CHAPTER 1

PROBLEM STATEMENT AND RESEARCH DESIGN

1.1 BACKGROUND

After the first democratic elections took place in South Africa in 1994, the new government embarked upon a process of reform and development in social, political and economic sectors. Upliftment programmes have been set in motion to rectify inequalities previously promoted by the *apartheid* regime. The regime before the national elections in 1994 followed a policy of "own affairs". According to Hauptfleisch (1997:4) "the 'own affairs' perspective led to a structure of five ministries and departments of education". During the apartheid era (Hauptfleisch 1997:5),

> The 'own affairs' approach resulted in nineteen operating education departments under fourteen different cabinets. These departments implemented their own regulations in terms of at least twelve education acts. Seventeen different authorities employed teachers.

The five independent departments of education resulted in inequalities and inconsistencies in benchmarking the standard of education to specific levels. Specifically addressing education, training and development, the South African Qualifications Authority (SAQA) was founded in 1995 (SAQA Act, Section 58), to establish a National Qualifications Framework (NQF) in South Africa. The role of the NQF is to empower all role players in education to obtain nationally recognized qualifications that can be compared to international standards. The role players involved in the NQF, as well as in general education, upliftment programmes and curricula planning, can include teachers/facilitators, parents, learners, curriculum developers, labour parties, unions, community training programmes, churches and employers, to name but a few.

To structure these qualifications, 12 learning fields have been identified by SAQA. In each of the fields National Standards Bodies (NSBs numbered 01-12) have been elected to recommend qualifications and outcomes-based unit standards integrated with assessment tools for registration by SAQA. Music as a sub-field falls under NSB 02 for Culture & Arts (Sport).

In the Department of Education (DoE), music falls under Arts Education. Arts Education is the collective term used by the DoE for music, dance, drama and visual arts that share the time allocated to the specific area on an equal basis. With music falling under the learning area for *Arts Education* it is essential to map the musics in South Africa and come up with a teaching strategy that can be implemented in all schools as soon as possible, whatever the language and cultural majority and/or preference might be. To devise such a music education strategy, a wide variety of music styles and/or practices have to be identified, preserved, defined and coordinated before they can be presented to the learners on an equal basis within the national curriculum. The process of defining the scope of and restructuring the education system presents a unique opportunity to identify, address and rectify inequalities of the past education - and more specifically *music* education - system. Hereby learners can be empowered to build cross-cultural understanding and accomplish *ubuntu* (humaneness) through music knowledge and skills, for music.

The position of Music in Arts Education should be defined clearly so that a general music programme could not easily be supplanted by other forms of Arts Education. To ensure its prominence, unit standards for general music education should be generated and made available and made official by the Department of Education (DoE) as soon as possible. Being an alternate member of NSB 02 for Culture and Arts (Sport), my experience is that to follow the process for generating unit standards as suggested by SAQA, namely: (1) establish an SGB, (2) generate unit standards within the SGB and (3) get the unit standards registered, can be very lengthy and time-

consuming. It is crucial that appropriate, workable and consistent unit standards be generated in a relatively short period.

Music plays an important role in the lives of most human beings, whether for ceremonies, rituals or simply recreation. Consumers of media are bombarded daily with a variety of musical sounds through audio and audio-visual media. In order to make well-informed and motivated choices regarding the personal selection of music consumption and/or music practice, it is the right of every learner in South Africa to have access to at least a basic music education. The responsibility rests on our shoulders as music education specialists to make sure that music education features strongly in Arts Education programmes.

1.2 RESEARCH QUESTIONS

In the light of the foregoing discussion, the following research questions can be formulated:

> All facets of Music Education in South Africa need to be defined in terms of outcomes-based unit standards. How can unit standards of musics in South Africa be structured and placed on an equal basis to make them accessible to all learners?

Sub-question 1

Does the process of restructuring music education in South Africa need to be based on an all-inclusive structure, map or model that can capture and guide the process, as well as the unit standards? If so:

- In what areas do unit standards have to be generated?
- How can music styles and/or practices in South Africa be grouped ?
- What are the tangential points that relate certain music styles and/or practices to each other? How do they overlap?

Sub-question 2

Can an outcomes-based general music education programme that is accessible, flexible and adaptable to suit all learners' needs be developed and structured? If so:

- Why do we need a general music education programme?
- How should such a programme be structured?
- How will a general music education programme link to other music domains?

1.3 AIMS OF THE STUDY

The specific intention of the Music Education Unit Standards for Southern Africa (MEUSSA) project as a whole is to formulate unit standards for Southern African music education. Overall the aims are to formulate and produce a holistically conceived music education plan for the full spectrum of education, from early childhood to tertiary level, across formal, non-formal and informal education.

This thesis addressed two aspects in the process of generating unit standards against the background of the broader MEUSSA Research Project, namely the development of a model for musics in Southern Africa, as well as its application in a General Music Appraisal Programme (GMAP). The addressing of the research problems was controlled by specific research methodologies. The dualism of this thesis captures both the author's primary motivations and the aims for this study:

- to establish a structured and all-inclusive working model where unit standards are easily accessible, and
- to develop and structure a general music education programme, with linkages to other music domains, that will give all learners an equal opportunity to realize, identify and develop their musical talent optimally.

1.4 DELIMITATIONS OF THIS STUDY

In the light of the dualism of this study, the delimitations will be discussed first according to the MEUSSA Model and then according to the GMAP.

1.4.1 The MEUSSA Model

Although the MEUSSA Model that will be discussed at length in Chapter 3 is based on the Rubik's cube, this thesis does not attempt to address parallels between its mathematical function and its role in the MEUSSA research project. The Rubik's cube fulfils the purpose of providing the three-dimensional structure needed for the design of a model for musics in Southern Africa.

The MEUSSA Model displays the key elements that are necessary to compile unit standards in music education, as identified by the author of this thesis and the MEUSSA team. These key elements are grouped together in a musically logical way under collective terms. The model therefore provides a skeleton framework that can accommodate moveable and inter-changeable unit standards in music education.

1.4.2 The GMAP

The GMAP was compiled by the author of this thesis, together with the MEUSSA team, to provide a general music education background for all learners in South Africa. The GMAP does not advocate any one musical style

and/or practice over another, nor does it give preference to any notation system or teaching methodology. The learning outcomes set out in unit standards address music-specific skills, knowledge and attitudes with its related assessment criteria. The GMAP stands for music education without bias that can empower all learners to be able to consider music as an option for further study.

1.5 MOTIVATION FOR THIS STUDY

From personal experience of both presenting and attending in-service training programmes and being involved in the writing of support material for the former *Class Music* programme (DoE 1995a & 1995b; TOD 1991 & 1978), I found that although the majority of music teachers are not initially equipped to teach a general music course, it is possible to empower them to teach the programme with a great deal of success by means of high quality, practical and relevant in-service training courses. However, the ideal situation would nevertheless be to have music education specialists facilitate the General Music Appraisal Programme or at least be involved in its implementation.

The fact that general music education has not to date in South Africa been regarded as a formal "academic" subject, results in it being largely neglected by learners as well as educators. For my masters degree, I did action research regarding the influence of formal written assessment and evaluation in a general music education programme (Grové 1996). I arrived at the conclusion that thorough planning, assessment and re-planning did, in the majority of cases, not take place and therefore teaching and learning were frequently unstructured and unplanned. No educational programme can succeed without careful planning and preparation.

The same study (Grové 1996) proved that the quality of teaching and learning could be largely improved if formative as well as summative assessment forms an integrated part of the music curriculum. I am convinced that unit

standards in music education, although initially only starting from NQF level 1, which equals grade 9 (9th formal school year), can serve the purpose of setting outcomes-based goals and objectives in a programme. I believe that a compulsory General Music Appraisal Programme (GMAP) without bias toward certain musics is the right of all learners and should be included and compulsory in all primary schools. Furthermore, it should also be made possible for learners to take one or more music programmes simultaneously as separate subjects. Where a second programme may focus mainly on music performance, the GMAP will enhance the more specialized option by providing the conceptual and contextual basis.

1.6 RESEARCH METHODOLOGY

The research done during the course of this thesis will be discussed under the following four sections:

- The MEUSSA Team: drawing from the collective expertise
- Scoping of musics in Southern Africa
- Analysing existing unit standards
- Literature.

1.6.1 The MEUSSA Team: drawing from the collective expertise

The MEUSSA Research Project was initiated in 1999 by Professor Caroline van Niekerk at the University of Pretoria. Eighteen prospective masters and doctoral students, who had already proven their expertise in various music domains, were given the option of taking part in the MEUSSA Project with the goal set on generating unit standards by the end of 2001. Being a member of the project grants all the participants the opportunity to test philosophies, ideologies, theories and opinions by drawing from the collective knowledge and expertise of the group. It also allows for shared group research and literature study that covers the analysis of large portions of material such as

unit standards of various countries. The MEUSSA project is a team effort, therefore details of all the research done in the project could not appear in this thesis; the conclusions drawn are often based on the synergistic work and discussions of the team as a whole and various aspects will be captured in detail in the other theses. The author of this thesis refers to them where applicable.

The MEUSSA team has considerable support in the form of national and international critical friends. These critical friends are experts and interested parties not formally involved in the research, but who are willing to make a substantial contribution to the project by sharing their views and expertise with the team. The role of the author of this thesis was to make provision for unit standards to be structured in a cohesive way by designing a model. A general music appraisal programme was also provided as a support system to a wide variety of music education domains and sub-domains. Both the structuring of unit standards and the compiling of the support programme required in-depth interaction, consultation and agreement with the MEUSSA team members.

1.6.2 Scoping of musics in Southern Africa

As a starting point, it was necessary to determine the scope of music styles and practices in Southern Africa. A consulting process with role-players resulted in the mapping of these by the team, according to agreed upon bands. Areas of overlap had to be defined in order to avoid the duplication of unit standards. Music practices that require similar skills and can manifest in the same generic outcomes, had to be grouped together in order to keep the resulting unit standards simple and accessible to all consumers. The generic unit standards also have to conform to the requirements set by the NQF.

1.6.3 Analysing existing unit standards

The author of this thesis decided that the study and analysis of models, frameworks, commentaries and existing unit standards for general education as well as the specific sub-field of Music Education from countries (in no specific order) such as Canada, Britain, Australia, New Zealand and the USA would form the basis in the development of a MEUSSA Model. However, as part of the collective MEUSSA team effort, unit standards of African countries such as Botswana, Ghana, Namibia, Uganda and Zimbabwe (Röscher 2001), were also included. Some of these countries form a part of the SADC and will ultimately draw on research done in South Africa, where the majority of tertiary education and research institutions are situated.

1.6.4 Literature

Although the most recent research results had to be taken into consideration for this study, authoritative theories and philosophies also had to be evaluated, interpreted, changed or applied in a specific Southern African context, which had to comply with the national framework given by the NQF and SAQA. Therefore the following literature was studied:

- Official publications on unit standards and outcomes-based education and training, specifically prescribed for South Africa
- Recent and relevant articles in journals on education and music education
- Unit standards that are already implemented and proven successful in practice
- Literature on music education outcomes and evaluation.

1.7 TARGET GROUPS

This thesis addresses current and future writers of unit standards, as well as policy makers in Culture and Arts, curriculum planners, facilitators, learners

and parents in music education. Current and future MEUSSA team members could use the MEUSSA Model (offered in this thesis) as a mapping structure for coordination purposes, and to avoid duplication of unit standards. Writers of unit standards should also take cognizance of the GMAP, as it is designed to provide a general background to the variety of music directions in Southern Africa.

1.8 LAYOUT OF THIS THESIS

This specific thesis addresses first the scoping and mapping of musics in Southern Africa in the form of a model, and secondly the application of the model in a General Music Appraisal Programme. Chapter 2 and Chapter 3 deal with the process towards the mapping and the modeling of musics.

In both the MEUSSA Model and the GMAP, this specific thesis links closely with other unit standards. Therefore Chapter 2 addresses the background, function and foundation of the MEUSSA research project. It became clear, even at the initial stages of the project that the team's efforts and outcomes would have to be structured in a logical and coherent way. The MEUSSA team thus engaged in a series of discussions in an attempt to map South African musics two-dimensionally. With these discussions as a background, the author arrived at the conclusion that a three-dimensional mapping system had to be examined. The background of modeling systems is also included in this chapter.

With Chapter 2 as pre-study and support material, Chapter 3 captures the process of creating a proto-model that led to the eventual development of the MEUSSA Model and its acceptance by the team members. Chapter 3 is entitled "The Development of an Integrated Model for Musics in Southern Africa".

The main role of the MEUSSA Model is to structure unit standards. However, to generate unit standards, a shared understanding of the role of the NSB (02) for Culture and Arts (Sport) in SAQA within the MEUSSA team would save a lot of time. The author of this thesis therefore conducted an intensive literature study to compile and contextualise the SAQA prescriptions and legislation in order to apply them directly to units standards in music education. Knowledge of exactly what structure and format SAQA preferred would ensure that standards could be suitably structured from the start. It did not mean that SAQA dictated the content of the unit standards generated: however, the aim of the project is primarily to arrive at usable unit standards as quickly, effectively and authoritatively as possible, hence Chapter 4: "The SAQA Framework".

In Chapter 5, the structure of the MEUSSA Model (Chapter 3) is applied directly to unit standards according to SAQA prescriptions (Chapter 4). To set a platform from which all music education could depart from an early age and that could be carried through to the first NQF exit level (Grade 9), the author drew on her own as well as the team's expertise and experience to draw up a "General Music Appraisal Programme (GMAP) for all Leraners" (Chapter 5). This programme is supported by the team's collective study of unit standards in other countries plus the author's recent trends and research in music education.

In Chapter 6, entitled "Conclusions and Recommendations", the research questions are answered based on the previous chapters. Recommendations are made with regard to SAQA, the GMAP the MEUSSA Research Project, as well as to suggestions for further study.

1.9 ADVANTAGES OF THIS STUDY

The MEUSSA research team is committed to making a substantial contribution to the writing of unit standards, based on extensive research, for Southern

Africa. Participating in this project gives various individuals the opportunity to draw on the collective expertise of a whole team, all focused on the same ultimate goals. Although in starting this project we embarked on a lifelong process of researching, generating, implementing, evaluating and improving unit standards, SAQA will be provided with a sound model and ample material to consider for registration in 2002. As there will no doubt still be gaps to be filled, these first efforts will definitely function as a catalyst to motivate further studies and research in years to come.

1.9.1 The MEUSSA Model

Given the vast scope and complexity of musics in South Africa, and of Music Education within the SAQA framework, the model appears surprisingly simple on the surface. The purpose of the model is to provide a single working framework in which the full scope of unit standards, short courses and qualifications can be structured and organised. The advantage of this particular three-dimensional model lies in the virtually endless range of possible combinations. Moreover, it is easily converted to paper/computer screen. The model allows emphasis on different music domains and sub-domains, however, while maintaining the presence of all musics respectively and on an equal basis. It is furthermore possible that the written version of the MEUSSA Model can be converted into a CD-ROM that can be utilised as a support system for teachers/facilitators to plan curricula. The CD-ROM could create the opportunity for any interested person to access, evaluate and rank themselves according to relevant unit standards with the simple click of a button.

1.9.2 The General Music Appraisal Programme (GMAP)

Previously the music education system in South Africa was mainly driven by and for the elite few specialising in music. These, mainly individual enterprises did, in many cases, not prepare learners for possible further study in music,

resulting in learners being discouraged to continue musical studies. On the other hand, the previous Class Music syllabi, where they were implemented, did not provide a foundation for further, more specialized music study: in fact, they frequently served to make learners negative towards music as a subject. Therefore the author of this thesis formulated a general music programme that can enhance and complement more specialized music involvement, thereby filling the gap between the specialist music practitioner and the novice.

The inclusion of the GMAP should give all learners a sound general music background while also preparing them for possible specialization in various facets of music domains in the Further Education and Training (FET) Band. (Refer to Chapter 4.) As the GMAP is aimed at group participation, there will be no limits to students entering the course. In the compilation of the programme, linkages with other sub-fields are accommodated through the choice of electives. The GMAP will enable all interested and/or talented learners equally to choose music as an elective, opening the way for a talented learner to consider music as a career option.

1.10 DIFFICULTIES ENCOUNTERED DURING THIS STUDY

The difficulties faced during the course of the research mostly concerned the fact that the study was undertaken within a group of researchers, as opposed to individual research. The problems addressed in this thesis required input from all the MEUSSA team members as both the MEUSSA Model and the GMAP were designed as support systems to music education. This made the author of this thesis vulnerable to positive as well as sometimes very negative criticism. However, all criticism is valid if approached objectively.

Although discussing and analyzing the research problems in the group had its advantages, it was at times very time-consuming, especially in the final stages of the design of the model, as well as the formulating of the GMAP unit

standards. Team members would repeatedly re-open certain discussions, thereby straining the momentum of the research.

As the MEUSSA team has to draw on the collective expertise of the group, researchers have to refer to the theses of their co-team members to acknowledge their work. It was, however, difficult to keep track of the continuous changes in the various theses' scope and titles, as well as the exact page numbers, etc. This made precise references difficult. However, communication between most of the team members was very good, making this task easier.

1.11 NOTES TO THE READER

The following notes are listed in no particular priority order:

- The term *World Music* simply refers to a very wide variety of music styles and practices. In the South African situation, preference will be given to local music practices.
- The term *African Music* is used as a collective term for indigenous African tribal, traditional and/or eclectic music.
- The term *musics* is used to emphasize that a wide variety of (not necessarily specific) music styles and practices are included. The term *music* mostly refers to a specific music style and/or practice.
- Music is a *sub-field* in the SAQA learning area for Culture and Arts (Sport). Music as a *sub-field* is a collective term that includes all music styles and practices. More specific music styles and/or practices are referred to as *domains.*
- References made to other theses in the MEUSSA project were correct at the time this document was submitted. However, where theses are still in progress, page numbers may have changed.
- The use of colour is merely to stress aspects that relate to each other: despite the issue of colour associations with music, no specific

connotations should be attached to the use of any particular colour in the figures and tables of this study.

- The use of the term *Southern Africa* implies that, although this thesis primarily addresses musical issues in South Africa, countries falling under the SADC (Southern African Development Community), as well as other sub-Saharan African countries, can also draw benefit from this research.

CHAPTER 2

BACKGROUND TO STRUCTURING UNIT STANDARDS IN THE MEUSSA RESEARCH PROJECT

2.1 BACKGROUND TO MAPPING SYSTEMS

South Africa is currently in the process of reform and development that is not only political but also addresses education systems and therefore curriculum planning and learning content. Adhering to the SAQA Act (1995), emphasis has been shifted from content-based learning to outcomes-based learning. Unit standards for every aspect of education, teaching and learning are in the process of being generated in order to empower all role players to obtain nationally recognised qualifications that can be compared to international standards. In this process, all role-players in music education have a unique opportunity to make a contribution towards creating unity in this country of many diverse cultures by placing all musics on an equal footing.

Specifically focused on the writing of unit standards in Music Education, the MEUSSA (Music Education Unit Standards for Southern Africa) research team at the University of Pretoria have tasked themselves to make a substantial contribution in this area, based on solid research and drawing from a wide range of expertise. Although a substantial portion of indigenous Southern African music is still largely undocumented and undefined, this nevertheless has to be catered for in the planning of music education. It therefore also creates the unique opportunity for future further study.

2.2 BACKGROUND TO THE MEUSSA PROJECT

After SAQA was established in 1995 (see Chapter 4), there was a need for music educators in Southern Africa to come together and plan the way forward for

reform in music education, thereby defining and ensuring its role within the future education system.

2.2.1 The South African Music Educators Forum (SAMEF)

To start the process of restructuring music education systems in Southern Africa, music educators were called upon at the *23rd Biennial World Conference of the International Society for Music Education* held in Pretoria 1998 from 19–25 July 1998, to establish a *South African Music Education Forum* (SAMEF) that would function as a representative forum for music education nationally. A document was drafted and a steering committee elected to launch SAMEF before the end of July 1999 (Hauptfleisch 1998). The purpose of founding SAMEF was stated as follows:

> ... SAMEF will act as an umbrella body for organizations and institutions with a material interest in music education in our country. In essence, the SAMEF will promote continuity of purpose between the activities of the different music education structures and organizations in South Africa and serve as a strong and representative voice for all aspects of music education (Hauptfleisch 1999).

The steering committee followed a transparent process and went to great lengths to invite all role players in all areas of music education to attend the meeting. The formal launch of SAMEF took place on 17 July 1999 and was an open and public meeting. The founding members of SAMEF represented the following key stakeholders: state, community, labour, business, providers and critical interest groups (SAMEF 2000:10). The following mission for SAMEF was formulated:

> The mission of the SAMEF is to promote lifelong and equitable music education in South Africa. The SAMEF aims to
>
> - provide an interorganisational forum for research, debate and information exchange on issues related to South African music education;

- promote continuity of purpose between the activities of the different music education structures and organization in South Africa;
- enable learners to access career opportunities in the music industry;
- consolidate and build on existing initiatives to increase resource allocation to music education;
- interact with policy makers at all levels of government;
- interact with other national and international structures and initiatives as the representative body of South African music education; and
- advocate the objectives and value of music education both to particular target groups and the public at large (SAMEF 2000:12).

During this meeting, the following categories of music education were identified in alphabetical order to be represented and addressed in a new education system:

- administration
- advertising
- appreciation
- archives
- arrangement
- assessment & evaluation
- aural training
- bibliography
- business
- community music
- competition
- composition
- computer systems
- copyright law
- counterpoint
- criticism
- cultural studies
- elective
- engineering
- ethnomusicology
- eurhythmics
- harmony
- history
- improvisation
- industry

- instrument making & repair
- integrated arts
- internal liaison
- journalism
- legal aspects
- libraries
- literacy
- management
- marketing
- media
- music making: instrumental/ vocal
- musicology
- notation
- orchestration
- producing
- production
- productions
- publishing
- research
- revue
- teacher education
- technology
- theatre
- theory
- therapy
- transcription.

Sarita Hauptfleisch, who obtained a doctorate at the University of Pretoria in 1997 entitled *Transforming South African music education: a systems view,* was elected in her capacity as systems specialist to represent SAMEF at the NSB for Culture, Arts and Sport at SAQA. She was also tasked to apply to the NSB that SAMEF be recognised as a SGB for Music. (See Chapter 4.) This was, however, a lengthy process on which to embark, during which a lot of time would be lost that could be used for beginning to generate the actual unit standards.

2.2.2 The MEUSSA Research Project

The University of Pretoria's Music Department was, among others, one of the founding members of the SAMEF. It was at this launch meeting (17 July 1999) that Professor Caroline van Niekerk took the initiative to offer to gather a group

of post-graduate students to start working on the task of generating unit standards based on research, without wasting any time. There was at that stage no funding available from either SAMEF or SAQA. These researchers would, however, be able to obtain a master's or doctoral degree as compensation for their work, provided that the research also conformed to the standards of the university. After negotiations with the university authorities, Professor Van Niekerk succeeded in obtaining bursaries for all the researchers/students involved. The group of researchers, under her leadership and the co-supervision of Professor Heinrich van der Mescht, form the MEUSSA team, which currently consists of the following members:

- Bennett, AnnNoëlle
- Bosman, Ronelle
- Britz, Elma
- Carver, Mandy
- Devroop, Chats
- Domingues, Jeanet
- Duby, Marc
- Galloway, Dave
- Govinder, Vinayagi
- Grové, Petro
- Hoek, Antoinette
- Mthembu, Zabalaza
- Nel, Zenda
- Potgieter, Paul
- Pretorius, Daniela
- Röscher, Annarine
- Sumner, Dag
- Van Wyk, Leonie
- Wolff, Nita.

The MEUSSA team has an international support network referred to as 'critical friends'. Critical friends are music experts and interested parties who make a substantial contribution to the project by sharing their views, expertise and concerns with the MEUSSA team. The critical friends include members from all critical interest groups in Southern Africa, as well as the following countries:

- Argentina
- Australia
- Botswana

- Brazil
- Finland
- Ghana
- Ireland
- Japan
- Kenya
- Namibia
- Scotland
- Sweden
- United Kingdom
- United States of America
- Uganda.

During 2000-2001, the MEUSSA team had the opportunity to interview visiting critical friends such as Frank Heneghan (Ireland) and Alda Oliveira (Argentina) in person. Although a critical friend, Prof. Meki Nzewi (Nigeria) attended many of the MEUSSA meetings and shared his expertise of African music with the team on a regular and continuous basis.

After an initial team building weekend held at the University of Pretoria's Conference facility at Hammanskraal, the MEUSSA team basically met fortnightly. Minutes were kept and distributed via e-mail by Leonie van Wyk who is concerned with the documentation of the MEUSSA process as part of her post-graduate studies. She also acts as coordinator for all other communication in the team.

The MEUSSA Mission, as initially drafted by Carver (2001) and supported by the MEUSSA team, is:

> To provide a working framework, within which the learning of music can be facilitated to all learners and educators, with the view to fostering lifelong (active) involvement in music.

The Unit Standards written by the MEUSSA team will:

- Reflect the values and principles of South African society.

- Be in keeping with the OBE approach to education.
- Integrate well with other learning areas, and especially with the other strands of the Culture and Arts Learning Area, i.e. Visual Arts, Drama, and Dance.
- Take into account the fact that schools vary greatly in available human and other resources.
- Create a basis for a meaningful and balanced curriculum in Music.
- Recognize no hierarchy of genre.
- Recognize the variety of purposes and functions of music across cultures.
- Affirm and develop the musicality of all learners.
- Cater for the general learner, including those with special needs as well as for those who wish to pursue a career in Music.

These goals will be reached by empowering learners with music skills and knowledge that may lead to lifelong involvement in a variety of musics.

2.3 SCOPING THE MUSICS OF SOUTHERN AFRICA

As the MEUSSA team aims to write unit standards and qualifications in musics, it is essential that team members and other writers of unit standards in music education understand the different music practises in Southern Africa and make sure all musics can be accommodated on the same level. To accommodate all musics, it is of the utmost importance that some sort of checklist or map that can ensure that all musics are provided for, is drawn up.

The author of this thesis used suggestions by SAMEF as a starting point to map the possible scope. However, in this list certain areas of study are closely related and even overlap. To establish the main categories, these areas as listed earlier in this thesis (see 2.2.1), were grouped together in the following table by the author of this thesis:

Table 2.1 - Grouping of SAMEF music education suggestions

Music areas of specialization	Music Technology	Music & Business	Music support systems & skills
○ Music making (interpreted as performing) ○ Composition ○ Arrangement ○ Improvisation ○ Appreciation ○ Musicology ○ Ethnomusicology & cultural studies & history ○ Research ○ Therapy ○ Teacher education ○ Theatre (productions) ○ Orchestration	○ Technology ○ Engineering ○ Computer music ○ Instrument making ○ Media	○ Industry & producing ○ Business & administration ○ Marketing ○ Publishing & copyright ○ Internal liaison	○ Libraries, archives & bibliography ○ Journalism & criticism ○ Literacy: notation, transcription ○ Theory, harmony & counterpoint ○ Aural training ○ Eurhythmics

Looking at Table 2.1 above, it is evident that, although grouped together, each of the music-related items represents a unique field of study, which will have to have its scope defined and be mapped. The objective for streamlining the listing is to get an "'overall picture' and not to get bogged down by technical detail" (Venter 2000:43). For the purpose of defining the scope of the MEUSSA Project, however, the field of study with the intention of generating unit standards in music has to be narrowed down to music-specific areas and not merely music-related areas. Although the column entitled "Music & Business" is related to music, its main focus is the business side of music and this will overlap significantly with the study of business planning and economics. Therefore for the following attempt to map the MEUSSA Research Project, Music Technology, Music & Business was merged with Music Industry. The author of this thesis attempted to draw up four categories in which all music specific-elements, styles, practices and support material could be accommodated. The following categories were decided upon:

Table 2.2 - Framework for musics based on musical style

Western Art Music (WAM)	Contemporary Music (CM)	Southern African Music (SAM)	Music technology, business and industry
Music of all style periods and genres, including contemporary "art" music. ○ Performance ○ Composition ○ Appraisal ○ Musicology ○ Education	Popular commercial music. ○ Performance ○ Composition ○ Improvisation ○ Education	Music styles and practices indigenous to, or frequently practiced in Southern Africa. ○ Ethnic music ○ Indian music ○ Ethnomusicology ○ Performance ○ Composition ○ Education	Music being created using modern computer technology. ○ Music Technology ○ Music Industry ○ Education

The framework in Table 2.2 was, however, broadly based on systems used before 1994 in the Department of National Education (DNE) (Hauptfleisch 1997:5, 7), which have the following implications:

- Music is being categorized.
- There are also areas of overlap, for example Jazz can function both in Western Art Music and Contemporary Music.

In an effort to address and rectify the above implications, the following mapping system (Table 2.3) was worked out and discussed by the MEUSSA team. An alternative approach to mapping according to music genres was to group different music activities together, irrespective of the particular approach or genre. The musical practices chosen were:

- Music performance
- Music creation
- Music literacy & analysis
- Music knowledge & appraisal.

Music Business and Technology (as can be seen at the bottom of Table 2.3) was placed as a broad band cutting across all idioms, symbolizing the inevitable and essential supporting role to be filled. The following table, compiled by the author, was brought before the MEUSSA team and its possibilities investigated.

Table 2.3 - Framework for musics based on musical practice

MUSIC PERFORMANCE	**MUSIC CREATION**	**MUSIC LITERACY & ANALYSIS**	**MUSIC KNOWLEDGE & APPRAISAL**
INSTRUMENTAL MUSIC Idiophones Membranophones Aerophones Chordophones Instrumental Ensemble Electrophones VOCAL MUSIC Vocal ensemble Music theatre	Improvisation Arrangement Composition	NOTATION SYSTEMS Graphic notation Solfa notation Staff notation	MUSIC CONCEPTUALISATION Melody Rhythm Tempo Texture Form Dynamics Harmony Timbre MUSIC CONTEXTUALISATION Music styles Music background
MUSIC BUSINESS & TECHNOLOGY			

According to Information Mapping, Inc. (2000b),

> Mapping is a communication tool that provides writers with an approach to getting their message across in a way that meets their users needs. This approach also provides users with ways of scanning, skipping and retrieving information they need quickly and easily. Mapping is not a format; it is a way of thinking. It is the up front analysis and organization of the information being presented that make mapped documents so effective.

It soon became clear to the author of this thesis that the above two mappings in Tables 2.2 and 2.3 did not present enough information to make them feasible for scanning, retrieving or organising information. Mapping on a two-dimensional level was insufficient to accommodate and represent the complexity of a multi-cultural music milieu, placing all musics on the same footing. The author

therefore decided to investigate the possibilities of mapping and modeling the MEUSSA Project three-dimensionally.

2.4 MODELING THE MUSICS OF SOUTHERN AFRICA

A **model** can be defined as (Alswang & Van Rensburg 1995:534; Smith & O'Loughlin n.d.:688):

- a small scale copy of something
- a miniature reproduction
- a good example, a pattern worthy of following
- a standard, example, that which is to be copied
- a three-dimensional plan.

Information Mapping, Inc (2001a) defines a model thus:

> A model, which is developed at the very beginning of a project, is a sample portion of the document and can be just a few pages. This establishes the level of detail, tone, and standard organization of Blocks and Maps.

According to Edwards (Colwell 1992:38-41), a model should be designed to fulfil the following purposes:

- to reduce and simplify
- to capture the essence of the progress
- to map the scope
- to provide a neat, simplified means of representing, understanding, storing and communicating
- to use as a vehicle for getting there
- to provide a means with which to measure what is lacking.

In trying to map the scope of musics in Southern Africa, the author tried to reduce the information in Table 2.2 and to simplify it in Table 2.3. This, however, resulted in a mere listing, which fails to show the interaction between music performance, creation, literacy & analysis, appraisal and business & technology. The scope with its underlying backgound could also not be adequately addressed, whereas all the areas listed are supported by a certain context and historic background. It is therefore not possible to measure what is lacking and the system could not be used as "a vehicle for getting there" (Colwell 1992:40). With this in mind, it was decided that a model that could fulfil the above purposes as outlined by Edwards, needed to be developed.

Using a model, "research becomes more than a series of stabs in the dark; it becomes part of an evolutionary process whose goals are the increased understanding, prediction and control of events in the musical world" (Edwards in Colwell 1992:46). A model should therefore precede design and analysis, and

- does not have to be correct to be useful
- leads to investigative hypotheses
- grows and develops within.

"A model used dynamically represents not so much a destination as the vehicle for getting there" (Edwards in Colwell 1992:39). The common collective goal of the MEUSSA team is to generate unit standards. Although a model will not provide these unit standards, it can act as a vehicle to get there in an organised way. A model can thus be seen as the schematisation of a process and possibly of its outcomes. According to Edwards, a person can only be ready to determine a research strategy after having thought through and determined a model. Models can be divided into two categories, namely *proto-models* and *true models*. *Proto-models* are models that precede the final model, "proto" meaning "first" (Smith & O'Loughlin n.d.:841). This is often the basis from which the *true model* departs. Thus the *true model* is a more formal representation of theory.

There are different forms of *true models*, namely:

- analytical models – graphic or symbolic representations of the ingredients and flow of a process
- simulation models (operating models) – people or figures simulate the process
- physical models – small scale replicas (Edwards in Colwell 1992:41–45).

From these condensed definitions of different models, it is evident that a *proto-model* is an integral part of the development of a working model. In the case of the MEUSSA Research Project, an analytical model was needed to capture the ingredients of unit standards, the inter-relatedness between them and the flow of the process.

The most simple and common way to make use of a model, is to use an existing model that may have been designed for another domain, and contextualise it for the specific use that may be required by the researcher. In this case, a model has to be translated into a musical setting. According to Edwards (Colwell 1992:45) " there is a ... possibility that a model ... developed in another domain may also prove *more* useful when translated to a music context", and "models developed in other domains may hold the key to deeper understanding of many areas in music and music education. As with metaphors, one should not dismiss interesting parallels between musical situations and nonmusical ones without giving them a chance to develop and bloom". The next step to developing a proto-model would be to identify essential overlapping elements in musics of Southern Africa that would be utilized and structured to generate unit standards in music education by the MEUSSA team. These essential elements would have to be broad enough for all musics to be adequately represented and accommodated, but without sacrificing the identity of specific music styles and practices. The function of a model should therefore be to make manipulation possible for the researcher so that different angles of music education can be

addressed (Edwards in Colwell 1992:38). To commence this, points of similarities in musics must be found from which to depart.

2.5 SUMMARY

Although a model for the MEUSSA project cannot be so comprehensive as to include much detail, it has at least to facilitate the process of writing unit standards in a pre-planned and structured way, thus capturing on a minute scale the *process* of developing the unit standards, and providing a place to store and communicate information.

> Models are used to make concise, visual representation of the theory that underlies a particular research undertaking. The model not only serves as a means of concisely communicating that theory to others but also provides a framework that researchers can use to reflect on their findings and alter or refine theory on the basis of new information (Edwards in Colwell 1992:46).

To structure the MEUSSA project efficiently, a model could provide the glue that unites the diversity of musical styles and practices that need to be addressed in music education cohesively. Given this background to the development of models, Chapter 2 describes the process of the development of an integrated model for musics in Southern Africa, that resulted in the MEUSSA Model.

CHAPTER 3

THE DEVELOPMENT OF AN INTEGRATED MODEL FOR MUSICS IN SOUTHERN AFRICA

3.1 INTRODUCTION

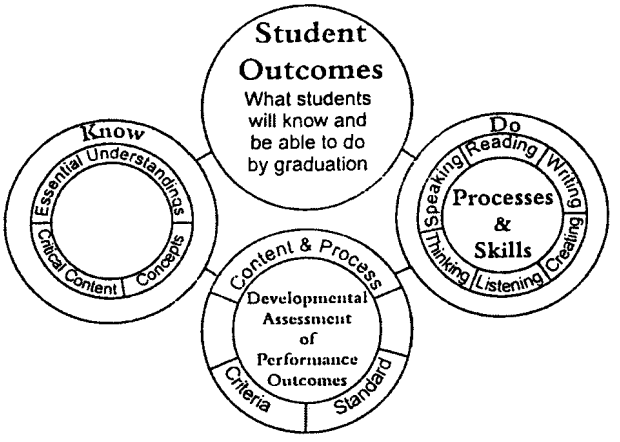
For Music to fill its rightful place in the curriculum in South Africa, it is essential to have a structured but flexible model that can provide a framework for all music styles, concepts and practices primarily for South Africa, but not necessarily excluding other pan African linkages. For this purpose, it was necessary to study unit standards from countries such as Australia, Britain, Canada, New Zealand and the USA, as well as existing working frameworks that had already been tested in practice (Bosman 2001: Chapter 2). Although none of these could be applied solely and directly in the Southern African situation, frameworks such as the *Erickson Model* (Figure 3.1) and the *MMCP concept spiral* (Figure 3.2) made a significant impact on the eventual MEUSSA model proposed.

The intent of this chapter is to describe the process from the stage of studying existing models and frameworks, through to the development of the model accepted by MEUSSA.

3.2 EXISTING MODELS AND FRAMEWORKS

In his model entitled *Systems design for curriculum,* Erickson (1998:46) identifies six different *learning encounters* (not necessarily musical encounters): speaking, reading, writing, thinking, listening and creating.

Figure 3.1 - Erickson model (Erickson 1998:46)

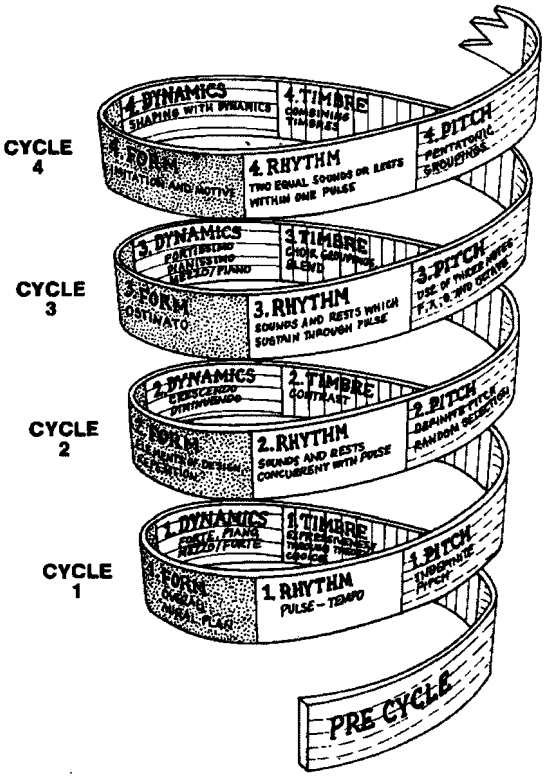


Students have to *do* in order to *know,* and so the model proposes active participation in the learning process from both teacher/facilitator and student. Erickson's model can be applied directly to music education, where the specific musical encounters could include listening, performing, creating, reading and writing, leading to the development of musical concepts. Although learning is all about the process by which learners gain readiness to interpret signs and sounds (Gruhn 1999:60), it is important to remember that it is not the function of unit standards or qualifications to embark on the field of methodology. Unit standards are merely "registered statements of desired education and training outcomes and their associated assessment criteria" (SAQA 2000a:11). A qualification (made up of combinations of unit standards) is defined as "the formal recognition of the achievement of the required number and range of credits and such other requirements at specific levels of the NQF" (SAQA 2000a:11).

As long ago as 1965 the *Manhattanville Music Curriculum Programme* (MMCP) was launched by music educators from the United States Office of Education with the objective of developing a music curriculum based on a sequential music learning programme from primary school through high school to tertiary education. It was during phase two (phase one was the launch of the

programme) that the *spiral curriculum* took shape. "The term *spiral* refers to a sequence of concepts in the curriculum, each of which is presented several times at various stages of development" (Mark 1978:110).

Figure 3.2 - MMCP concept spiral (Mark 1978:110)



In 1994 Swanwick (1994:76) adapted the spiral curriculum plan to include knowledge (concepts formed), skills learned, as well as the underlying values and attitudes. Skills are the means through which concepts are practically experienced, developed and formed. Writing about the idea of *conceptual* learning, Erickson (1998:51) states:

> The traditional and prevalent models of curriculum design list a myriad of topics and facts to be learned (covered) but they fail to emphasize key concepts and principles. This omission creates a missing link in the curriculum and implementation design of some national standards.

Music is made up of many conceptual layers in the form of tempo, rhythm, melody, dynamics, harmony, form, timbre and texture simultaneously. Yet

when studied, it is possible to single out one specific concept at a time. If music is not conceptualised from the early stages of education, it may very well be found that the *missing link* cannot be captured again. Doll (1992:64) elaborates further:

> Concepts are threads of thought, or universals, that run through the curriculum. Children should indeed learn facts, but facts are most usable and most easily recalled when they help to form a context.

The difference between thematic learning and conceptual learning is essentially the difference between *topics centered* curricula and *ideas centered* curricula. Topics centered curricula are focused around a particular theme, and assume the development of deeper ideas. Ideas centered curricula focus on deeper conceptual ideas of which the context can change, then use facts to support understandings. Facts are also used to gain insight into conceptual ideas. Different musical contexts can be chosen to reach the same outcomes. However, this is part of curriculum planning, not the writing of unit standards.

To strengthen the above quotations by Erickson and Doll, Choksy et al (1986:16) also choose conceptual learning to be applicable in all music:

> If music education began with inherent concepts which pertain to all music ... students would not make ... value judgements which apply to some music (*idiomatic concepts*) ... but would be able to consider all music without bias.

Choksy's statement could be interpreted from a viewpoint that all music consists of the same music concepts, irrespective of the music practice and underlying cultural heritage. However, we know that the embedded background of various music practices may differ greatly. From a Western Art Music point of view, African drumming is perceived as rhythm. From an African point of view, it may also be viewed as melody. According to Burger et al (2000:2), instruments in African culture seem to be conceptualised as

"extensions of the human body". The conclusion is that music concepts should not be taught in isolation from their cultural, historical and aesthetic background; they should be contextualised.

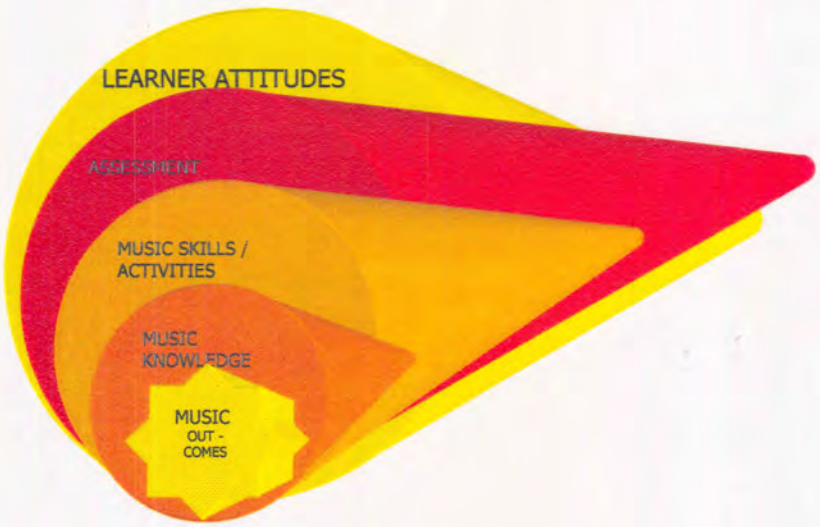
3.3 AN INTEGRATED PROTO-MODEL FOR MUSICS

To start discussion and debate within the MEUSSA team, the author of this thesis developed a proto-model, based on values and attitudes formed through music and developed by the learning of music skills and knowledge. The learning process is supported by formative assessment as a continuous process that gives feedback to the educator/facilitator as well as to the learners on their progress. Summative assessment takes place at the end of the programme to validate the outcomes demonstrated by the learner. This data provides evidence of learning achievement. Using these skills and knowledge, unit standards need not be stipulated in terms of "what music", but rather "which concepts?". Music can be described and analysed in terms of concepts which meet the following criteria of being:

- not necessarily time-bound
- abstract
- broad
- able to share common attributes.

Against this background, the broad bands that form concentric circles as well as a three-dimensional cone can be presented as in Figure 3.3. The specific use of the cone signifies the underlying spiral with the revolutions becoming more specialised as they move closer to the core which functions like an axle, namely music. The use of colour is merely to stress aspects that relate to each other.

Figure 3.3 - Proto-model, side view

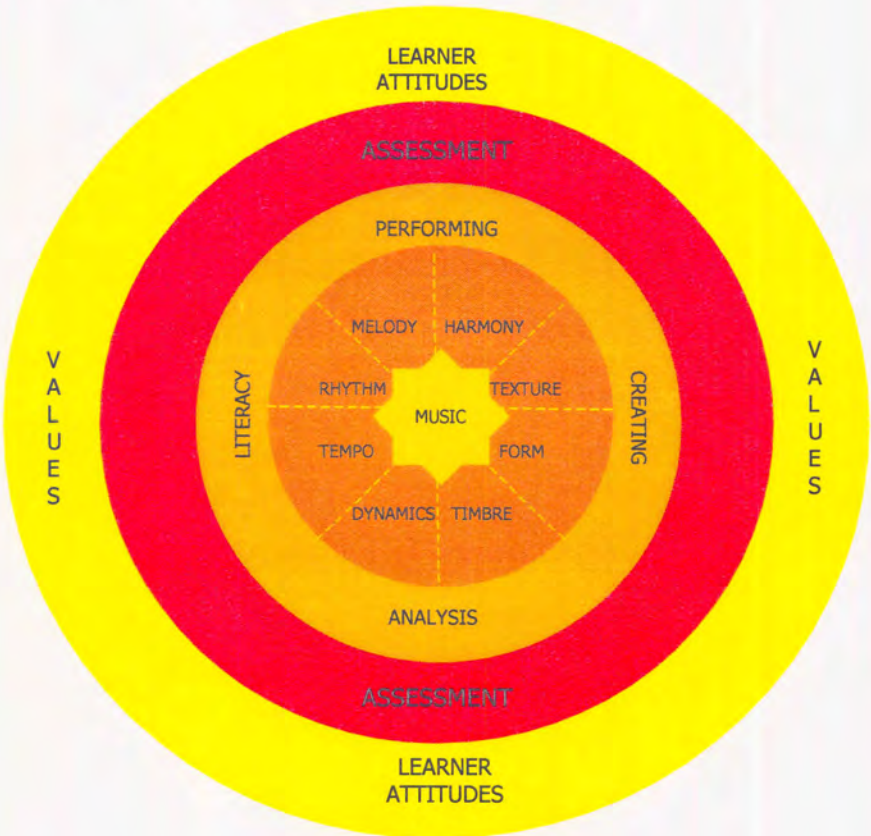


Music outcomes that would ultimately be captured in unit standards, should empower providers of music education to facilitate the forming of positive values and attitudes in music. As implied by the proto-model, music outcomes should be reached through practical involvement in music-specific activities whereby music skills are practised. The participation in music skills such as music creating, music performing and music appraising can then serve as a vehicle by which knowledge is obtained. To monitor the success in the teaching-learning situation and assess whether outcomes have been successfully reached, it is essential that continuous evaluation of the learners' progress takes place.

Figure 3.4 below shows the proto-model seen from the top, with more detail, forming concentric circles. The smallest circle, representing music for life-long learning as the core, functions as focus point and axle that holds the model together, music being the common denominator. This is also the *axle* around which all the other activities take place. The outside circle represents all learners and the forming of values and attitudes as a result of gaining knowledge through the teaching/facilitating and learning of music skills. The use of the same colour in this regard for *learner attitudes* and *music outcomes* signifies the unity of the process. Assessment forms a basis for the

setting of all qualifications and standards in the service of music. Each circle and/or segment of a circle (melody, harmony, texture, form, timbre, dynamics, tempo, rhythm) can rotate separately, with the effect that it can be reduced or enlarged as required by a specific medium or music practice. The use of broken lines signifies the moveable areas within a specific circle that can be reduced or enlarged. This means that all aspects can be integrated in practice.

Figure 3.4 - Proto-model, top view



Put together, Figures 3.3 and 3.4 above form a three-dimensional model. This allows for repetition of a spiral sequence. The spiral signifies that specific music facets become more specialized as the spiral comes closer to the core.

3.4 SHORTCOMINGS OF THE PROTO-MODEL

Given the diversity of music practices in Southern Africa, the proto-model can

be seen as an over-simplification of the music environment. Although the model can be manipulated to form a *background* for the majority of music practices, the idea behind the creating of a model is to provide a *working framework* for the MEUSSA project. The model should be able to provide structure in the process of generating unit standards/curriculum/syllabi for Musics within the accredited education practice in Southern Africa. This model does not provide for the contextualising of music practices. In spite of its obvious shortcomings, it served in the MEUSSA group as a catalyst for discussions regarding this issue. The above model also implies one music genre at a time, which would mean that the model has to be explored separately for each genre.

Elliot (1995:273) suggests a more detailed framework for curriculum planning in seven decision points entitled *Preparing and Planning the Music Curriculum-as-Practicum*. The seven decision points according to Elliot are summarized in the first column of Table 3.1. In the second column, the decision points are reduced by the author of this thesis to only six points that will suit the needs for the specific South African context.

Table 3.1 - Decision points for curriculum planning

DECISION POINTS: ELLIOT	CONTEXTUALISATION FOR SOUTH AFRICA: GROVé
1. Determine the music making activity (actions of musicing and/or listening)	Music skills (activities): 1. Music making; 2. Music creating; 3. Music appraising.
2. Determine the music practice and challenge in relation to 1 & 3	4. Music styles & practices
3. Determine the components of musicianship needed for 2	5. Music knowledge (concepts)
4. Determine the teaching-learning goals to reach the outcomes	Contextualising for planning = a curriculum planning action (not applicable to the writing of unit standards)
5. Determine teaching-learning strategies to reach the outcomes	
6. Determine alternative learning sequences to reach the outcomes	
7. Determine how to assess and evaluate the outcomes reached	6. Assessment that conforms to the prescribed NQF levels

It can be seen in Table 3.1 above that Elliot defines "music making activities" as "actions of musicing and/or listening" while for the South African context the terms "music making", "music creating" and "music appraising" are used by the author of this thesis. Elliot's "music practice and challenge" is contextualised by Grové as "Music styles and practices", while both Elliot's and the South African version include the assessment of outcomes (see the bottom row in Table 3.1). Grové omits Elliot's decision points 4, 5 and 6 for the purpose of writing unit standards in Southern Africa, as the NQF does not require content-based but outcomes-based unit standards. Teaching-learning goals, strategies and learning sequences are thus better left to the providers of education and the DoE.

3.5 THE MEUSSA MODEL – A MODEL FOR MUSICS IN SOUTHERN AFRICA

After studying models, frameworks and commentaries of Olivier (2000 - South Africa), Hentschke & Oliveira (1999 - Brazil), Walker (1998 a & b - Australia), Swanwick (1999, 1996, 1994 & 1988 - Britain), Erickson (1998 – USA), Major (2000 - England) and Elliott (1995 - Canada), as well as incorporating the views of the MEUSSA team and its critical friends all over the world, the final MEUSSA Model was developed by this researcher.

As mentioned before, the aim of the model is to structure unit standards in an organised and musically logical way. The model does not attempt to prescribe curricula, syllabi or handbooks, or suggest some of the previously mentioned methodologies, nor does it exclude internationally accepted examination programmes and systems. In the MEUSSA model, music skills have been streamlined according to the British terminology using composing, performing and appraising as core activities. These core activities were successfully tested and implemented in Brazil by Hentschke & Oliveira (1999:25). Similarities with Elliot's model entitled *Music Curriculum-as-Practicum* (1995:273) are also evident.

As a starting point for combining the mapping of domains in music with a working model for musics in Southern Africa, the MEUSSA Model is in the form of a cube with six different sides, each side consisting of nine smaller and moveable sections. Although it is an adaptation of the famous "Rubik's Cube", it has no specific mathematical connotation in the musical context. From a musical perspective, however, this "self-contained whole" is the ultimate goal and adequate motivation for using the Rubik's Cube as a model for the Southern African music education system. The cube has 43,252,003,274,856,000 different possible configurations. If one turn of the cube takes one second, it will take 1400 million million years to cover all the configurations (Rubik 2000a).

According to Heneghan (2001:4) there is nothing magical or sacred about the number 9 as represented by the nine smaller cubes on each side, but as an average number it could be very useful in preventing the over-populating of contexts with too many components. The possible combinations, as demonstrated by Rubik (2000a), enhance the fact that this model can indeed accommodate a vast variety of musics and therefore make it more than possible for this to be an all-inclusive model for music in Southern Africa. The cube also has the feature of symbolizing that all music aspects be treated equally around a common core.

In Table 3.2, the context of the model based on the Rubik's Cube is mapped according to the six sides of the cube. It has to be remembered that these sections are moveable and changeable, hence the broken lines. The manipulation of the components of the cube will allow the unit standards to relate to one another. The aspects are listed in a table merely for the sake of providing a summary. The columns represent the different sides and colours in the cube. The order, however, is not fixed, and changing it will have no influence on the model.

Table 3.2 – Components of the MEUSSA Model

MUSIC SKILLS			MUSIC KNOWLEDGE			
CREATING	**PERFORMING**	**APPRAISING**	**KNOWLEDGE** Conceptualising	**STYLE** Contextualising	**NQF LEVELS**	
Improvising	Idiophones	Conceptualising	Melody	S.African Music	8	A
	Membranophones	(Knowledge)	Rhythm	Art Music	7	S
Arranging	Aerophones	Contextualising	Dynamics	Indian Music	6	S
	Chordophones	(Style)	Texture	Folk music	5	E
Composing	Electrophones	Listening	Timbre	Popular Music	4	S
	Vocal	Analysing	Harmony	Jazz	3	S
Technology	Group/Ensemble	Technology	Form	World Music	2	I
Notating	Theatre	Notating	Tempo	Technology	1	N
Assessing	Assessing	Assessing	Notating	Notating	ABET	G

Looking at Table 3.2 above, the reader will notice that the components *notating*, *technology* and *assessing* have been deployed over more than one side of the cube. The reason is simply because there are nine blocks to fill on each side of the cube. However, both *notating* and *technology* are tools that assist processes whereby music skills and knowledge are developed and obtained. Therefore these aspects can function in conjunction with any of the components in the MEUSSA Model. The MEUSSA project is also still in its beginning phase and it might be that later research reveals that certain components should be added to the model. Such additional components are thus also catered for. Although *assessing* is already implied by NQF levels, the added *components* on the other sides of the cube signify formative, and therefore continuous, learner and process assessment.

3.6 EXPLANATION OF TERMINOLOGY

In the two-dimensional mapping of the model (Table 3.2), as well as the actual three-dimensional model (Figures 3.8 and 3.9), there is no space for any detail and definitions regarding the use of terminology. Therefore the terminology used in the model will be discussed in the following section. Before finalizing the terminology used, it was thoroughly scrutinised, debated and evaluated against the criteria stated in the mission statement for the South African situation, by the MEUSSA team.

3.6.1 Music Skills

- **Music Creating**

Music making is about creating original new music and adapting or changing existing music. According to Smith & O'Loughlin (n.d.:263), creating implies the producing of something new or original. In the MEUSSA Model these activities imply improvising, arranging and composing.

- Improvising	The art of performing music spontaneously, without the aid of manuscript, sketches or memory (Apel 1970:404)
- Arranging	The adaptation of an existing composition for one or more specific mediums (Apel 1970:56)
- Composing	The process of creating original new music (Apel 1970:404).

- **Music Performing**

Smith & O'Loughlin (n.d.:778) define performing as the exhibition of "one's prowess, skill or talent before an audience". This skill is sub-divided into instrument categories – vocal performing being an equal to any other instrument, and therefore treated the same. Ensemble can therefore include any combination of instruments. The categories of instruments mentioned above are according to Apel (1970:414). The author of this thesis added vocal music as a performance practice to be placed on the same level as instruments. Music theatre was added to accommodate other performance practices not covered.

- Idiophones	struck, shaken, plucked or rubbed instruments
- Membranophones	mostly drums

- Aerophones — instruments that act on the principle of the free reed; wind instruments
- Chordophones — string instruments
- Electrophones — electric instruments
- Vocal — using the human voice as instrument
- Theatre — macro forms in music; music productions.

- **Music Appraising**

Smith & O'Loughlin (n.d.:63) define appraising as "the action of valuing". According to Alswang & Van Rensburg (1996:33), to appraise is "to determine the value or worth of something". Apel (1970:552) defines music appreciation thus: "A type of musical training designed to develop the ability to listen intelligently to music". Music appreciation does not imply critical listening skills that may lead to the informed valuing of music. After discussing the use of terminology with the MEUSSA team, it was decided by the author of this thesis as well as the MEUSSA team that the term "Music Appraisal" will preferably be used in the MEUSSA Model.

In the context of the MEUSSA Model, "music appraisal" is defined as the analysing of music performance and music creation according to widely accepted music concepts against the background of the context in which the music was created. This is applicable to one or more musical styles. "Music Appraising" implies the historical background, supporting notation system, as well as contextual composition technique and performance practices, thus integrating with all sides of the MEUSSA cube.

3.6.2 Music Knowledge

- **Conceptualising**

Analysis can be defined as the "splitting up of a compound into its constituent components" (Smith & O'Loughlin n.d.:45). The constituent

elements in music analysis can be described according to eight basic concepts (melody, rhythm, dynamics, texture, tempo, timbre, form, harmony), with an underlying notation system as support, thus the nine smaller cubes on one side of the cube are representative of Music Knowledge. These can be captured and grouped together in one word: conceptualising. Notation systems are not specified as they may vary against the background of different musical, cultural and stylistic contexts. More than one concept can also be put together to form a new concept in a specific context, for example *melody + rhythm = melorhythm* in an African context (Nzewi 1999:72).

- **Contextualising**

According to Korsyn's chapter in Cook & Everist (2001:55), contextualising can be seen as the threshold where music meets the surrounding world. Musics studied and analysed in context become more than mere objects of analysis. "Such an enrichment of analysis could only benefit music history and criticism" (Korsyn in Cook & Everist 2001:59).

Music concepts are applied in different characteristic ways, depending on the type of music concerned, as well as the composer and/or performer involved. These different contexts are embedded in different cultural, historical and aesthetic backgrounds. The musics as captured in the MEUSSA Model are mapped according to the music styles listed below:

- African Music (all music practices endemic to Southern Africa)
- Art Music (Western Art Music, Southern African Art Music)
- Jazz (can be on its own, or part of Art Music and/or popular music)
- Indian Music
- Popular Music (commercialised music)
- World Music
- Folk music (traditional music, ethnic music).

It is not always possible to draw a distinct line between music styles and music practices. The model (Figures 3.7 and 3.8) leaves ample freedom for this to be accommodated.

- **NQF Levels**

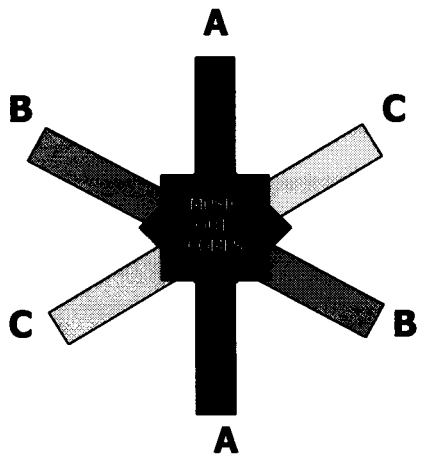
The inclusion of the NQF levels in the model is an essential part of the model because SAQA requires that unit standards have to be specified for a particular NQF level before they can be registered. The NQF levels imply unit standards to be generated at a specific level with its associated assessment criteria, exit level outcomes that are specified for each section, as well as qualification outlines within the given SAQA framework. Unit standards to be generated shall include outcome statements of the minimum standard for the credits allocated. It will be to the advantage of all learners that the teacher/facilitator integrate the six categories of learning as identified by Benjamin Bloom (Bessom et al 1980:35), in their planning and continuous, formative assessment. The six categories are knowledge, comprehension, application, analysis, synthesis and evaluation. These categories, used as verbs, will serve the purpose of enabling the planner to accurately and specifically state the expected outcomes of learning. They also imply increasing levels of complexity regarding thinking skills.

3.7 THE MEUSSA MODEL

The model rotates around three different axes that keep the six sides together. **A** represents the learner, **B** music and **C** the teacher/facilitator. The gray axes are fixed. The significance of the application of the model in music education lies in an important fact: music education cannot be separated from the learner, the content (music), and the teacher/facilitator. The axes therefore represent the essentials necessary before teaching and learning can

take place. Learning outcomes, which are specifically music outcomes in the MEUSSA Model, are at the core as the result of teaching and learning.

Figure 3.5 - MEUSSA Model Core



Although omitted in Figure 3.5 above, six differently coloured squares are fixed at the points marked A, B and C. These signify the sub-domains outlined in Table 3.2, namely: creating, performing, appraising, knowledge, style and NQF levels/assessment.

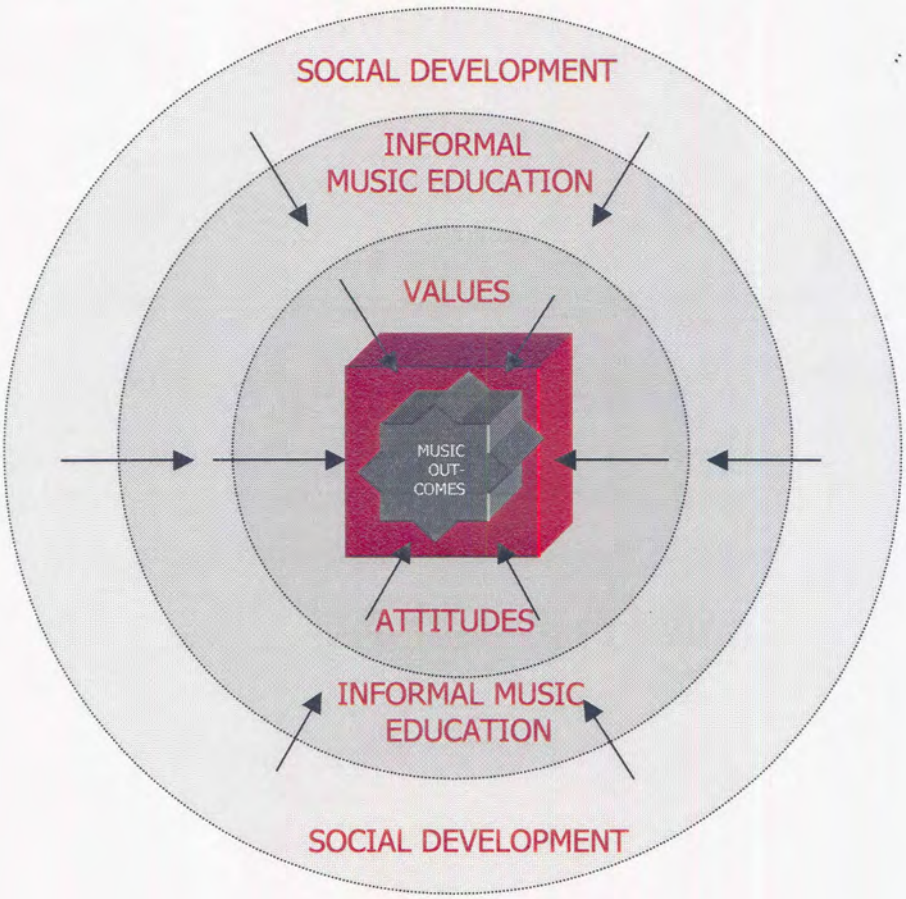
The MEUSSA Model is built around the above axes as the essential aspects of music education. However, the model must also represent more specific and different aspects that are in fact an integral part of music as a whole. According to Maus (Cook & Everist 2001:171), the analysis of music serves the specific purpose of displaying its unity. The labeling of particular facets in the model does therefore not imply fragmentation of the whole, nor does it imply a manner of lesson planning and teaching where individual concepts are presented separately and dealt with one by one. The approach remains holistic, but it is important for the mapping of the whole that specific aspects

be identified and described. Primos (1998:489) underlines the issue of holism versus reductionism in the following excerpt:

> In order to be holistic, it is necessary to encompass the parts, to engage in reductionism. On the other hand, it is insufficient to merely consider the parts in isolation from the whole and its surrounding environment. While holists are no longer in opposition to reductionism, they recognise the necessity for a study of the parts.

An additional reason for structuring a model in which unit standards can be generated is to empower learners, parents, facilitators and all parties involved in music education to enter formal music education systems at any level. Every aspect of music study is placed within a complex yet unified network of unit standards. Sidnell (1973:1) wrote: "The music education curriculum is the structure and sequence of music learning experiences in formalised instructional settings". Music curricula are usually developed by providers of music education, such as departments of education, universities, colleges and private institutions, also called Non-Governmental Organisations (NGOs). Especially referring to NGOs, unit standards should provide the basis of all education programmes whether formal, non-formal or informal. This should mean that any learner is able to enter a formal music curriculum at any stage of learning, irrespective of age, social development or prior learning. Using the unit standards within the framework of the model, the teacher/facilitator will be able to assess the skills, values and knowledge of the learner to commence with further music studies at a suitable level. This is illustrated in Figure 3.6 below, where music outcomes are placed at the core. The metallic red cube indicates the sub-field of Music in NSB 02. (See Chapter 4.)

Figure 3.6 - Accessibility of music education



The use of broken lines indicates that in practice there are no divisions between the various sections in either the above figure, or in Figures 3.7 and 3.8. However, musical life, often integrated with everyday activities, both precedes formal music education and continues long after (McAlister 2000:4). In the light of all the above, the three-dimensional MEUSSA Model is now presented by the author of this thesis in Figures 3.7 and 3.8 below.

MEUSSA MODEL – AN INTEGRATED MODEL FOR MUSICS IN SOUTHERN AFRICA

Figure 3.7 - MEUSSA Model: Music Knowledge, Styles & Practices and NQF levels

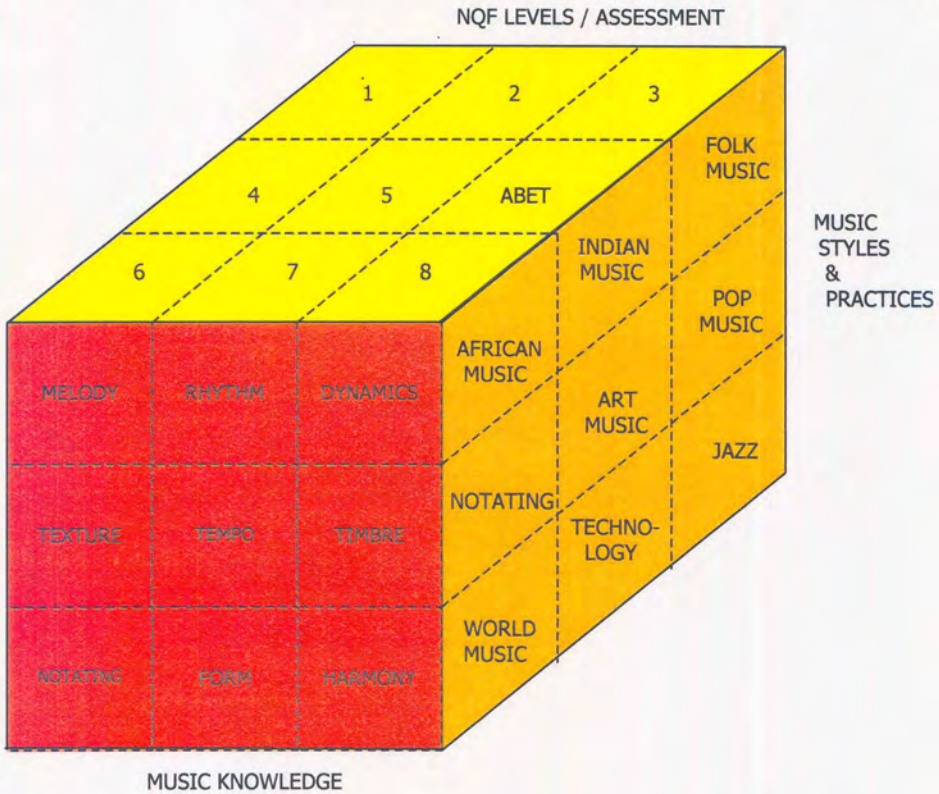
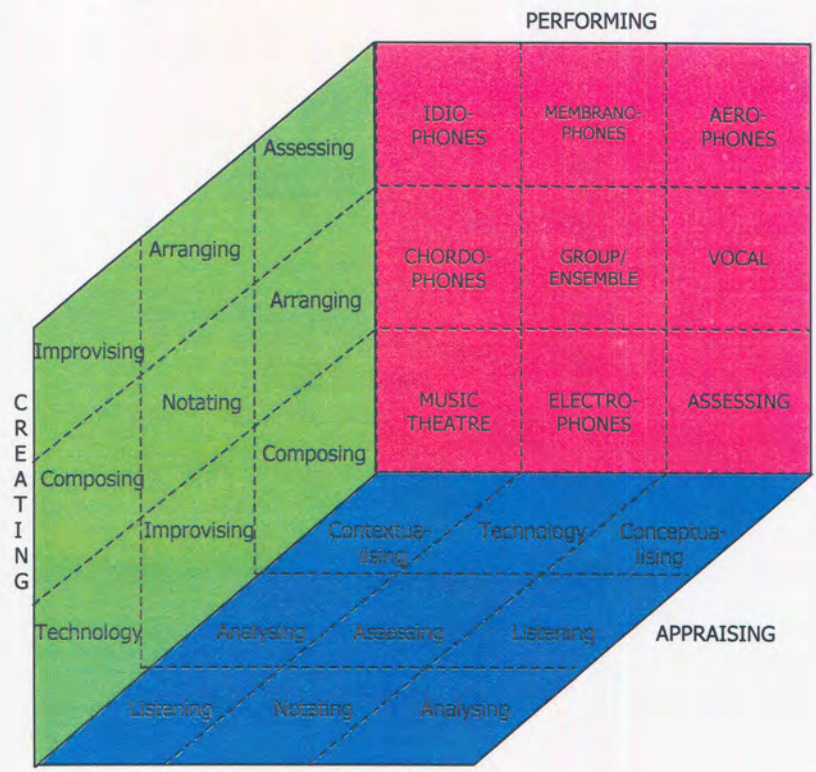


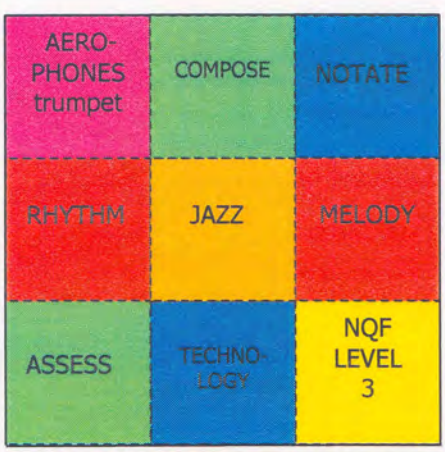
Figure 3.8 - MEUSSA Model: Music Creating, Performing and Appraising



The placement of aspects within a specific side of the MEUSSA Model is not fixed. All components can be moved around within the side as required by the eventual combination desired. The broken lines signify that, although it is possible to isolate certain aspects depicted in the model theoretically, this is impossible in practice. All components can be moved to or from different sides until the desired combination of components is reached. This free manipulation of the components of the cube to represent a particular context, will allow the unit standards to work and relate to one another.

The two-dimensional examples in Figures 3.9 and 3.10 give a more detailed picture of the combination of unit standards that may be applicable in a specific situation. The idea behind the two-dimensional mapping is to group the content of the model into smaller, more manageable units but still keeping the "bigger picture" in mind. However, there is no ideal colour combination, nor is it necessary that all colours be charted in a specific two-dimensional version. Possible mapping combinations at a certain point of study could be illustrated as follows:

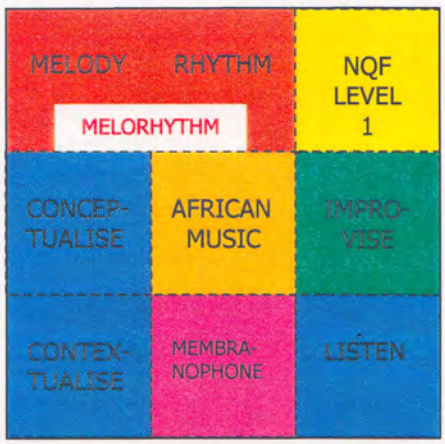
Figure 3.9 – Combination of components from a Western Jazz Music context



In Figure 3.9 above, the students concerned are busy composing music for jazz trumpet. They are mainly concerned with the melody and rhythm. They

attempt to record their effort on tape in order to notate the music accurately. They evaluate the process as they better their attempts.

Figure 3.10 - Combination of components from an African drumming Music context



In Figure 3.10 above, the students are involved in African drumming. The concepts of melody and rhythm are specifically joined together to form a new concept as discussed previously, namely *melorhythm.*

Although the cubic model forms a unit, it can be manipulated to accommodate a very wide variety of music practices. The Rubik's Cube was designed as a puzzle, yet the aim in this context is not to manipulate the puzzle, but to use its complexity, yet deceptive simplicity, to illustrate the diversity of music styles and practices within a comprehensible context.

3.8 SUMMARY

The main visual difference between the proto-model (Figures 3.3 & 3.4) and the MEUSSA Model (Figures 3.7 & 3.8) lies in the shape. Although both models have MUSIC at the core, linking all aspects of skills and knowledge, the MEUSSA Model has virtually endless possibilities. The purpose of the model is not to suggest an ideal scenario in which Music Education can take

place, but to propose flexibility where the scenario can be adapted to a wide variety of perspectives, practices, styles and ideas. Heneghan (2001:4) agrees that:

> ... the Cube model has a flexibility for adaptation to a wide variety of contexts, making it particularly suitable for the unit standards exercise, as the Cube does bind all the separate operations ... to a common approach.

Before starting to implement the MEUSSA Model in practice, the writers of unit standards have to make sure that they are aware of the guidelines and requirements given by SAQA. The next chapter therefore gives an overview of the SAQA framework.