoE 2011: 58).

Dalcroze concepts of locomotor and non-locomotor movements are used in grade three. Skipping and galloping forward, backward and sideways to the beat of songs in duple, triple and quadruple time will practice the locomotor movements. Learners must co-ordinate arms and legs in time to music to practice the non-locomotor movements. Cooling down is just as important as warming up. Expressing emotions and moods with the body can be relaxing (DoE 2011: 57).

Rhythm is very important in music and a substantial amount of time should be spent on this concept in grade three. Rhythms are learnt through rhythm games. Learners need to develop the ability to feel the music in their bodies and this is the purpose of Dalcroze’s method of music education. Learners should critically listen to music and repeat the contrasting rhythms that they heard in the music. Learners should be taught the ability to hold a steady beat whilst the music is played. Different timbres are also used. Learners should listen to high and low pitches and dynamic changes. The teacher should therefore have a wide variety of suitable music available for classroom use (DoE 2011: 57).

Dalcroze concepts of locomotor and non-locomotor movements are also used. Skipping and galloping forward, backward and sideways to the beat of songs in duple, triple and quadruple time provide learners with opportunities to practice the
locomotor movements. Learners should co-ordinate arms and legs in time to music to practice the non-locomotor movements (DoE 2011: 57).

The Dalcroze method of music education is very dominant throughout the year. Slow music can accompany warming up the body. Stretch exercises like lengthening and curling the spine goes well with slow rhythmic music. The warm up exercises help with the locomotor movements. The locomotor movements are done with a strong back. The movements include marching like a soldier to the rhythm of marching music and walking with pride. After doing the locomotor movements, the learners must cool down the body. The back muscles must be contracted and tightened while lying on their backs. The body must be made heavy on the floor (DoE 2011: 57).

All notes have names and learners should be taught using the French time names of notation. Learners must learn the note values semibreves, minims, crotchets, quavers and rests by using body percussion. In other words they will experience the values of the notes physically, which connects the curriculum to Orff’s theories. Skills are developed by playing creative games. The curriculum focuses on learning through physical interactions. It is very important to make sure the body is warmed up. There is a focus on having the correct posture and alignment of knees. Another creative game that is played is the control game. Learners must learn how to develop control, body-co-ordination, balance and elevation in jumping actions with soft landings (DoE 2011: 59).

The learners should warm up their bodies and voices. The body parts should be moved all together. Learners can for instance make circles with the right wrist and left ankle. Orff’s method of body percussion and playing percussion instruments is used in conjunction with South African music. This is an adaptation by using folk music of a specific country to apply Orff’s methodology. The music can be performed live or recorded music can be used. Learners must learn about recurring rhythm patterns (DoE 2011: 59).
3.3. Conclusion

In this analysis of Creative Arts for grade three, the theories of Kodály, Dalcroze and Orff are evident. In the next section the researcher will analyse the curriculum for New South Wales in a similar way.

3.4. The Creative Arts curricula of New South Wales

3.4.1. Creative Arts in Stage 2

The Creative Arts K-6 Syllabus is one of the six learning areas in the primary school syllabus. The syllabus provides teaching information in visual art, music, drama and dance. Teachers are given minimum curriculum requirements for primary schools. The syllabus requirements suggest that arts and music must be included (NSW 2006: 5).

The Creative Arts K-6 syllabus provides a foundation for further learning in years 7-12. The syllabus is designed to promote the natural growth and development of each learner. Teachers must carefully design lessons that are relatable to each child. This will help with evolving knowledge and skills of the learners (NSW 2006: 5).

The aims of music K-6 are 1) To enable learners to gain increasing understanding and accomplishment in music; 2) To enable learners to appreciate the meanings and values that music offers personally, culturally and as form of communication (NSW 2006: 8).

Music in K-6 Creative Arts has several objectives. The syllabus provides learners with knowledge of different music, skills and understanding in performing music of different styles. The styles will be learnt through singing, playing and moving using musical concepts. The syllabus also teaches learners to use different music
concepts to organise sound into different compositions. Lastly, the syllabus allows a platform for learners to listen and discuss their own as well as the music of other people. Teachers are motivated to form their own lesson plans (NSW 2006: 8).

The three areas dealt with in music in Creative Arts K-6 are Performing, Organising and Listening. The music education theorists, Orff, Dalcroze and Kodály, can be linked to all three areas.

Performing deals with any act of music making in class. Performing also includes any performing such as at a concert. Performing allows learners to use their knowledge of music concepts in a practical way. Learners learn a broad spectrum of music from several composers as well as music written by them. It is important for learners to understand the performer and by being the performer themselves will help with their understanding. It is important for learners to understand the importance of music in the world and world music allows for this understanding (NSW 2006: 12).

3.4.2. Year Two

This year corresponds with Grade three in the South African curriculum. Singing is an important part of the Creative Arts K-6 syllabus. Learners must use their natural instruments, the voice, to make music. The influence of Zoltán Kodály can be seen here. Singing activities are first used to do chants, raps, choral speaking, singing games and age-appropriate songs. The voice activities show the learners understanding of different rhythm patterns. The teacher should motivate all learners to participate in singing and help build their self-esteem. Learners should be taught not to be shy because everyone likes singing and it is a natural activity. It is important to use current music that learners often hear as this will create a familiar environment (NSW 2006: 12).
According to the Foundation Statement Stage 2 students “sing, play and move to music, demonstrating a basic understanding of musical concepts. They organise musical ideas into simple compositions and use understood symbols to represent these. Students listen to a range of music; identifying key features and they make some informed judgements about musical preference (NSW 2006: 21).

It is important to develop the learners’ aural awareness. Carl Orff’s influence can be seen here. Aural awareness can be improved by using body percussion, objects in their environment, hand-made instruments and electronic instruments. Instruments from different cultures should be explored. When learners have learned the techniques of body percussion, they can transfer these skills to percussion instruments (NSW 2006: 12).

The next important step is for learners to learn how to organise sound. In these activities learners listen to different sound sources and experiment with music making. They get the chance to make their own music and present their understanding of the musical concepts learnt. It is also important that learners are exposed to a lot of different styles of music and also the different audience’s perception thereof. Through exposure to a variety of styles, learners expand their listening repertoire, in finding how different composers manipulate musical concepts (NSW 2006: 13).

Children move to music like it is second nature. They do this from a very young age and it is important to help with the development and understanding of musical concepts such as pitch and dynamics. The best way to learn concepts is through physical exercises. A great nonverbal exercise for duration is for instance to work with note values. The learners can tap a constant beat with their feet while another rhythm is clapped. The learners may only move on the first beat. Locomotor and non-locomotor skills are developed in this way (NSW 2006: 12-13).
To lay a solid foundation about musical concepts, music concepts should be incorporated in all aspects of the music classroom from Early stage one to stage three. The music concepts that are dealt with are duration, pitch, dynamics, tone colour and structure. Performing, organising sound and listening should incorporate all music concepts (NSW 2006: 13).
Table 1: Tabular comparison of music theories and the South African curriculum

<table>
<thead>
<tr>
<th>S.A. Curriculum</th>
<th>Zoltán Kodály</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Folk music to learn rhythms</td>
<td>• The use of folk songs</td>
</tr>
<tr>
<td>(2, 3 or 4 time)</td>
<td>(Gokturk 2012:182)</td>
</tr>
<tr>
<td>• Vocal warm-ups</td>
<td>• Tonic solfa to train the ear</td>
</tr>
<tr>
<td>(rhymes, songs, creative games, tongue twisters)</td>
<td>(focus on pitch relationship)</td>
</tr>
<tr>
<td>• Tonic solfa to train the ear</td>
<td>(Choksy et al 1986:74)</td>
</tr>
<tr>
<td>• South African songs</td>
<td>• The use of folk songs</td>
</tr>
<tr>
<td>(learn rounds and call and response songs)</td>
<td>(mother tongue is important)</td>
</tr>
<tr>
<td>• South African music</td>
<td>(Lierse 2010:19)</td>
</tr>
<tr>
<td>(recurring rhythm patterns, tempo, dynamics)</td>
<td>• Folk songs</td>
</tr>
<tr>
<td>• South African music</td>
<td>(music of high quality must be used)</td>
</tr>
<tr>
<td>(reflect on tempo, dynamics, timbre, unique sounds; South African instruments)</td>
<td>(Gokturk 2012:182)</td>
</tr>
<tr>
<td>• Locomotor and non-locomotor movements</td>
<td>• The use of folk music</td>
</tr>
<tr>
<td>(skipping, galloping in 2, 3 or 4 time)</td>
<td>(Gokturk 2012:182)</td>
</tr>
<tr>
<td>• Rhythm games</td>
<td>• Locomotor movements</td>
</tr>
<tr>
<td>(repeat contrasting rhythms; hold steady beat; different timbres, pitch and</td>
<td>(walk or skip to a beat)</td>
</tr>
<tr>
<td>dynamics)</td>
<td>(Thomsen 2011:70)</td>
</tr>
<tr>
<td>• Rhythm and movements</td>
<td>• Rhythm and movements</td>
</tr>
<tr>
<td>(moving to different rhythms)</td>
<td>(Seitz 2005:422)</td>
</tr>
</tbody>
</table>
In this section the music component in the South African creative arts curriculum was described. The South African curriculum applies the theories of Orff, Dalcroze and Kodály. However, it should be noted that these theories are applied in a limited, unsystematic way. The use of Zoltán Kodály’s theories of music education is dominant in the South African curriculum. The curriculum lacks singing to practice and put emphasis on musical concepts such as tempo, meter, pitch changes and dynamics. A broader use of every music theory can improve the curriculum and strengthen music education.
Table 2: Tabular comparison of music theories and the New South Wales curriculum

<table>
<thead>
<tr>
<th>NSW Curriculum</th>
<th>Zoltán Kodály</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Sing songs</td>
<td>• Singing to train the ear</td>
</tr>
<tr>
<td>(demonstrate awareness of beat, pitch, tone colour, structure)</td>
<td>(Choksy et al 1986:74)</td>
</tr>
<tr>
<td>• Identify musical features</td>
<td>• Identify expressive elements</td>
</tr>
<tr>
<td>(listen to music and identify tempo, rhythm, pitch, structure, dynamics, tone colour)</td>
<td>(tempo, dynamics, timbre, rhythm)</td>
</tr>
<tr>
<td>• Listen to a range of repertoire</td>
<td>• Folk songs</td>
</tr>
<tr>
<td>(discuss difference between repertoire)</td>
<td>(music of high quality must be used)</td>
</tr>
<tr>
<td>• Improvise and explore musical ideas</td>
<td>• Folk songs</td>
</tr>
<tr>
<td>(explore ideas based on rhythmic or melodic patterns; incorporate into compositions)</td>
<td>(music of high quality must be used; recurring rhythm and melodic patterns are used)</td>
</tr>
<tr>
<td>• Locomotor and non-locomotor movements</td>
<td>• Locomotor movements</td>
</tr>
<tr>
<td>(move to constant beat; identify structure, pitch changes, elements of duration, dynamics)</td>
<td>(walk and skip to a beat)</td>
</tr>
<tr>
<td>• Singing, playing and moving activities</td>
<td>• Rhythmic gymnastics</td>
</tr>
<tr>
<td>(explore aspects of musical concepts)</td>
<td>(explaining music ideas through singing and playing)</td>
</tr>
<tr>
<td>• Explore changing musical material</td>
<td>• Movements to indicate various musical material</td>
</tr>
<tr>
<td>(changing rhythm, tempo, metre)</td>
<td>(changing tempo, metre, rhythm)</td>
</tr>
<tr>
<td>• Body percussion and percussion instruments</td>
<td>• Body percussion</td>
</tr>
<tr>
<td>(demonstrate duration, tone colour, pitch, dynamics and structure)</td>
<td>(snapping fingers, clapping and stamping feet)</td>
</tr>
<tr>
<td>• Composing and reflecting</td>
<td>• Imitation to creation</td>
</tr>
<tr>
<td>(use own musical ideas; reasons why certain concepts are used in a composition)</td>
<td>(observe-imitate-experiment-create)</td>
</tr>
<tr>
<td></td>
<td>(Choksy et al 1986:97)</td>
</tr>
</tbody>
</table>
In this section the music component of the creative arts curriculum of New South Wales is described. An analysis of the tabular comparison of music education reveals that the New South Wales curriculum applies the theories of Orff, Kodály and Dalcroze. The New South Wales curriculum clearly divides the outcomes in three sections, namely performing, organising sound and listening. The NSW curriculum mainly uses the theories of Zoltán Kodály because it is exclusively a music curriculum. However the learners in year two the activities include more senses and more activities, so that the children learn by physically doing.

3.5. Reflections

The major difference between the two curricula is that the South African curriculum lacks information and does not provide comprehensive coverage of Dalcroze, Orff and Kodály. In contrast the curriculum of New South Wales provides the understanding of comprehensive, systematic development of the music concepts through sequential activities that show progression over time. The inadequacies of the South African curriculum can be attributed to the fact that music is part of a creative arts curriculum that also includes dance, drama and the visual arts.

3.6. An analysis of South African music texts for the Foundation Phase

The Arts and Culture Learning Area in the South African school curriculum covers an all-encompassing spectrum of South African art and cultural practices. The learning area of Arts and Culture is a fundamental part of our everyday existence. It encircles the spiritual, material, intellectual and emotional characteristics of human effort within civilisation. The key purpose of the Arts and Culture Learning Area is to offer all students general education in Arts and Culture.
Table 3: Tabular presentation of Music Education texts of Orff

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Rhythm as basis of dance and music making</td>
<td>Y</td>
<td>N</td>
<td>Y</td>
<td>Y</td>
<td>Y</td>
<td>Y</td>
<td>Y</td>
</tr>
<tr>
<td>Speech</td>
<td>Y</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>N</td>
<td>N</td>
<td>Y</td>
</tr>
<tr>
<td>Steady beats</td>
<td>Y</td>
<td>Y</td>
<td>Y</td>
<td>N</td>
<td>N</td>
<td>N</td>
<td>N</td>
</tr>
<tr>
<td>Metric groupings</td>
<td>N</td>
<td>Y</td>
<td>Y</td>
<td>N</td>
<td>N</td>
<td>N</td>
<td>N</td>
</tr>
<tr>
<td>Rhythmic Ostinato</td>
<td>N</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>N</td>
<td>N</td>
<td>N</td>
</tr>
<tr>
<td>Question and Answer</td>
<td>N</td>
<td>Y</td>
<td>Y</td>
<td>N</td>
<td>N</td>
<td>N</td>
<td>Y</td>
</tr>
<tr>
<td>Syncopation</td>
<td>N</td>
<td>Y</td>
<td>Y</td>
<td>N</td>
<td>N</td>
<td>Y</td>
<td>N</td>
</tr>
<tr>
<td>Use of Pentatonic scale</td>
<td>N</td>
<td>Y</td>
<td>Y</td>
<td>N</td>
<td>N</td>
<td>N</td>
<td>N</td>
</tr>
</tbody>
</table>
Table 4: Tabular presentation of Music Education texts of Dalcroze

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Eurhythmics (Using body as rhythm and dynamics)</td>
<td>Y</td>
<td>N</td>
<td>N</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>N</td>
</tr>
<tr>
<td>Solfege (learning pitch, melody, harmony)</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>Y</td>
<td>N</td>
</tr>
<tr>
<td>Improvisation</td>
<td>Y</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>N</td>
</tr>
<tr>
<td>Using voice as main instrument</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>N</td>
<td>Y</td>
</tr>
</tbody>
</table>
Table 5: Tabular presentation of Music Education texts of Kodály

<table>
<thead>
<tr>
<th>CITERIA</th>
<th>Okki-tokki-unga</th>
<th>New Approaches to Elementary Classroom Music</th>
<th>Orff-Schulwerk: Music for Children Pentatonic I</th>
<th>Musik for juniors</th>
<th>Music can be Fun: Gr.1/2</th>
<th>The Essential Arts Handbook</th>
<th>The Best Music Lesson Plans Ever</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singing, alone and with others, a varied repertoire of music</td>
<td>N</td>
<td>Y</td>
<td>Y</td>
<td>Y</td>
<td>Y</td>
<td>N</td>
<td>Y</td>
</tr>
<tr>
<td>Performing on instruments, alone and with others, a varied repertoire of music</td>
<td>N</td>
<td>Y</td>
<td>Y</td>
<td>Y</td>
<td>Y</td>
<td>N</td>
<td>N</td>
</tr>
<tr>
<td>Improvising melodies, variations, and accompaniments</td>
<td>N</td>
<td>Y</td>
<td>Y</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>N</td>
</tr>
<tr>
<td>Composing and arranging music with specific guidelines</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>N</td>
</tr>
<tr>
<td>Reading and Writing Music</td>
<td>N</td>
<td>Y</td>
<td>Y</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>N</td>
</tr>
<tr>
<td>Learning to, analysing, and describing music</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>N</td>
</tr>
<tr>
<td>Evaluating music and music performance</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>N</td>
</tr>
<tr>
<td>Understanding relationships between music, the other arts, and disciplines outside the arts</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>N</td>
<td>Y</td>
<td>Y</td>
<td>N</td>
</tr>
<tr>
<td>Understanding music in relation to history and culture</td>
<td>N</td>
<td>Y</td>
<td>N</td>
<td>N</td>
<td>Y</td>
<td>Y</td>
<td>N</td>
</tr>
</tbody>
</table>
3.7. Reflections on music texts

It is evident that all the books discussed do not have comprehensive coverage of the music theories. There is only one book that is truly complete and that is the Orff-Schulwerk book. There is a need for a complete music education book that includes all elements of music to teach the foundation phase child.

3.8. Conclusion to the chapter

As a result of the shortcomings in both the South African curriculum and available texts, I developed music activities that are derived from the curriculum and which further enrich the curriculum. The activities are suitable for both the specialist and non-specialist teacher. Both the specialist and non-specialist music teacher will benefit from the Addendum which has recordings of all the songs.
Chapter Four

Music activities for the Foundation Phase

4.1. Introduction

In this chapter I will describe Creative Arts activities for Grade three in the Foundation Phase. The curriculum for schools in South Africa was the point of departure. I developed music activities to enrich the existing school curriculum for music, dance and drama.

The aim for each activity is derived from the Creative Arts curriculum for Grade three. Self-composed songs are used as an introduction to the bulk of the activities. Other music activities such as playing instruments, listening, responding to rhythms and accompanying folk tales are also described.
4.2. Creative Arts Activities for Grade three

4.2.1. Term 1

4.2.1.1. Warming up the voice and singing songs and co-ordinating isolated body parts: Let’s Warm Up

This song can be used at the beginning of a class. The song is accompanied by the movements that are sung. These movements will warm up the body.

Let’s Warm-Up

music by L. Beer
lyrics by L. Beer
4.2.1.2. Playing rhythm patterns in 4 time: The Ladybugs

Divide the class into three groups. Learners use body percussion. Each group must use body percussion for a different line. The groups demonstrate their rhythms separately and then together.
4.2.1.3. Playing rhythm patterns in 2, 3 or 4 time on percussion instruments: The Colour Rhythm Ball

- 4 time
- 3 time
* The teacher or learner calls a colour and the class claps the rhythm the colour represents.

* The whole class can participate in unison clapping starting at the top middle rhythm and moving around the ball in a clockwise motion.

* The whole class starts clapping at the top middle rhythm. Half of the class goes anti-clockwise and the other half clockwise until they end at the starting point again.
4.2.1.4. Locomotor movements: Old Mister Rabbit

How does the rabbit move?

Create the movements to the melody.

The words of the song must be internalized so that there is only movement and accompaniment.
4.2.1.5. Non-locomotor movements: bending, rising, reaching, co-ordinating arms and legs in time to music: Rain Rain

- Learners imitate rain falling down to the ground. They must start high and bend down as the rain drops to the floor.
- Learners jump when they sing hooray with co-ordinated open arms and legs.

Rain Rain

music by L. Beer
lyrics by L. Beer

<table>
<thead>
<tr>
<th>Rainy Rainy Sunday</th>
<th>Rainy Rainy Monday</th>
</tr>
</thead>
<tbody>
<tr>
<td>I love rain rain</td>
<td>Yi - pee Hoo - ray Rain</td>
</tr>
</tbody>
</table>
4.2.1.6. Listen to South African music focusing on rhythm and beat 2, 3 or 4 time: The Song game

- The teacher plays recording of South African songs to demonstrate 2, 3 or 4 time. They must listen to strong beats as this will help to indicate if the song is in 2, 3 or 4 time.
- Learners are divided into groups of 5.
- A song is played and the groups must decide in what time the song is.

Examples of songs:
1. Brenda Fassie - Weekend Special
2. Freshly Ground - Nomvula
3. Brenda Fassie - Vul’indlela
4. JR ft. Hip-Hop Pantsula - Show Dem
5. Mandoza - Nkalakatha
6. Mango Groove - Special Star
4.2.1.7. Perform notated rhythm patterns containing the equivalent of semibreves, minims, crotchets, quavers and rests, using body percussion: The Playground

- Learners are divided into groups of 7.
- There are 7 percussion instruments that are handed out. Each learner has an instrument to play.
- Each group is handed a copy of the song, The Playground.
- A recording of the song is played so that learners can familiarize with the song.
- Learners are given time to practice their separate parts and then together.
- Each group will perform for the class.
4.2.1.8. French note name rhythm patterns: Rhythm Matching

- Learners are given rhythm cards.
- Each square represents a rhythm card.
- Rhythm cards can be used to match the symbols to their corresponding number of beats.
- The rhythm cards have to be shuffled.

Rhythm Cards:

<table>
<thead>
<tr>
<th></th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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<tr>
<td>1</td>
<td>1</td>
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<tr>
<td>2</td>
<td>2</td>
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<tr>
<td></td>
<td>2</td>
</tr>
<tr>
<td>---</td>
<td>----</td>
</tr>
<tr>
<td></td>
<td>$\frac{1}{2}$</td>
</tr>
<tr>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Rhythm Cards with pictures:</td>
<td></td>
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<tr>
<td>----------------------------</td>
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</tr>
</tbody>
</table>
4.2.1.9. Role playing with beginning, middle, end using stimulus: The Monkey’s Fiddle

- The teacher reads the story to the class. She explains the story as well as difficult vocabulary in a simplified form. She asks the class oral questions to make sure that they know what the story is about.
- Learners divide into groups and are given a copy of the South African story.
- Each character is represented by an instrument.
- Learners select instruments that they think will suit an action that happens in the story.
- The learners now perform their story with sound to the class.
- A few learners can use instruments to represent different sounds or situations in the story.
- The rest of the learners can do the actions.
- All the learners can also play their instruments together.
The Monkey’s Fiddle

“HUNGER and want forced Monkey one day to forsake his land and to seek elsewhere among strangers for much needed work. Bulbs, earth beans, scorpions, insects, and SUCH things were completely exhausted in his own land. But fortunately he received, for the time being, shelter with a great uncle of his, Orang Outang, who lived in another part of the country” (Honey 1910).

“When he had worked for quite a while he wanted to return home, and as recompense his great uncle gave him a fiddle and a bow and arrow and told him that with the bow and arrow he could hit and kill anything he desired, and with the fiddle he could force anything to dance” (Honey 1910).

“The first he met upon his return to his own land was Brer Wolf. This old fellow told him all the news and also that he had since early morning been attempting to stalk a deer, but all in vain” (Honey 1910).

“Then Monkey laid before him all the wonders of the bow and arrow that he carried on his back and assured him if he could but see the deer he would bring it down for him. When Wolf showed him the deer, Monkey was ready and down fell the deer” (Honey 1910).

“They made a good meal together, but instead of Wolf being thankful, jealousy overmastered him and he begged for the bow and arrow” (Honey 1910).

When Monkey refused to give it to him, he thereupon began to threaten him with his greater strength, and so when Jackal passed by, Wolf told him that Monkey had stolen his bow and arrow. After Jackal had heard both of them, he declared himself unqualified to settle the case alone, and he proposed that they bring the matter to
the court of Lion, Tiger, and the other animals. In the meantime he declared he
would take possession of what had been the cause of their quarrel, so that it would
be safe, as he said. But he immediately brought to earth all that was eatable, so
there was a long time of slaughter before Monkey and Wolf agreed to have the affair
in court” (Honey 1910).

“Monkey’s evidence was weak, and to make it worse, Jackal’s testimony was against
him. Jackal thought that in this way it would be easier to obtain the bow and arrow
from Wolf for himself. And so fell the sentence against Monkey. Theft was looked
upon as a great wrong; he must hang. The fiddle was STILL at his side, and he
received as a last favour from the court the right to play a tune on it” (Honey 1910).

“He was a master player of his time, and in addition to this came the wonderful
power of his charmed fiddle. Thus, when he struck the first note of "Cockcrow"
upon it, the court began at once to show an unusual and spontaneous liveliness, and
before he came to the first waltzing turn of the old tune the whole court was dancing
like a whirlwind” (Honey 1910).

“Over and over, quicker and quicker, sounded the tune of "Cockcrow" on the
charmed fiddle, until some of the dancers, exhausted, fell down, although still
KEEPING their feet in motion. But Monkey, musician as he was, heard and saw
nothing of what had happened around him” (Honey 1910).

“With his head placed lovingly against the instrument, and his eyes half closed, he
played on, keeping time ever with his foot. Wolf was the first to cry out in pleading
tones breathlessly, "Please stop, Cousin Monkey! For love's sake, please stop!"
But Monkey did not even hear him. Over and over sounded the resistless waltz of "Cockcrow." After a while Lion showed SIGNS of fatigue, and when he had gone the round once more with his young lion wife, he growled as he passed Monkey,

" My whole kingdom is yours, ape, if you just stop PLAYING" (Honey 1910).

" I do not want it," answered Monkey,

" but withdraw the sentence and give me my bow and arrow, and you, Wolf, acknowledge that you stole it from me" (Honey 1910).

" I acknowledge, I acknowledge ! " cried Wolf, while Lion cried, at the same INSTANT, that he withdrew the sentence (Honey 1910).

“Monkey gave them just a few more turns of the " Cockcrow," gathered up his bow and arrow, and seated himself high up in the nearest camel thorn tree. The court and other animals were so afraid that he might begin again that they hastily disbanded to new parts of the world" (Honey 1910).
4.2.2. Term 2

4.2.2.1. Warming up, focus on posture, alignment of knees over the middle toes when bending and pointing feet: The Stretch Song

- Learners learn the song about stretching.
- The music is played while they sing and stretch at the same time.
- Learners do the actions that they are singing about.

The Stretching Song

How far can you go? Stretch, stretch, stretch, can you point your toes?

point point bend to your right bend to your left jump jump jump
4.2.2.2. Warming up: focus on articulation and vocal tone using tongue twisters and The Veggie Song

Tongue twisters:

1. Six Whistle Sticks
2. How many counts would a crotchet count if a crotchet could not count

The Veggie song:
- The Veggie song is an action song.
- The first phrase of the song can be accompanied by movements like swaying from side to side.
- The second phrase of the song can be accompanied by walking in a circle.
- The third phrase can be accompanied by jumping to the beat.

- Three groups are needed.
- One group sways while the first phrase is playing.
- The second group walks in a circle in phrase two.
- Group three will jump in phrase three.

The Veggie Song

\[
\text{The Veggie Song} \\
\text{music by L. Beer} \\
\text{lyrics by L. Beer}
\]

\[
\text{Gree-ny beans} \quad \text{Have some peas} \quad \text{car-rots are} \quad \text{nice} \quad \text{Po-ta-to}
\]

\[
\text{wed- ges} \quad \text{with a} \quad \text{lit-tle} \quad \text{rice} \quad \text{Gree-ny beans} \quad \text{have-some pe-as} \quad \text{Good for me!}
\]
4.2.2.3. Sensory awareness: Sound Matching Game

The sound and rhythms game tests learners' listening abilities. Learners must try to match different sounds. Learners are divided into groups. If they can match the sounds they get a point for their group. Each learner goes individually.

Recorded sounds can be used. The teacher plays four different sounds and the learner must recognize the two sounds that are the same.

Examples of sounds:

<table>
<thead>
<tr>
<th>SHAKER</th>
<th>DRUM</th>
<th>BELLS</th>
<th>SHAKER</th>
</tr>
</thead>
<tbody>
<tr>
<td>BELLS</td>
<td>WIND</td>
<td>FAN</td>
<td>WIND</td>
</tr>
<tr>
<td>BARKING DOG</td>
<td>CAT</td>
<td>GOAT</td>
<td>BARKING DOG</td>
</tr>
<tr>
<td>WATER</td>
<td>HORN</td>
<td>WATER</td>
<td>SCREAM</td>
</tr>
</tbody>
</table>
4.2.2.4. Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres: The Clock

- The class claps the rhythm.
- The class claps a steady pulse.
- The song can be played slow or fast and loud and soft to demonstrate tempo and dynamics.
- The teacher plays the song twice. The first time slowly and the second time fast. Learners should be able to identify the difference. The same with the dynamics, first time the teacher plays the song soft and the second time loud.

---

The Clock

music by L. Beer
lyrics by L. Beer

\[\text{\textcopyright Tikk Tok Goes the Clock All day long long short arm}
\]

\[\text{\textcopyright Teach me the Time}\]
4.2.2.5. Developing control, co-ordination, balance and elevation in jumping actions with soft landings: The Grasshopper

- The Grasshopper is an action song.
- Learners learn the song and actions that accompany the song.
- Learners practice demonstrating how the grasshopper jumps.
- The song is played and sung.
- The learners now have to sing and do the movements to the song.

The Grasshopper

I am green and I jump
My name is Grass-hop-per and I
jump jump jump jump
Jump to your left jump to your right up up up
4.2.2.6. Locomotor and non-locomotor movements with co-ordinated arm movement in time to music: Marching soldier tempo and time game

Learners must spread out. They are not allowed to touch one another. The teacher will play a rhythmic pattern on the drum. Learners are allowed to march like soldiers but only on every beat. The learners can march in any direction. When a learner is touched by another they are out and they have to sit down. When the drumming stops, the learners freeze. Whoever moves is out and must sit down. The teacher will speed up and slow down the beat. The learners must change their movements to match the tempo changes.

Recorded music can also be used. Different genres can be played to represent different tempos and beats.

Little soldier marching

[Music notation image]

The little soldier marching

mar-ches and mar-ches and mar-ches here

lit-tle sol-dier red

music by L. Beer
lyrics by L. Beer
4.2.2.7. Interpret and rehearse South African songs: rounds, call and response: The Click Song by Miriam Makeba

- Learners listen to a recording of The Click Song by Miriam Makeba.
- Learners must listen carefully because they will be asked questions to answer about the song.
- Each learner is given a sheet to complete about song.

Words of the song:

“Igqira lendlela nguqo ngqothwane
Igqira lendlela nguqo ngqothwane
Sebeqabele gqi thapha bathi nguqo ngqothwane
Sebeqabele gqi thapha bathi nguqo ngqothwane”

- This is a traditional South African song. The boys herding cattle or sheep sing this song when they hunt for the beetle (Uqongqot’hwane). They call him the witchdoctor of the path. When they catch him they make him dance.
The Click Song Sheet:

<table>
<thead>
<tr>
<th>Language of song</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Where can it be sung</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What is the meaning of the name of the song</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What is the story behind the song</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>
4.2.2.8. Interpret and rehearse South African songs: rounds, call and response: The Playground

- Question and Answer
- Body percussion can be added.
- Clap the first four bars of the song followed by an answer.

The Playground

Run-ning on the play-ground
Skip-ping rope and laugh-ing

Eng-land Ire-land Scot-land Wales Jump-ing rope What a hap-py day to-day
4.2.3. Term 3

4.2.3.1. Warming up body: combine body parts and isolations: Walking and Swinging

- Learners move around on the beat and do movements.

\[
\begin{align*}
\text{walking} & : \quad \text{fast} \\
\text{up and down} & : \\
\text{swinging} & : \quad \text{arms}
\end{align*}
\]
4.2.3.2. **Body percussion and percussion instruments to accompany South African music: Shining Star**

- The class learn the song, Shining Star. A recording of the song is played and the lyrics are sung.
- Learners use body percussion to perform the cyclic rhythm patterns in the song.
- Learners focus on the words of the song to help them create new rhythms they can develop into cyclic patterns.
- All the learners play the rhythm of the song together.
- The recording of the song is played in the background and learners now develop and play their own rhythm patterns over it.

---

**Shining Star**

```
3  Small  Big  Shiny  Bright  Star - ry  Skies  Eve - ry  night
5  Small  Big  Shiny  Bright  Starry  Skies  Eve - ry  Night
7  Twin - kle  Shin - ning  high - er  up  Brigh - ter  Brigh - ter  Eve - ry  ti - me
```

Small  Big  Shiny  Bright  Shi - ny  Lit - tle  star.
4.2.3.3. Running combined with spinning movements: The Helicopter

- What does a helicopter sound like?
- Learners must demonstrate the sound of a helicopter just starting up while sitting down on the floor.
- Learners get up slowly and the sound of the helicopter intensifies. The helicopter is taking off.
- Learners jump and add spinning arm movements, turning around and around.
- Learners add their own sounds.
4.2.3.4. Cooling down body and relaxation: stretching slowly in different directions with slow music: Relaxation

- The Relaxation song is played.
- Learners lie on their backs, stretching arms up and pointing toes.
- Learners stand up and stand on their toes and reach for the sky.
- Learners close their eyes and move gracefully to the music. Learners’ movements are guided by the soothing music.
4.2.4. Term 4

4.2.4.1. Warming up activities: focus on lengthening and curling the spine: The cat

- Cats are lazy animals. They lie around sleeping and stretching. Learners imagine they are cats lazing around in the sun. They must clean themselves and do long stretch movements.
- Learners stand on all fours. They must balance on one leg and then the other.
- Learners each get a partner.
- The one learner is the bird. Flying carefree in the sky while the other learner is the cat trying to catch the bird.

4.2.4.2. Locomotor movements showing control and a strong back: My Imaginary Band

The teacher discusses different bands and the different instruments that every member plays. Short recorded clips are shown.

Learners divide into groups of 5 or 6. Learners must decide on their band name and the instruments they will play. The trick is their instruments are imaginary. They must ‘play’ their imaginary instruments in front of the class and the rest of the class can guess what instruments they think are being played.
4.2.4.3. Listening and identifying prominent South African instruments: Instrument Sound Match

The teacher should go through the sounds of different instruments with the learners. Instrument cards and a sound recording of different instruments are used. The sound recording must be of instruments playing individually. When the teacher plays the sound the learner must put the card up that represents the instrument. Learners can also be divided into groups and one by one, learners get a chance to get a point for their group.

A sequence of three or four sounds can be played for a group. The group should arrange the instrument cards to match the order and sounds.
**Instrument Cards:**

<table>
<thead>
<tr>
<th>UHADI</th>
<th>RATTLES &amp; SHAKERS</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="UHADI Image" /></td>
<td><img src="image2" alt="Rattles &amp; Shakers Image" /></td>
</tr>
<tr>
<td>REED PIPE</td>
<td>KUDU HORN</td>
</tr>
<tr>
<td><img src="image3" alt="Reed Pipe Image" /></td>
<td><img src="image4" alt="Kudu Horn Image" /></td>
</tr>
<tr>
<td>VENDA DRUMS</td>
<td>UMAKHWEYANA</td>
</tr>
<tr>
<td>-------------</td>
<td>-------------</td>
</tr>
<tr>
<td><img src="image1" alt="Drums Image" /></td>
<td><img src="image2" alt="UmaKhweyana Image" /></td>
</tr>
<tr>
<td>MARIMBA</td>
<td>KWELA FLUTE</td>
</tr>
<tr>
<td><img src="image3" alt="Marimba Image" /></td>
<td><img src="image4" alt="Kwela Flute Image" /></td>
</tr>
<tr>
<td>KALIMBA</td>
<td>MUSICAL BOW</td>
</tr>
<tr>
<td>---------</td>
<td>-------------</td>
</tr>
<tr>
<td><img src="image" alt="KALIMBA" /></td>
<td><img src="image" alt="MUSICAL BOW" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CLAPPING &amp; STAMPING</th>
<th>LYRE</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="CLAPPING &amp; STAMPING" /></td>
<td><img src="image" alt="LYRE" /></td>
</tr>
</tbody>
</table>
4.3. Conclusion

The music activities described in this chapter were developed for the English medium Grade three Foundation Phase class. The implementation of these activities will ensure that a new generation of children will become familiar with the teachings of Orff, Dalcroze and Kodály.
Chapter Five

Conclusion to the Study

5.1. Introduction

In this study I have attempted to critically look at Foundation Phase Creative Arts. The target grade was grade three for the English medium class. I particularly looked at music as part of the Creative Arts Learning Area within the curriculum to focus on the resources and material available to teachers in South Africa. I extended the study by analysing the Creative Arts curriculum of New South Wales to see if there is a correlation between the curriculum of South Africa and New South Wales. As a result of the findings I have developed activities to accompany the curriculum.

5.2. Reflections

The research produced several results. There are shortcomings in the South African curriculum and the available resources are limited. In both the South Africa and New South Wales curriculum the theories of Carl Orff, Emile Jaques-Dalcroze and Zoltán Kodály are applied. The application is however limited and there is room for improvement.

In South Africa there are time constraints in classroom implementation. The allocated time is not necessarily enough to teach the amount of work. General teachers might have a problem understanding the curriculum vocabulary as they are not specifically trained in all aspects of music. In contrast, music teachers should have a better understanding of what is needed in the curriculum.

The resources available for teachers are not comprehensive and do not follow the curriculum. This means that teachers will still need to develop a sequence of lesson activities and find resources. Both the South African curriculum and the curriculum of New South Wales support movement activities. They also both have creative
games and group work incorporated to teach the different music concepts. In my opinion there should be in-service training for foundation phase teachers. Tertiary institutions should develop curricula that would equip foundation phase teachers in training for the demands of the Creative Arts curriculum.

5.3. Significance of the study

The study was an effort to identify shortcomings and to enrich the curriculum by developing my own materials. An aid to teachers was developed to encourage better understanding for them as well as the learners.

5.4. Further Research

- A pilot study of materials can be done.
- Creative Art teachers can gather to form a focus group.
- Personal interviews with Foundation Phase teachers can be done.

5.5. Conclusion

In closing, it should be stressed that the aim of the study has not been to change the South African curriculum. In my opinion there are challenges with the implementation of the curriculum because of a lack of resources.

In this study I have described music theories that still influence curricula today. I have also developed music activities that can be a starting point for a comprehensive resource for the Creative Arts for the Foundation Phase.

“Teaching music is not my main purpose. I want to make good citizens. If children hear fine music from the day of their birth and learn to play it, they develop sensitivity, discipline and endurance. They get a beautiful heart.”

Shinichi Suzuki
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