

**Tertiary music education in South Africa:
Meeting the needs of music students and the music industry**

by

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Abstract

This study attempted to determine how tertiary music education programmes are assisting graduates in their quest to enter the plethora of music careers available within the broad music industry.

Initial research was conducted into the structure of the music industry and the viability of a career within it. Published research was consulted to determine the tastes of music consumers both locally and internationally. This was done to ascertain what is currently generating the most money through sales of recordings.

Various Government policy documents were interrogated to determine their expectations of higher education and of music education within higher education. International studies were also inspected to determine international tertiary music education trends.

A sample group, consisting of various members within the broad music industry – ranging from performers to executives to employers and more – was established to determine, through structured interviews, what the music industry needs of graduates articulating into the music industry are.

The information gathered was then used to create a set of criteria against which all 4-year, 480-credit BMus degrees currently offered in South Africa were assessed. The results of this assessment were used to determine how well BMus qualifications are preparing graduates for the modern music industry.

Dedicated to my mom, without whom none of this would be possible

Grimoalda Maria Areias da Rocha Leal

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TABLE OF CONTENTS

ACRONYMS AND DEFINITIONS	X
CHAPTER 1 TERTIARY MUSIC EDUCATION IN SOUTH AFRICA	1
1.1. Introduction	1
1.2. The research problem	4
1.3. The purpose of the study	5
1.3.1. South Africa’s education system: A brief overview	5
1.3.2. The National Qualifications Framework (NQF)	7
1.3.3. The purpose and structure of Higher Education in South Africa	11
1.4. Objectives of the study	13
1.5. The research questions	14
1.6. Value of the study	15
1.7. Delimitations of the study	15
CHAPTER 2 LITERATURE REVIEW	17
2.1. Introduction	17
2.2. The music industry	17
2.2.1. Defining the music industry	17
2.2.2. The viability of the music industry in South Africa	18
2.3. Music consumption preferences internationally and in South Africa	21
2.4. Trends in international tertiary music education	23
2.5. The South African Government’s expectations of music education	26
2.6. Conclusion	27
CHAPTER 3 RESEARCH DESIGN AND METHODOLOGY	29
3.1. Research Methodology	29
3.1.1. Research Design	29
3.2. Data sources and collection	30
3.2.1. Policy and other documents	30
3.2.2. Interviews	30
3.2.3. Compiling of a Master List of requirements	31
3.2.4. Determining the BMus qualifications available in South Africa	31

3.2.5.	Comparing the content of the individual qualifications with the Master List compiled	32
3.2.6.	Issues of reliability and validity	32
3.3.	Definitions of key terms	33
3.4.	Data analysis and interpretation	33
3.5.	Ethical considerations	33
3.5.1.	Confidentiality	33
3.5.2.	Informed consent	33
3.5.3.	Additional information	34
CHAPTER 4 PRESENTATION OF DATA I: ANALYSIS OF POLICY DOCUMENTS, INTERVIEWS AND DETERMINING WHICH MUSIC QUALIFICATIONS WILL BE INTERROGATED		35
4.1. Introduction	Error! Bookmark not defined.	
4.2. Policy documents concerning higher education		36
4.2.1.	Background: Higher education in South Africa	36
4.3. Interviews with a sample group from the music industry		43
4.3.1.	Professor Karendra Devroop	44
4.3.1.1.	Biography	44
4.3.1.2.	Interview summary	45
4.3.2.	Colonel Kevin Williams	47
4.3.2.1.	Biography	47
4.3.2.2.	Interview summary	48
4.3.3.	Dr Bennie Oosthuizen	50
4.3.3.1.	Biography	50
4.3.3.2.	Interview summary	51
4.3.4.	Tessa Niles	52
4.3.4.1.	Biography	52
4.3.4.2.	Interview summary	53
4.3.5.	Robin Kohl	55
4.3.5.1.	Biography	55
4.3.5.2.	Interview summary	56
4.3.6.	Lerato Kohl (Lira)	58
4.3.6.1.	Biography	58
4.3.6.2.	Interview summary	59
4.3.7.	Zwai Bala	61
4.3.7.1.	Biography	61
4.3.7.2.	Interview summary	62
4.3.8.	Devereaux van der Hoven-Oosthuizen	63
4.3.8.1.	Biography	63
4.3.8.2.	Interview summary	64
4.3.9.	Melissa Conradie	66

4.3.9.1. Biography	66
4.3.9.2. Interview summary	67
4.3.10. Interview Findings	69
4.3.10.1. General comments	69
4.3.10.2. Necessity of a music qualification	70
4.3.10.3. Is the South African tertiary music education environment adequately preparing graduates for a career in the music business?	71
4.3.10.4. Can tertiary music education make a difference to the advancement of the music industry in South Africa?	72
4.3.10.5. Should the music industry be more involved in tertiary music education?	73
4.3.10.6. What should education do in order to adequately prepare graduates for the music industry?	73
4.3.10.7. Extracting what should be included in a tertiary music curriculum	74
4.4. Qualifications registered by SAQA on the NQF	75
4.4.1. University of the Western Cape	77
4.4.2. Walter Sisulu University	78
4.4.3. University of Venda	79
4.5. Final list of music qualifications eligible for analysis	80
CHAPTER 5 PRESENTATION OF DATA II: COMPILING A MASTER LIST OF REQUIREMENTS FOR AN IDEAL MUSIC PROGRAMME STRUCTURE IN HIGHER EDUCATION	82
5.1. Introduction	82
CHAPTER 6 PRESENTATION OF DATA III: INTERROGATING THE BMUS DEGREE ID 59301	86
6.1. Background to the development of the degree	86
6.2. Credit value and structure of the degree	87
6.2.1. Exit levels associated with Fundamental credits (100 credits)	87
6.2.2. Exit levels associated with Core credits (200 credits)	88
6.2.3. Exit levels associated with Elective credits (180 credits)	88
6.2.4. Assessment criteria	88
6.3. Shortcomings of the generic BMus degree	91
6.4. Conclusion: The advantages of aligning music programmes to the generic BMus degree	91
CHAPTER 7: PRESENTING DATA IV: MUSIC DEGREES REGISTERED ON THE NQF THAT ARE ALIGNED TO THE GENERIC BMUS DEGREE	93
7.1. Analysis of music qualifications	93

7.2. Nelson Mandela Metropolitan University (NMMU)	94
7.2.1. Core modules	94
7.2.2. Specialisation	95
7.2.3. Electives	99
7.2.3.1. Bachelor of Music: General	99
7.2.3.2. Bachelor of Music: Interdisciplinary Studies	102
7.2.3.3. Bachelor of Music: Music Technology	105
7.2.3.4. Bachelor of Music: Performing Arts	106
7.2.3.5. Bachelor of Music: Education	107
7.3. Summary: Measuring up against the Master List and the generic BMus	107
7.4. Rhodes University (RU)	109
7.4.1. Measuring up against the Master List and the generic BMus	113
7.5. University of Cape Town (UCT)	114
7.5.1. Core modules	116
7.5.2. Specialisation	116
7.5.2.1. BMus: General	116
7.5.2.2. BMus: Western Classical Performance (University of Cape Town, 2014: Handbook, 231)	118
7.5.2.3. BMus: Jazz Performance (University of Cape Town, 2014: Handbook, 233)	119
7.5.2.4. BMus: Jazz Studies, Composition and Arrangement (University of Cape Town, 2014: Handbook, 244)	120
7.5.2.5. BMus: African Music Performance (University of Cape Town, 2014: Handbook, 234)	121
7.5.2.6. BMus: Orchestral Studies (University of Cape Town, 2014: Handbook, 236)	122
7.5.2.7. BMus: Opera (University of Cape Town, 2014: Handbook, 237)	123
7.5.2.8. BMus: Musicology (University of Cape Town, 2014: Handbook, 238)	123
7.5.2.9. BMus: Music Technology (University of Cape Town, 2014: Handbook, 239)	125
7.5.2.10. BMus: Western Classical Composition (University of Cape Town, 2014: Handbook, 242)	126
7.5.3. Summary: Measuring up against the Master List and the generic BMus	127
7.6. University of KwaZulu-Natal (UKZN)	133
7.6.1. Bachelor of Music	134
7.6.1.1. Core modules	135
7.6.1.2. Specialisations	136
7.6.1.3. Electives	139
7.6.2. Summary: Measuring up against the Master List and the generic BMus	141
7.6.3. Bachelor of Practical Music	143
7.6.3.1. Diploma in Jazz and Popular Music (UKZN, 2013: Handbook, 79-81)	145
7.6.3.2. Diploma in Music Performance (UKZN, 2013: Handbook, 81-83)	145
7.6.3.3. Articulating into the Bachelor of Practical Music from the relevant diploma	150
Summary: Measuring up against the Master List and the generic BMus	152

7.7. University of the Free State (UFS)	155
7.7.1. Measuring up against the Master List and the generic BMus	158
CHAPTER 8 PRESENTING DATA V: INSTITUTIONAL MUSIC DEGREES REGISTERED ON THE NQF	161
8.1. Introduction	161
8.2. Tshwane University of Technology (TUT)	161
8.2.1. Measuring up against the Master List	163
8.3. University of Pretoria (UP)	166
8.3.1. Measuring up against the Master List	170
8.4. University of South Africa (UNISA)	173
8.5. University of Stellenbosch (US)	173
8.5.1. Measuring up to the Master List	180
8.6. The University of the Witwatersrand (WITS)	182
8.6.1. Measuring up against the Master List	185
8.7. North-West University (NWU)	188
Measuring up against the Master List	191
CHAPTER 9 CONCLUSION AND RECOMMENDATIONS	195
9.1. Introduction	195
9.2. Government's expectations of tertiary music education	196
9.3. Music industry requirements of music education and music graduates	198
9.4. Tertiary music qualifications in South Africa	200
9.5. Conclusion: How are music qualifications preparing graduates for careers in the music industry?	209
9.6. Recommendations	215
10. SOURCES	218
11. ADDENDA	240
Addendum A: Letter of informed consent for sample group	240
Addendum B: Semi-structured interview schedule with a music educator/academic	242

Addendum C: Semi-structured interview schedule with a music executive	243
Addendum D: Semi-structured interview schedule with a Musician/Performer/Songwriter/Producer	244

ACRONYMS AND DEFINITIONS

ABET	: Adult Basic Education and Training
BA	: Bachelor of Arts
BEEd	: Bachelor of Education
BFA	: Bachelor of Fine Art
BJourn	: Bachelor of Journalism
BMus	: Bachelor of Music
BPracMus	: Bachelor of Practical Music
BSS	: Bachelor of Social Sciences
BSc	: Bachelor of Science
BTech	: Bachelor of Technology
CAPS	: Curriculum Assessment Policy Statements. Documents that stipulate the content to be taught at school level.
CD	: Compact Disc
CHE	: Council for Higher Education
CQA	: Councils for Quality Assurance
DHET	: Department of Higher Education and Training
DMus	: Doctor of Music
DoE	: Department of Education
DVD	: Digital video disc
ETQA	: Education and Training Quality Assurer
FET	: Further Education and Training band
GET	: General Education and Training band
HE	: Higher Education
HEI	: Higher Education Institution
HEQSF	: Higher Education Qualifications Sub-Framework (Council of Higher Education, 2014)
HR	: Human Resources
IFPI	: International Federation of the Phonographic Industry. An organisation that regulates and monitors the music industry internationally.
IT	: Information Technology
MMus	: Masters in Music

MoE	: Ministry of Education
NCS	: National Curriculum Statement
NMMU	: Nelson Mandela Metropolitan University
NWU	: North West University or University of the North West
NPC	: National Planning Committee
NSB	: National Standards Bodies established by SAQA and abolished in 2007.
NSC	: National Senior Certificate
NQF	: National Qualifications Framework
OBE	: Outcomes Based Education
PA	: Public Address System
PGCE	: Postgraduate Certificate in Education (qualification required by government that allows a graduate to teach at a school)
PR	: Public Relations
QC	: Quality Council
SAQA	: South African Qualifications Authority
SACE	: South African Council of Educators
SANDEF	: South African National Defence Force
SGB	: Standards Generating Body
TUT	: Tshwane University of Technology
UCT	: University of Cape Town
UFS	: University of the Free State
UKZN	: University of KwaZulu-Natal
UNESCO	: United Nations Education, Scientific and Cultural Organization
UP	: University of Pretoria
US	: University of Stellenbosch
UWC	: University of the Western Cape
WITS	: University of the Witwatersrand
WIL	: Work integrated learning

CHAPTER 1

Tertiary music education in South Africa

1.1.Introduction

You can only become truly accomplished at something you love. Don't make money your goal. Instead, pursue the things you love doing, and then do them so well that people can't take their eyes off you.

Maya Angelou (cited in Wattles, 2012: 85)

The decision to pursue a career in music, knowing that it might not provide the security that they may require, or choosing a safer option that will offer the financial stability required to sustain themselves and possibly also a family, is a conundrum that many aspiring artists face.

This was clearly evident in the research conducted for my honours degree (Leal, 2012: 103). That being said, however, one must understand that the music industry is vast and complex, and encompasses many job prospects within a variety of fields. A person wanting to pursue a career within the music industry does not necessarily need to rely on performance, reading and writing music or even playing an instrument in order to be successful.

Field (2004: iii-iv) divides 88 different music careers into 12 different categories:

1. Recording and the recording business;
2. Radio and television;
3. Touring;
4. Music retailing and wholesaling;
5. Music business;
6. Instrument repairs, restoration and design;
7. Publicity;
8. Symphonies, orchestras and operas;
9. Arena, facilities, clubs and halls;
10. Education;
11. Talent and writing;
12. Church Music.

The career prospects for a person entering the field of music are therefore many and diverse. The main concern, however, is whether these careers are sustainable and

whether or not they will be financially rewarding for the participant. An article released by Berklee College of Music, Boston (2012) ranked some of the careers in the music industry in which the biggest earnings are possible; these are listed in Table 1-1.

Table 1-1: Top-earning careers in the music industry		
Ranking	Career	Remuneration
1.	Booking agent	\$20 000-\$1million pa (p.7)
2.	Record producer	\$25 000-\$1million pa (p.11)
3.	Music supervisor for a motion picture	\$150 000-\$500 000 pa (p.4)
4.	Conductor	\$15 000-\$275 000 pa (p.2)
5.	Public relations specialist	\$25 000-\$200 000 pa (p.8)
6.	Music lawyer	\$70 000-\$150 000 pa (p.6)
7.	Audio tool developer for video games	\$45 000-\$150 000 pa (p.10)
8.	Recording engineer	\$25 000-\$150 000 pa (p.11)
9.	Orchestral musician	\$28 000-\$143 000 pa (p.1)
10.	Session musician	\$100 000 pa (p.2)
11.	Bio acoustician	\$20 000-\$100 000 pa (p.11)
12.	Jingle writer	\$100-\$8000 per jingle (p.3)
13.	Video game composer	\$30 000-\$75 000 pa (p.5)
14.	Music therapist in private practice	\$50 000 pa (p.13)

The same article (p.14) lists the biggest emerging careers in the music industry as:

1. Social media;
2. Digital marketing;
3. Digital media;
4. Branding and sponsorship;
5. Streaming music;
6. Online private instruction;
7. Mobile music.

From the above evidence it is clear that a career in the music industry can be financially and also personally rewarding.

This information also suggests that it is not necessary for someone to be able to play an instrument, or even have knowledge of music theory, in order to pursue a successful career within the music industry. It moreover illustrates that the music industry is a rapidly evolving one, in which new opportunities are constantly being created. There are many careers that have been established in the music industry, today, that did not exist when the majority of music qualifications were initially conceptualised and many other careers for which these qualifications were intended that are no longer relevant to the music industry (Branscome, 2010: 207). According to a document published by the Higher Education Academy (2003) there are 12 million music-related jobs on offer in Europe but only 21% of music graduates in Europe go on to pursue careers in music. This is quite a low number and it raises the question of how and if would it be possible to increase the articulation rates from tertiary music education into the music industry. The current situation is that most people employed within the music industry do not have a tertiary qualification in music (Scott: 2010); it is therefore imperative that the education system that supports this industry needs to be aware of its nature and its demands in order to remain relevant.

From research conducted for this study, it became clear that the South African music industry requires graduates who have diverse skills, specifically business skills, which will empower them to be able to fulfil various functions within the industry. This reflects world-wide trends (Kassner, 2009: 63; Bennett, 2007: 181; Costantoura, 2000: 65; Branscome, 2010: 107). Such skills are closely aligned to the development of entrepreneurial skills. This has already been prioritised by the South African Government as part of its economic development and growth plan (Combrink: 2007). In an article published by the UCT Graduate School of Business (2013) Paul Mashatile, the Minister of Arts and Culture, at that time, stated that the creative industries are a major driver of economic growth in South Africa. This is a view that enjoys considerable support within the industry and that again reflects international trends.

As a performer, a music graduate world-wide currently has a greater chance of pursuing a successful career as a soloist than pursuing a career as a member of an ensemble (such as an orchestra), as there are now fewer ensembles operating successfully in the industry (Branscome, 2010: 205). In addition Okafor (1991: 63)

maintains that the most successful musicians are those who have undergone an apprenticeship or who are self-taught, not necessarily those who have received a tertiary education in music.

It is therefore the main aim of this study to investigate how South African institutions of higher learning, offering music qualifications, have addressed these matters so as to empower and prepare students for the various careers the music industry has on offer.

1.2.The research problem

One of the conclusions of my previous study (Leal, 2012) was that, in order for anything to change at secondary school level, change first needs to occur at tertiary level. Music teachers emerge from higher education, therefore whatever they learn at university informs what they teach. A report issued by the Council on Higher Education (CHE, 2013: 17) affirms this view. It highlights the shortcomings of secondary education and a more flexible tertiary education system was recommended to alleviate the pressures on secondary education.

It can be safely assumed that a student deciding to embark on music education at tertiary level intends to pursue a career in the music industry. The education they are exposed to at tertiary level should, therefore, be preparing them for a career within their specialisation. This is especially relevant for students who have selected the professional route within the Higher Education sub-framework.

Once music students have graduated it seems that many of them supplement their incomes with low paid, non-music related jobs in order to survive (Bennett, 2007). The modern musician needs a portfolio of skills that will assist them in generating an income (Carey & Lebler, 2012: 313). The majority of music graduates will run their own business, which means that they will require business and entrepreneurship training; this, however, is not something that is necessarily reflected in tertiary music education programmes around the world (Bennett, 2007: 185; Global Access Partners, 2011: 31).

Although many music graduates will at some point in their career either teach or tutor music (both in a classroom, privately or one-on-one), many opt to be performance majors rather than majoring in music education or taking education credits (Scott: 2010; Global Access Partners, 2011: 32; Bennett, 2007: 185) and it is therefore

important that our higher learning programmes are restructured in order to reflect this reality (Devroop & Devroop, 2010: 39). Draper (2008: 138-9) has narrowed this down to the fact that music students, in general, still have antiquated perceptions of what can be done with a music degree professionally.

This study will endeavour to discover why the music industry in South Africa is not making use of trained music graduates within different organisations and why music businesses prefer to train their own employees from scratch (Leal, 2012: 43), while music graduates are taking non-music jobs to make ends meet. Is the training that music students receive preparing them sufficiently for careers in the broader music industry, or only in a few aspects of the music industry? Why is the music industry choosing not to employ students with music qualifications?

1.3.The purpose of the study

The purpose of this study is to determine the relevance of tertiary music qualifications in South Africa, and how they are preparing graduates for the various careers available in the music industry. By determining the relevance of tertiary music qualifications, the study will either be able to validate the existing qualifications or suggest ways in which South African music qualifications can be adapted to be more relevant.

1.3.1. South Africa's education system: A brief overview

In order to place this study in context it is important to have a full understanding of the way in which the education system operates in South Africa.

After the election of the new democratic government in 1994 a new education system was instituted to rectify the injustices of the Apartheid government and to give everyone in the country an equal opportunity to obtain quality education. The National Qualifications Framework (NQF) Bill established the new education system. This bill came into being through the South African Qualifications (SAQA) Act, No.58 of 1995, in October 1995. It was created in collaboration between the Departments of Education and Labour in an effort to streamline all education and professional training into one national framework (SAQA, 2014). SAQA is tasked with “overseeing the further development and implementation of the NQF” (SAQA, 2014).

The South African education system is regulated by the NQF. It includes a register of all qualifications offered in the country in both private and public institutions from primary school through to doctorate level, and is hosted by SAQA (SAQA, 2013: 45; SAQA, 2014).

In 2008 the South African Qualifications Act was replaced by the National Qualifications Framework Act No.67 of 2008, which introduced a new policy to regulate all education and training in the country (SAQA, 2014). The Act introduced a structure consisting of three bands of education (or sub-frameworks) (SAQA 2013: 7):

- General and Further Education and Training (GET/FET)
- Higher Education (HE)
- Trades and Occupations

These three bands of education are overseen by Councils for Quality Assurance (CQA) that, in consultation with SAQA, develop criteria for the registration of qualifications and qualification types. Table 1-2 lists the three CQAs that regulate the three sub-frameworks.

Table 1-2: Councils for Quality Assurance	
Sub-Framework	Council responsible for Quality Assurance
General and Further Education and Training	Umalusi
Higher Education	Council on Higher Education
Trades and Occupations	Quality Council for Trades and Occupations

At the highest level in the South African Government, the portfolio of education has been split into two areas: Department of Basic Education and the Department of Higher Education. A Minister is responsible for each of the two portfolios (Department of Higher Education, 2014; Department of Basic Education, 2014). All education falls under the control of these two Ministers.

Ministry and Department	Responsibilities
Minister of Basic Education: Department of Basic Education	GET FET ABET
Minister of Higher Education: Department of Higher Education	HE Trades and Occupations

1.3.2. The National Qualifications Framework (NQF)

The NQF divides education into 10 progressive levels and all qualifications are graded according to these levels. All GET and FET qualifications run up to level 4. The Trades and Occupations qualifications run parallel to the first four levels of the GET and FET sub-framework and for the first two levels of the HE sub-framework. HE qualifications start at level 5 and end at level 10.

There are 22 different types of qualifications and they are the only qualification types recognised by the NQF. They form part of the various sub-frameworks featured on the 10 level NQF (SAQA, 2013: 9). Four are in the GET and FET sub-framework; six fall in the Trades and Occupations framework; and 12 fall under the HE framework.

Table 1-4: Qualification types recognised by the NQF

Level	Sub-Framework	Qualification Type
1	GET	General Certificate
1	Trades and Occupations	Occupational Certificate (Level 1)
2	GET	Elementary Certificate
2	Trades and Occupations	Occupational Certificate (Level 2)
3	GET	Intermediate Certificate
3	Trades and Occupations	Occupational Certificate (Level 3)
4	FET	National Certificate
4	Trades and Occupations	Occupational Certificate (Level 4)
5	HE	Higher Certificate

Level	Sub-Framework	Qualification Type
5	Trades and Occupations	Occupational Certificate (Level 5)
6	HE	Diploma/ Advanced Certificate
6	Trades and Occupations	Occupational Certificate (Level 6)
7	HE	Bachelor's Degree/ Advanced Diploma/ Professional Bachelors Degree
8	HE	Bachelor's Honours Degree/ Postgraduate Diploma/ Professional Bachelor's Degree
9	HE	Master's Degree/ Professional Master's Degree
10	HE	Doctor's Degree/ Professional Doctor's Degree

In order to complete any qualification a certain number of credits needs to be attained. These credits are linked to notional hours, which mean that a student needs to complete a certain number of hours in order to achieve one credit. Currently the ratio is set at 10 hours for one credit. These 10 notional hours do not necessarily imply 10 hours of teaching time: the 10 hours can comprise of a combination of class time, homework or tasks which need to be completed (SAQA, 2013: 50).

All the qualification types on the NQF have been allocated to a recommended minimum amount of credits, which students need to be completed in order to be awarded a certain qualification, and all qualifications presented for registration on the NQF need to adhere to these recommendations. The individual institutions (such as universities) can determine the number of credits students are required to obtain in order to be awarded a qualification. The credits allocated to a qualification, however, need to be realistic in terms of their relationship between the credits and the actual study time, given the above parameters (SAQA, 2013: 33-39, 50, 61-77).

Table 1-5: Credits allocated to qualification types on the NQF		
Level	Qualification Type	Credits
1	General Certificate (equivalent to Grade 9)	120 credits (1200 notional hours)
1	Occupational Certificate (Level 1)	120 credits
2	Elementary Certificate	120 credits
2	Occupational Certificate (Level 2)	120 credits
3	Intermediate Certificate	120 credits
3	Occupational Certificate (Level 3)	120 credits
4	National Certificate	120 credits
4	Occupational Certificate (Level 4)	120 credits
5	Higher Certificate	120 credits
5	Occupational Certificate (Level 5)	120 credits
6	Diploma	240 or 360 credits
	Advanced Certificate	120 credits
6	Occupational Certificate (Level 6)	120 credits
7	Bachelor's Degree or	360 credits (3 years)
	Bachelor's Degree	480 credits (4 years)
	Advanced Diploma	120 credits
8	Bachelor's Honours Degree	120 credits
	Postgraduate Diploma	120 credits
9	Master's Degree/ Professional Master's Degree	120 or 180 credits
10	Doctor's Degree/ Professional Doctor's Degree	360 credits (3600 notional hours)

The NQF also lists all the professional bodies that are registered by SAQA. The professional bodies have a role, derived from legislation or in terms of international professional conventions or agreements, to set requirements for professional registration, membership or licensing and to regulate professional conduct. The professional bodies may be consulted to determine whether a particular qualification meets the requirements for professional registration, membership or licensing (SAQA, 2013: 47). Many professions require that students do a mandatory internship during or

after their qualification before they will be admitted and allowed to practice in their profession of choice. The professional bodies regulate these internships. Students are sometimes expected to write a barrage of examinations and submit information regarding their internship before being admitted to the professional body, which allows them to practice in their field of study. Some of the professional bodies listed on the NQF are listed in Table 1-6 (SAQA 2014; SAQA, 2012: Policy and criteria for recognising a professional body); there are many others. The council that regulates educators, the South African Council of Educators (SACE), for example, was enacted by the South African Council of Educators Act, 2000 (Government Gazette, 2000) and membership of this body is compulsory for all educators. While manoeuvring through the NQF on the SAQA website, it was noted that this council is not registered with the NQF and therefore is not recognised by the NQF in the section titled ‘Professional bodies’. Moreover, educators are not recognised in the section titled ‘Professional designations’. SACE has a statutory mandate to license teachers and therefore does not need to be registered as a professional council, but what does that say about teaching as a profession?

There is also no registered professional council that regulates the music industry or music qualifications, which means that even though students are getting a professional qualification in music (BMUS), there is no body that regulates the profession or the qualifications required within the profession.

Table 1-6: Examples of professional bodies listed on the NQF together with some associated professions	
Council	Associated profession/career
Health Professions Council of South Africa (2014)	Dental Therapist Dental Practitioner Medical Practitioner Psychologists
South African Institute of Chartered Accountants (2014)	Chartered Accountant
South African Council for the Architectural Profession (2014)	Professional Architect Professional Architectural Technologist Professional Architectural Draughtsperson
Institute for Timber Construction South Africa (2014)	Roof Inspector Roof Erector Roof Fabricator Timber Engineer Roof Structure System Software Developer

1.3.3. The purpose and structure of Higher Education in South Africa

In this study only qualifications offered in the HE band at public institutions of higher learning will be considered. It is, therefore, also necessary to have clarity regarding the way in which it is viewed by SAQA.

According to SAQA, the purpose of Higher Education is to facilitate the education of graduates who will contribute to the social, cultural and economic development of South Africa and participate successfully in the global economy and knowledge society (SAQA, 2013: 5, 51). The NQF therefore endeavours to be simple, clear, easy to understand and user-friendly for the higher education system and its clients (SAQA, 2013: 52). The NQF encourages the purposeful collaboration and cooperation between recognised professional bodies and education in order to create professional qualifications for the various sub-frameworks (SAQA, 2013: 10).

In South Africa all universities fall into one of three classifications (Top Universities, 2014):

- Traditional Universities
Traditional universities offer degrees of an academic nature and focus on research.
- Universities of Technology
Universities of Technology offer a greater level of vocational training.
- Comprehensive Universities
Comprehensive Universities combine both academic qualifications as well as vocational training.

A student has the choice of two routes when undertaking a tertiary education: general or professional. Students choosing the professional route are prepared for a profession, while the general route gives students a grounding in theoretical knowledge (SAQA, 2013: 46).

According to the NQF, some qualifications integrate a practical component into their curriculum in the form of Work Integrated Learning (WIL). WIL is usually used in vocational and professionally-orientated qualifications. This type of learning can take

the form of simulated learning; project-based learning or workplace-based learning. When workplace-based learning is structured as part of a qualification it is the responsibility of the institution to place the students in the correct work environment. This work-based learning needs to be appropriately structured, supervised and assessed. When WIL is included as part of a qualification, it needs to be relevant to the study and to the student's academic and professional pursuits (SAQA, 2013: 51).

The revised Higher Education Qualifications Sub-Framework (HEQSF) sought to clarify the interpretation of certain qualification types, in particular the Bachelor's degree. According to the new HEQSF two types of Bachelor's degrees are recognised: general and professional (SAQA, 2013: 45). Currently in South Africa there are two main types of music degrees offered: BA with Music as a major; and BMus. This study will interrogate qualifications that have a specialised music orientation and no general arts degrees will be included. This study will therefore only focus on 4-year music (480 credit) degrees, offered by higher education institutions in South Africa which articulate into a Masters degree.

The purpose of a professional bachelor's degree is to provide students with a professional training, which will train them for a variety of careers. These degrees therefore emphasise general principles within a field as well as theory in conjunction with procedural knowledge in order to provide students with a thorough grounding in knowledge, theory, principles and skills of the profession or career concerned and the ability to apply these to professional or career contexts. The degree may contain a component of WIL. Some professionally-orientated Bachelor's degrees are designed in consultation with a professional body and recognised by a professional body as a requirement for a license to practice in that profession (SAQA, 2013: 69).

The one point of discord currently concerns Bachelor's qualifications offered at Universities of Technology. Currently students at Universities of Technology can do a national diploma of 320 credits (three-year diploma) and, on completion of this qualification, can articulate into a 120-credit degree, which articulates into a Masters degree. The new HEQSF, however, states that a maximum of 50% of the credits acquired in a completed qualification can be transferred to another qualification, provided that no more than 50% of the credits required for the other qualification are credits that have been used for a completed qualification (McGrath & Nickola, 2008).

Since the articulation from National Diploma to BTech degree allows for 75% of the credits to be transferred, this places these BTech degrees in a precarious situation within the NQF.

The objectives of the study will now be elucidated against this background.

1.4. Objectives of the study

The Government has developed an education and training infrastructure in South Africa that aims to improve the population's ability to contribute to the economy. It therefore follows that the expectations of the Government should reflect what industry requires as the two are integrally linked (SAQA, 2013: 5, 51).

The main objective of this study is to determine whether the expectations of Government, the music industry and educational institutions are aligned. It is important that the interests of all three parties are met in order to ensure the future growth and prosperity of music in South Africa.

The study aims to determine both Government and music industry's expectations of students graduating with a professional tertiary music degree and how these graduates can be effectively employed within the broad music industry. This was achieved as follows:

- The first step of the research involved an interrogation of official policy documents to determine Government expectations of tertiary education in South Africa.
- This was followed by interviews conducted with members of the music industry to determine what they regard as knowledge or training that is essential to the success of graduates entering the music industry.
- A Master List that sets out the most important criteria required of graduates in order to succeed in music as a career was then compiled. This Master List was based on the analysis of the policy documents and interviews conducted.
- The Master List was then used to analyse how the various BMus qualifications offered by universities in South Africa reflect the requirements identified. The analysis of these qualifications started with an analysis and assessment of the generic BMus qualification registered on the NQF (SAQA, 2012). This

qualification was selected as a point of departure because it was commissioned by SAQA and produced by the Music SGB to fulfil a need that had been identified in music education. The members of the SGB consisted of academics, educators and music industry professionals. An international comparability study was also undertaken before the qualification was sent out for public commentary, after which it was registered on the NQF. Because it is a generic qualification any university in the country can align their qualifications to this qualification, as long as they adhere to the criteria set out in the qualification.

- Various universities have indeed aligned their BMus qualification to the generic BMus. A comparison was then made between the Generic BMus and the aligned qualifications to determine the compatibility of the alignment. The individual, aligned university qualifications were also compared to the requirements of the Master List.
- Lastly all the unaligned qualifications were assessed according to the Master List in order to determine whether they adhere to the requirements set out on the list.
- Once this analysis was completed conclusions were drawn and suggestions made.

1.5. The research questions

The purpose and objectives of this study will be answered through the following questions. The main question of this study is:

How is tertiary music education in South Africa preparing graduates for a career in the music industry?

The following sub-questions will assist in answering the main research question:

1. What are the Government's expectations of students enrolled in tertiary education?
2. What are the music industry's requirements of music graduates?
3. How are four-year degree music qualifications, currently offered at tertiary music institutions in South Africa structured?

4. How are four-year degree music qualifications, currently offered at tertiary music institutions in South Africa fulfilling music industry requirements?

1.6. Value of the study

The study aims to determine how music education is being offered at tertiary level in South Africa; how this education is fulfilling the human resource needs of the music industry; and how it is fulfilling the Government and student expectations of a tertiary music education.

Based on the findings of this study conclusions will be drawn regarding how, and if, tertiary music education in South Africa is aligned to Government and music industry requirements.

The dialogue starts with the broad music industry. Having a better understanding of their requirements will determine the relevance of the tertiary education currently on offer in the country. If they are aligned it means that the status quo can continue. If not, recommendations will be made as to how a more dynamic system may be created.

This will make tertiary music studies a more viable and attractive option for students. Graduates from relevant and dynamic tertiary music programmes become valuable contributors to the music economy and also to the larger, overall economy, thereby making the South African music industry a force to be reckoned with not only in South Africa but internationally as well. Having dynamic tertiary music qualifications will not only attract local students but will also make South Africa a music education destination for international students, who can contribute significantly to the economy.

1.7. Delimitations of the study

- The study will be limited to a study of qualifications currently registered on the NQF.
- The study will be limited to a study of Government policy documents that dictate the direction of education in South Africa.

- Only Government-subsidised tertiary institutions will be considered for the purposes of this study. No privately owned institutions are included.
- Only four-year (480 credit) Bachelor's degrees will be considered for this study (CHE, 2013: 20, 42, 46, 108-9, 111, 132).
- Candidates for the sample group will be limited to the people mentioned in Chapter 2.

CHAPTER 2

Literature review

The Important thing is not what you do, but how well you do it.

Maria Callas quoted in Mouskouri (2007: 7)

2.1. Introduction

In the course of this study, many articles, theses and books have been consulted. This chapter aims to provide an understanding of the broad music industry. This includes how it functions; how viable the industry is in South Africa; trends currently affecting tertiary education internationally and locally; and an understanding of the South African Government's expectations of tertiary music education within the general tertiary education framework. The literature review has therefore been structured into three different categories: (1) concerning the music industry; (2); concerning tertiary music education; and (3) official Government policy documents.

2.2. The music industry

2.2.1. Defining the music industry

“Music industry” is an umbrella term for the many careers that encompass music as a profession. For the purposes of this study it is considered to include all job opportunities which fall within the parameters of the following three broad categories:

- Music education encompasses teaching at GET, FET, HE and ABET levels at registered educational institutions or as a private music teacher. Tuition may be on a one-on-one basis or in a group context.
- Music performance includes all professions where musicians perform music. This may include live stage performances, either as soloists or as part of a group, as recording artists, including session musicians and as members of contract orchestras or bands.
- Music business refers to all professions that relate to the business aspect of the music industry, e.g. music executives, radio station employees, etc.

2.2.2. The viability of the music industry in South Africa

The premise of this study relies on the fact that there is a viable industry into which graduates can articulate, and this is confirmed by the available literature.

According to a report published by the IFPI (2013: 86; 91) the South African music business and performance sector of the industry is worth R698 million annually, making it the 22nd biggest music market in the world. This figure excludes other ventures such as live shows, concerts, musicals, advertising, mobile downloads, music education and songwriter royalties. David Alexander (Leal 2012), the head of Sheer Publishing, stated the music industry as a whole, in South Africa, is probably valued in the region of R3 billion. Thorsby (2002: 2) has stated the importance of the cultural industries in the economic growth of developing countries such as South Africa. This has been reiterated by a document published by Concerts South Africa, which states that the arts and culture industries are a powerful space that, if promoted effectively, can contribute substantially to the development of small business as well as to job creation, urban development and renewal (Concerts South Africa, 2013: 23). According to De Villiers (2006: 10) there were nearly 15 000 people employed in the sector in South Africa in 2006. They were distributed as follows:

- Musicians: 7 500;
- Composers: 3 800;
- Technicians: 750;
- Record Companies: 580;
- Manufacturing: 315;
- Distribution: 500;
- Retail: 1 500.

These numbers exclude people that work at collection agencies, within music education, radio stations, advertising agencies, mobile companies, and as artist managers and agents, to mention only a few related jobs. If one considers that, in order for the cover of an album to be produced, various people (at least a photographer, graphic artist, stylist and a creative director) need to work together, there were probably far more than 15000 people employed in the name of music in South Africa, and the current number would far exceed this.

The music industry has changed considerably in the last number of years with live performance becoming a major factor in the music industry (Concerts South Africa, 2013: 2). This has meant that employment patterns have also changed to accommodate the shift in the industry. Yet the live industry was not included in the employment figures quoted above.

Since 1999 the sale of music internationally has shrunk from \$38.6 billion (IFPI, 2001) to \$15 billion in 2013 (Smirke, 2014). This is directly attributed to the advent of music downloads, piracy and the global recession (Goldman, 2010). Live music-making has, by contrast, become a bigger income generator for musicians.

Even though the South African live music industry is less developed than the local recording industry, it is the “bread and butter” of many musicians in the country (Concerts South Africa, 2013: 3). In South Africa the informal live circuit, which includes a great deal of indigenous music (Shangaan *makwaya*, Zulu *isicathamiya*, African Gospel, Choral and Township Jazz), provides a source of income and livelihood for many performers and organisers. A relatively sophisticated system of recording and promoting the music through DVD and CD sales has developed at the performances. The distribution networks are so sophisticated that an artist can sell 7000 units completely “under the radar” (Concerts South Africa, 2013: 14). The Concerts South Africa (2013: 18) report predicts that live music revenue will overtake spending on physical music sales in 2014 and that by 2017 live music will account for 57.1% of consumer spending on music in South Africa. This reflects the trends, in a country such as Brazil, where informal music circuits have developed in the last eight to ten years from separate initiatives in townships and poor rural communities to a national network generating over \$44 million annually (Concerts South Africa, 2013: 26). Live music and the live music scene in South Africa and the world is becoming an increasingly important part of the music industry as a whole and based on the current growth it could become a major industry in South Africa.

The balance of power with regard to live music centres in South Africa has also shifted. Before 2008 Johannesburg used to be the live music capital of South Africa; however, the general economic recession shifted this power to the Western Cape where there is more disposable income owing to the booming tourism trade in the region (Concerts South Africa, 2013: 19). The areas with the highest proportion of

live music venues (Durban and Cape Town) have long-term cultural planning models in place (Concerts South Africa, 2013: 19).

As a whole the South African music industry is currently poorly supported in terms of formal development initiatives, especially in comparison to countries like Australia, Canada and Ireland which have national development initiatives. These initiatives have produced significant returns for their relative industries through strategies such as educational programmes, tax relief, financing assistance, the development of assistance schemes and international promotional assistance (De Villiers, 2006: 13).

Data on the South African music industry is difficult to come by and generally not available in the public domain. This needs to be remedied in order to strengthen the music industry and to help stimulate music research in South Africa (De Villiers, 2006: 80).

De Villiers (2006: 13) also recommends that, in order to strengthen the South African music industry, it is important that more inter-sector links are created to promote the development of a common vision of the industry and to establish an industry development structure that can provide regular information. It is also vital that various music industry development and training initiatives be created in order to advance the industry in this country. From a human resources point of view it is important to develop the general skills of people employed within the music industry especially with regard to music business skills. The improvement of music tourism in South Africa is a vital key to the development of the South African music industry. South Africa has a unique music culture and the music industry needs to co-operate with the tourism industry to provide tourists with a broader cultural experience and to promote a greater awareness of our music culture. These are all areas in which tertiary music education can become involved.

The information provided here indicates that the music industry is a vibrant one. It employs millions of people around the world and in this country, and there is no reason to doubt that it is not viable and sustainable. As stated earlier, the majority of employees in the music business have no music qualifications, yet 79% of music graduates are choosing to enter alternative employment. Changing this trend is one challenge that is faced by the formal music education sector.

2.3. Music consumption preferences internationally and in South Africa

In order to be able to determine what kind of education will better prepare graduates for careers in the music industry in South Africa it is useful to take into consideration music consumption preferences both locally and internationally. The reason for this is that, if music graduates want to pursue a successful music career, especially in performing and composing, it would be to their advantage to focus on markets in which there is sufficient demand for their product.

According to *Music and Copyright* (2013), an international music publication which tabulates music trends, specific music genres are identified as being the biggest selling in the world. These are listed in Table 2-1.

Genre	Percentage of world market sales
Pop	31.7%
Rock	25.7%
Country	6.3%
Dance	5.5%
R&B	5.2%
Hip-Hop	5%
Classical Music	5%
Jazz	2%
Other	13.5%

A similar list reflecting South African music consumption trends is not readily available. Three studies have, however, been done in which the music preferences of select groups of adolescents were studied. A study by James (2000) was conducted in 18 schools in three different cities, namely Johannesburg, Cape Town and Durban, which are still regarded as the ‘music capitals’ of South Africa (Concerts South Africa, 2013: 19). In James’ study 548 learners, from Grade 9, were sampled. The following genres were identified by learners as their favourites and are listed in order of preference: Reggae; Western Pop; Gospel; South African Pop; Jazz; Rock; Traditional African; Western Choral; Western Classical; Indian Classical.

In a study conducted in 2009 Schenk (2009: 1) aimed to determine the musical preferences of teenagers in six different high schools in Cape Town. The study was

limited to 1196 learners in Grades 10 and 11 (Schenk, 2009: 8). The final results can be summarized as follows:

- black learners in city schools rated American Hip-Hop artists significantly higher than learners in the townships, who preferred South African Hip-Hop and Kwaito artists (Schenk, 2009: 41);
- in general black learners had a preference for Kwaito and South African Hip-Hop while coloured learners chose American Hip-Hop and white learners preferred Rock music (Schenk, 2009: 47);
- overall because of media, learners are becoming more westernised and have adopted the English language as a language of preference, therefore most of the youth, both black and white, are gravitating towards more western popular culture and music, such as Pop and Rock (Schenk, 2009: 44)

Matthews' study (2011) produced slightly different findings. The study was limited to 568 learners in Johannesburg. Matthews' study included five new genres that had not been investigated in the earlier study (Hip-Hop, House, Kwaito, Metal and R&B). It produced the rankings, from most to least popular: R&B; Western Pop; Kwaito; Reggae; House; Hip-Hop; South African Pop; Western Choral; Metal; Rock; Gospel; Jazz; Traditional African; Western Classical; Indian Classical.

The limitation of all these studies is that only a narrow age band has been sampled; moreover adolescents and teenagers have fast-moving changes in fashion and taste. But this does not negate the fact that, if music programmes need to be structured in such way as to attract a greater number of students, it would be prudent to include some of the above genres into tertiary music qualifications. These genres are also the ones generating the most money in the industry; and more knowledgeable graduates are more employable.

Finally, in a report released by Concerts South Africa (2013), which endeavoured to map out the live music circuit in South Africa, certain findings were made. In the study, the live music circuit was divided into three sections: Major Festivals; Niche Festivals; and Live Venues (Concerts South Africa, 2013: 7). It was found that performance of the following genres were most prevalent:

Major Festivals: Rock and Alternative Music; Jazz.

Niche Festivals: Rock, including Afrikaans Rock; Jazz; Folk; Reggae; Hip-Hop.

Live Venues: Jazz; Local Content; Rock; Hip-Hop; Reggae.

No figures are available for concerts featuring Western classical or Indian classical music, and it is not clear whether these (often smaller) venues are included in the survey. Choral concerts, often featuring mainly Western classical and indigenous choral works, are held almost weekly in township and other areas, and school and adult participation in choral eisteddfods are well supported and often also funded by major companies such as Sasol and Old Mutual. This report is, therefore, probably not an entirely accurate reflection of live music events taking place, or of all the genres represented.

From the articles investigated in this part of the literature review, however, one can in general say that, internationally, the biggest selling music genres are Pop, Rock, Country, Dance and R&B with Classical music accounting for higher sales than Jazz. In South Africa there seems to be a slightly different trend: R&B, Rock, Pop, Hip-Hop, Kwaito, Jazz and Reggae seem to be more prominent standout genres in the various studies interrogated; Classical music, though accounting for a small percentage of listeners, is actively performed and presented and figures for this genre still need to be gathered.

2.4. Trends in international tertiary music education

There are over 1000 institutions offering higher music education around the world. These can be divided into Conservatoires (which focus on training musicians) and Universities (which focus on an academic training) (Jorgensen, 2010: 67-8). Despite this large number and the economic power of the educational music industry, there are very few studies that have focused on “tertiary music education” (Ginsborg, 2011: 398). Jorgensen (2010: 78-9) reported that out of 9000 articles surveyed, only 10% dealt with higher music education. He maintains that research into the state of music education at tertiary level does not get the attention that it deserves and that it should be considered as an independent field of research, which would encourage more people to do research within this branch of music education. According to Broad and O’Flynn, research into music education has mainly focused on primary and secondary

education and the research available on higher education focused on future teachers (2012: 1). Therefore another study on tertiary music education will be a valuable contribution to music education research and development.

From the articles sourced for this study two overriding problems in tertiary music education may be identified: 1) students are not exposed to a wide enough variety of music repertoire to make them employable; and 2) students are not taught the necessary skills to make them employable and self-sustainable.

Internationally there seems to be an overreliance on Western Classical Music to the exclusion of other music (Moore, 2012: 63; 65; Blom and Encarnacao, 2012: 25; Okafor, 1991: 63; Nevhutanda, 2005: Chpt 1:2; Chpt 3:47-8; McPhail, 2012: 2; Campbell, 1991; Small, 1977; Elliott, 1995; Green, 2008; Volk, 1998). Bowman (2007: 120-1) says that music is targeted at the “have’s” of the community and that it is protected by a club of people who want to maintain the status quo, which means that music education will never develop to encompass other areas. Bennett (2007: 184) states that in order for students to succeed in the music industry they need to have a good knowledge of various genres of music. Classical music is not music with which most students identify or choose to engage, even in western industrialised societies, and it only accounts for a small portion of the world’s music sales (Nevhutanda, 2005: 3:47-8; Souza, 2011: 97). A study conducted by Mateiro (2011: 63) stated that students preferred to perform Rock music over other music and that Rock and Pop productions are more often present in students’ work than any other genre of music. He went on to say that it is therefore important that more Pop music be included in teacher’s training programmes and in curriculum planning.

Internationally there is currently a more student-focused approach to music education and also to curriculum development (Esteve-Fuabel et al., 2012: 4; 23; Stefanakis, 2005; 19). In Sweden, for example, a committee was established in the late 1970s to oversee the development and implementation of all qualifications at tertiary level. The committee consisted of an equal number of representatives from three groups of people: teachers (a third of the committee); students (a third of the committee); professionals from the industry (a third of the committee) (Tapper, 1978: 190). This approach was also suggested for the betterment of Nigeria’s tertiary music education system (Okafor, 1991: 65).

In Australia the Queensland Conservatoire introduced various degrees to accommodate the needs of the modern musician, based on student recommendations. This institution currently runs a BMus degree with three options: a) Performance and Composition strand: these students get an hour of one-on-one training with their music coach on their chosen instrument a week; b) Advanced performance strand: these students get 150% more practical time than the previous group; c) Reduced practical allocation strand: these students get 50% of the practical time allocation of the first group and they use the additional time to take up non-performance and business-orientated courses (Fallows & Stevens, 2000: 321). The Queensland Conservatoire also offer other music degrees: a) Bachelor of Music Studies which includes modules like world music; community music; arts and culture management; musicology; ethnomusicology; musical journalism; business studies (316); b) Bachelor of Music Technology (324); c) Jazz studies, which can be a major in their BMus (324); d) Bachelor of Popular Music (325). Various institutions throughout Australia have followed this model and have had great success.

In the United States of America students enrolled in music business courses are encouraged to complete a music industry internship before they graduate. These internships can take anything from a few months to a few weeks (Baskerville, 1982: 34)

Major changes have been suggested by various academics throughout the world to accommodate the new world of music. It is, however, argued that the changes are not being implemented quickly enough and while some institutions, and governments, have reviewed their qualifications, many more have not, leading to a fear that, if changes do not occur, music at institutions of higher learning will become obsolete (Marcellino & Cunningham, 2002: 3; Rogers, 2002: 4). Branscome (2010: 102) suggests that in order to adequately prepare students for a career in the music industry there needs to be equal focus on the development of both artistic and business-related skills.

The question that will be raised in this regard is how institutions in South Africa have dealt with what is happening internationally in the world of tertiary music education.

2.5. The South African Government's expectations of music education

The National Qualifications Framework (NQF) was introduced by Government after the first democratic elections in 1994. Its aim is similar to that of the European Bologna Declaration,¹ to give students within South Africa access to internationally competitive qualifications and mobility across institutions (Phillips, 1997: 8).

The educational paradigm introduced for the new educational environment was Outcomes Based Education (OBE), in which the emphasis was on what students could “do” with the knowledge they had accumulated rather than with the mere accumulation of knowledge (Nevhutanda, 2005: 2:21). According to Nevhutanda (2005: 3: 20) the downfall of the system as it relates to music education was that it became too focused on what a specialist could do and teach when it should have been more focused on music's connections to other disciplines and to life in general. Nevhutanda (2005: 7:7) suggested that qualifications need to become more relevant in order to elicit public support. This is echoed by Government policy which requires that the curriculum should not only enhance the full personal development of the students, but also their social and economic development (Technical Committee on The Revision of Norms and Standards for Teacher Education in South Africa, 1997: 82). The emphasis is therefore on employability of the graduate.

In 2012 a BMus qualification, designed by the SAQA Music SGB (Standards Generating Body) was registered on the NQF (ID 59301). What made this qualification unique was that it was not an institutional qualification but rather a qualification designed by the Music SGB, to which any university could align. SGBs were at that time usually created by the National Standards Bodies (NSBs),² which identified the need for the development of a specific qualification to satisfy certain industry needs. NSBs comprised various stakeholders with an interest in a specific area of study, including members from the government; organised labour; organised business; providers of education and training; critical interest groups and the community (this could include students) (SAQA, 2000: 10). The members of the

¹ The Bologna Declaration was a declaration amongst ministers of education in the European Community that allowed students mobility between any tertiary institutions within Europe. This declaration essentially turned Europe into a single higher education area. It allows a student to use a qualification received at one university in one country to gain entry into another university in another European country. The declaration was signed in 1999 in Bologna.

² The NSBs were disbanded in 2007.

SGBs represented various stakeholders who had an interest in the development in the area of study, including people from the education and training environment and specialists in the field of study (SAQA, 2000: 12). Once a qualification had been created by the SGB it went through an internal SAQA process, which included an international comparability study and gazetting for public consultation. Once the qualification had gone through the processes required by SAQA, it was registered on the NQF. The process ensured that Government policy, industry needs and international education trends were all taken into consideration and that the qualification would therefore meet South African requirements as far as possible. Such a qualification was considered close to the ideal.

By 2013 only five universities offering music qualifications in South Africa had registered their qualification against this qualification; thus only five universities had aligned their qualifications to the BMus ID 59301. This study will aim to determine how these five universities have interpreted the above qualification in the creation of their qualifications and how the non-aligned degrees registered by other universities compare to the BMus (ID 59301). The measuring tool utilised to determine compliance of the above qualifications is a Master List of criterion created in Chapter 5. The information used to create the Master List was gathered from investigations conducted of various government education and legal policy documents, industry interviews and international policy documents, which establish the government, education and industry expectations of tertiary education.

2.6. Conclusion

It is evident that researchers have identified that the music industry is a viable career option for graduates both locally and internationally. The industry employs millions of people and is constantly changing and evolving in order to accommodate new developments in music trends and technology and can therefore continually provide new job opportunities. Taking into account music consumption habits, internationally there seems to be a gravitation of music listeners toward Rock and Pop music, while in South Africa the population is becoming more urbanised and is gravitating towards more popular styles of music.

As far as tertiary music education worldwide is concerned, there seems to be a general disconnect between what is currently being taught and what is required by the music

industry. Students are not being exposed to a wide enough variety of music to make them viable contributors to the communities that they service; educators are not getting enough pedagogical training at the tertiary institutions at which they are being trained; and students generally are unaware of the career opportunities available to them and have an antiquated perception of what can be done with a music qualification. As a result the industry is employing more non-musicians while music graduates are opting to enter non-music related fields.

Finally, in South Africa, the NQF is intended to make articulation between institutions easier, centralise all education and training and to create more relevant qualifications that will make graduates more employable. However, this seems largely to have been ignored by institutions offering music degrees. The generic BMus qualification, registered on the NQF, has been endorsed by the music industry and education and training, but only five institutions of higher learning have registered qualifications aligned to it.

CHAPTER 3

Research design and methodology

Once you replace negative thoughts with positive ones, you'll start having positive results.

(Willie Nelson, 2012)

3.1. Research Methodology

3.1.1. Research Design

In deciding on which research methodology to use for the construction of this study it became apparent that the methodology needed to be related to the research question, which essentially deals with product development and business viability.

Comparative Research methodology enables a researcher to compare various institutions, observe their differences and report back on these differences (Lor, 2014: 2; Ragin & Rubinson, 2009: 14; Routio, 2007b; Collier, 1993: 106). This type of research combines qualitative and quantitative methods of enquiry and encourages theory testing (Ragin and Rubinson, 2009: 14).

Within Comparative Research there are two sub-methods of research: Descriptive and Normative. The Normative approach aims not only to determine the state of something, but it also attempts to determine how things should be. In other words the researcher is trying to find the “norm”. This approach is mostly used when trying to research the development of a product (Routio, 2007c). As the proposed study examines tertiary music education as part of the music industry, and therefore as a business and a product that should satisfy the needs of not only the industry in which it is located but also of its customers (in other words, potential employees/music graduates) this research method was deemed perfectly suited to the current study.

3.2. Data sources and collection

3.2.1. Policy and other documents

The study commenced with the interrogation of various policy documents relating to education in South Africa. These include, but are not limited to:

- Draft National Plan for Higher Education in South Africa;
- National Development Plan;
- Higher Education Act of 1997;
- Review of Higher Education in South Africa, by the Council of Higher Education;
- Department of Higher Education and Training Revised Strategic Plan 2010-2015;
- Education White Paper 3 – A Programme for Higher Education Transformation;
- Higher Education in Developing Countries: Perils and Promise (UNESCO).

In addition, the following data sources were used:

1. The BMus qualification (ID 59301) registered on the NQF by the Music SGB;
2. BTech(Mus) and BMus qualifications registered on the NQF offered at state-funded institutions of higher learning in South Africa;
3. SAQA registered qualifications;
4. Rulebooks, handbooks or prospectuses of the various universities in which their qualifications are listed and described;
5. Interviews with the sample group selected for this study.

3.2.2. Interviews

Interviews to determine broad industry requirements of music graduates were conducted with selected members of the music business and industry. A sample group was established to assist in hypothesis testing and the compilation of suggestions and recommendations.

The sample numbers in comparative studies are much smaller than in quantitative studies but higher than in qualitative studies (Ragin and Rubinson, 2009: 15; Collier, 1993: 106; Lor, 2014: 14) to allow for hypothesis testing and hypothesis development.

The sample groups in a normative study are usually selected based on who uses and benefits from the product (Routio, 2007a). In this case the people using the product being produced by tertiary institutions should, therefore, be directly involved in the broad music industry. The sample group consisted of:

1. Music graduates who actively make a living in the music industry;
2. Music Executives;
3. Music Producers;
4. Songwriters;
5. Musicians;
6. Artist/Performers;
7. Music Educators;
8. Music Academics.

The people who were selected to be a part of the sample group were chosen because of their experiences in the broad music industry and also within music education in South Africa. They were therefore able to provide relevant information regarding the requirements of different branches of the music industry from prospective employees. This information helped to inform the conclusions and suggestions made in this study. The interview schedules are included in Appendix A. All interviews have been transcribed and archived, and are available for further study from the Music Department, University of Pretoria.

3.2.3. Compiling of a Master List of requirements

After the requirements listed in the policy documents were studied and the views expressed by the interviewees processed, a Master List was created that included the most important points from both investigations. The Master List was used as a comparative tool by which not only the tertiary music qualifications currently offered were analysed, but the generic BMus (ID 59301) was re-evaluated.

3.2.4. Determining the BMus qualifications available in South Africa

A search of the NQF was conducted to determine which universities in South Africa are hosting BMus qualifications. The registered qualifications all state whether they have been aligned to the generic BMus qualification (ID 59301). Consequently the

qualifications could be divided into those that are aligned to the qualification, and those that are not, with ease.

3.2.5. Comparing the content of the individual qualifications with the Master List compiled

As a first step the generic BMus qualification (ID 59301) generated was re-evaluated against the Master List to determine whether it could be viewed as an “ideal” qualification.

After this the various handbooks, rulebooks or prospectuses (depending on what each particular university uses) of the universities hosting BMus qualifications were assessed to determine:

- If the qualification is aligned to the generic degree, to what degree this has been done.
- If the qualification is not aligned to the generic degree, whether it is aligned to the requirements set out on the Master List.
- A comparison was also be drawn between what has been registered on the NQF for a particular university and what that university is actually offering according to their handbooks, rulebooks or prospectuses.

3.2.6. Issues of reliability and validity

In Normative studies the research aims to reflect the current status quo and how a situation can be improved. To ensure validity and reliability in this study the members of the sample group were interviewed individually to avoid contamination of information (Routio, 2007a).

To ensure reliability, a variety of people with differing backgrounds in the music industry were sampled. Because of a high degree of consensus amongst those interviewed, the information gathered can be regarded as being valid and reliable. This is known as triangulation (Guion, 2002).

3.3. Definitions of key terms

- Tertiary institutions: For the purposes of this study a tertiary institution will include all government funded universities or universities of technology and will exclude private institutions of higher learning.
- Institutions of Higher Learning: This will be used interchangeably with the term “Tertiary Institutions”.
- Students: For the purposes of this study the word “students” will refer to scholars enrolled at tertiary institutions or institutions of higher learning.
- Music Industry: For the purposes of this study the term “music industry” will be used for people who are involved in any branch of music, and could include people from the music education environment.
- Music Academics: For the purposes of this study, “music academics” will refer to staff employed at tertiary institutions or institutions of higher learning.
- Music Educators: For the purposes of this study, “music educators” will refer to music staff employed at schools.

3.4. Data analysis and interpretation

According to Routio (2007c) a normal descriptive method of interrogation is suitable for gathering facts in normative studies. The questionnaires and interviews were therefore analysed and the information presented in the study according to the descriptive method of analysis as set out in Cohen, Manion and Morrison (2007: 503-504).

3.5. Ethical considerations

3.5.1. Confidentiality

The various parties that were interviewed or surveyed were asked whether they wished to remain anonymous for the purposes of this study in the “Letter of informed consent”. The names of those who wished to remain anonymous are not disclosed. The names of those who did not require anonymity were used within the dissertation.

3.5.2. Informed consent

All participants were asked to sign a letter of informed consent, which has been stored by the University of Pretoria for the purposes of validating this study (Appendix B).

Within this letter of informed consent the participants were informed about the study in which they are participating. They were asked if they wish to remain anonymous or whether they were comfortable with their names being disclosed for the purposes of the study. None of the participants asked to remain anonymous and therefore gave the researcher permission to disclose their identities.

3.5.3. Additional information

Once an interview had been conducted the interview was transcribed and returned to the participant to determine the validity of the interview. Where participants needed additions or corrections to be made, this was done.

CHAPTER 4

Presentation of data I:

Analysis of policy documents, interviews and determining which music qualifications will be interrogated

The secret to getting ahead, is getting started.

Agatha Christie quoted in Ziegler, 2014.

4.1. Introduction

The first part of this chapter presents an analysis of the various documents, policies and legislation dealing with tertiary education in South Africa as set out in Chapter 3.2. This establishes the educational context and environment in South Africa and supplies the basis for conclusions reached regarding whether music qualifications in South Africa are fully meeting the requirements of the industry and of music graduates.

In the second part of this chapter interviews conducted with the music industry sample group are documented and analysed. The information gathered during the interviews coupled with the analysis of the various documents will be used to create a Master List of requirements against which all the qualifications have been analysed. This Master List is presented in Chapter 5.

During the analytical process, it became clear that an investigation of the NQF to determine whether it accurately reflects what is currently being offered at the institutions, which have registered qualifications on the framework, was also necessary. These registered qualifications are listed in the third section. Many apparent anomalies were discovered, and these have been noted.

4.2. Policy documents concerning higher education

Music education is positioned within the higher education sector as a whole. This section therefore first considers the general position of tertiary education in South Africa as envisaged for the 21st century. Aspects that are discussed include its importance to the South African economy, how Government views tertiary education and future plans for tertiary education.

This is followed by the interrogation of various reports, strategic plans, white papers, an act of law and policy documents. The documents investigated have been developed by various Government and international organizations including the Ministry of Education; Department of Higher Education and Training; Department of Labour; Higher Education South Africa; Council on Higher Education; National Planning Commission; and the World Bank. The Higher Education Act of 1997, the National Development Plan and the Skills Scarce List of the Department of Labour were also interrogated.

4.2.1. Background: Higher education in South Africa

The need for higher education has become integral to the development of society. Worldwide trends over the last 25 years have seen a decline in the need for unskilled labour and an increase in the demand for semi-skilled and skilled labour. Between 1970 and 1995, there was a decline of 79% in the demand for workers with no education and a drop of 24% in the demand for workers with only primary schooling. These changes in employment patterns are primarily as a result of technological changes and the computerization of many parts of the economy (MOE, 2001: 15).

In South Africa there is an endemic shortage of high-level professionals with managerial skills (Task Team on Undergraduate Curriculum Structure, 2013: 40-1). South Africa's tertiary environment is not satisfactorily meeting the human resource, economic and development needs of the country (Task Team on Undergraduate Curriculum Structure, 2013: 16, 40; Fisher, 2011: 1). Programmes at universities therefore need to be revised and restructured in order to better meet these needs (Higher Education Act, No. 101 of 1997). It is envisioned that higher education will play a significant role in producing the skills and knowledge the country needs, and will need, to drive economic and social development (MOE, 1997: 7; NPC, 2011:

262, 264; Task Team on Undergraduate Curriculum Structure, 2013: 15; Fisher: 2011: 1).

In South Africa, only 45% of the students that enroll at tertiary institutions will graduate. This means 55% will fail in their quest to acquire a tertiary qualification (Task Team on Undergraduate Curriculum Structure, 2013: 15, 40; Fisher, 2011: 7, 9). A document published by the World Bank found that students enrolled for professional degrees in South Africa seem to have higher levels of success in obtaining their qualifications than people who are enrolled in the general stream of education (Fisher, 2011: 8). The World Bank therefore characterizes the South African tertiary education system as a mid-level performer because of its knowledge output, low participation numbers and high attrition of students (NPC, 2011: 272).

These high dropout rates have severe financial implications, translating into a R1.3 billion loss for Government in educational subsidies (MOE, 2001: 18; Fisher, 2011: 27). This is a substantial amount considering that Higher Education in South Africa is a R36 billion industry (Higher Education South Africa, 2011: 11-13). The attrition and dropout rates also suggest that higher education is not meeting the human resource requirements of the South Africa labour market (MOE, 2001: 18; Task Team on Undergraduate Curriculum Structure, 2013: 15, 40; Fisher, 2011: 1).

The Department of Labour (2010: 4) publishes a list of “scarce skills” which is researched by the Sector Education Training Authorities (SETAs) who in turn consult with the relevant industries. A scarce skill is defined as a skill in which, in South Africa, there are too few people doing the job and/or enrolled in qualifications to be able to do the job (Department of Labour, 2010: 2). In the list of scarce skills published by this Department (2008: 6), music professionals are listed as a scarce skill. This echoes the fact that only 21% of all people working in the music industry have a qualification in music (IFPI, 2006).

Research conducted has shown that highly trained, educated individuals have a much better chance of employment than their uneducated or untrained counterparts (NPC, 2011: 294; Fisher, 2011: 1). If the career choice is within a scarce skill, their chances are drastically improved (Department of Labour 2010: 3). It is therefore to everyone’s benefit to have more highly skilled employees occupying positions within various organizations.

Increasingly there has been a drive by Government to restructure the tertiary education environment to reflect the above trends. This has included increased subsidies for students enrolled in programmes that will qualify them to work within careers identified as scarce skills. The CHE, too, has set as its aim to make post-school education more attractive to a greater number of students while also making institutions of higher learning more economically viable (CHE, 2007: 163).

A document published by the CHE (Task Team on Undergraduate Curriculum Structure, 2013: 15) describes how the current curriculum structure at tertiary level in South Africa was adopted over a hundred years ago in colonial times. This structure has remained mostly unchanged despite major changes in our economy and society. It regards it as being vital that higher education curricula be enhanced to meet the contemporary national, regional and world conditions, because of the rapid changes occurring both locally and globally. This will make our education system internationally competitive (Task Team on Undergraduate Curriculum Structure, 2013: 36; Higher Education Act of 1997).

The South African Government also aims to position the tertiary education environment as a hub in the Southern African region (NPC, 2011: 279) in order to attract a significant share of international students: this would be done by establishing world-class centers and programmes (NPC, 2011: 278). This, however, does not mean that we need to lose our national identity; it is important that our institutions remain the custodians of our indigenous knowledge (NPC, 2011: 278).

The education of international students in foreign countries is a lucrative business. In Australia tertiary music programmes were redesigned to align with qualifications being offered in Europe (and with the Bologna Declaration); consequently the Australian tertiary music education system has become an attractive destination for European students (Carey & Lebler, 2012: 314). With the Rand being an undervalued currency, and given its unique cultural make-up, South Africa should be an attractive academic destination. The problem, however is that there is a mismatch between the output of higher education and the needs of our modernizing economy which makes our tertiary education system uncompetitive (MOE, 1997: 8; Task Team on Undergraduate Curriculum Structure, 2013: 36).

In 2011 South Africa was placed 27-33 in the world as a provider of higher education. This was predominantly based on research output, which is a fair result for an emerging country (NPC, 2011: 271; CHE, 2007: 158). Besides problems – such as low participation rates and high attrition rates – that have already been mentioned, other areas of concern are (NPC, 2011: 271):

- A curriculum that does not speak to society and its needs;
- The absence of an enabling environment that allows individuals to express and reach their full potential;
- Poor knowledge production, which does not translate into innovation;
- Staff is under qualified (presently only 34% of staff working at tertiary institutions has a PhD).

Research conducted by UNESCO/World Bank (Task Force on Higher Education, 2000: 85) indicates that today's employers want workers with strong analytical, writing, communication and presentation skills. The report states that, in order to adequately prepare graduates for careers in today's market, they need to be armed with advanced cognitive skills; critical thinking; adaptability; problem solving skills; and creativity (Fisher, 2011: 36).

There have been numerous responses to reports such as these by the South African Ministry of Education. Michael Gibbons (MOE, 2001: 27) states that there are certain skills which are required of anyone entering the labour market in the 21st century, namely:

- Computer literacy;
- Knowledge reconfiguration skills;
- Information management;
- Problem solving;
- Team building;
- Networking;
- Negotiation/mediation;
- Social sensitivity.

The National Development Plan (NPC, 2011: 290) states that courses at tertiary level should be designed, introduced and taught to promote and instill a culture of entrepreneurship in graduates. It recommends that there should be a closer link

between economic and education planning, with a stronger emphasis on incentives to develop skills that will make students more employable (NPC, 2011: 291).

This was reiterated in the “Revised Strategic Plan for Higher Education” (DHET, 2010: 9) which states that there needs to be a closer link between education and training in South Africa in order to better prepare graduates for the labour market. The Ministry of Education (2001: 27; 1997: 14) states that it is important to create graduates with skills and qualities required for participation in a democratic society as workers and professionals in the economy of the 21st century. Qualifications at tertiary level need to be relevant and constantly revised, improved and responsive to the demands of the market place (DHET, 2010: 32, 64). This needs to be done by bringing education and relevant industries together to consult on qualification development (DHET, 2010: 32).

This is echoed by the Task Team convened by the CHE (Task Team on Undergraduate Curriculum Structure, 2013: 111) which found that it is vital that tertiary education and professional bodies that regulate industry need to work together in the development and accreditation of various qualifications.

The Department of Education (2010: 62) says that it is really important that there be work-integrated learning and apprenticeship learnerships for tertiary students in order to bridge the gap between tertiary education and the labour market. The NPC states that in order to achieve an improvement on the immense dropout rates at tertiary institutions, an emphasis needs to be placed on improved teaching at tertiary level and providing students with a more flexible curriculum (2011: 291). A report published by the World Bank states that the lack of a flexible education system will stand in the way of closing the skills gap in South Africa (Fisher, 2011: 22, 36). This was already recognised in White Paper on Education (MOE, 1997: 18) which stated that a new education system that was more responsive to the present and future social and economic needs and trends, including labour trends and opportunities, was needed in South Africa. To achieve this, the Ministry of Education (2001: 68-9; 1997: 10) felt that it is important that:

1. Tertiary institutions offer a broader variety of course offerings;
2. There is less overlap between programmes at different tertiary institutions;

3. There is greater collaboration between different tertiary institutions and the sharing of resources in order to diminish the risk of under-subscribed courses, as these courses are vital for our social, cultural, intellectual and economic development;
4. More relevant qualifications that are responsive to societal interests and the needs of human resource development (MoE, 2001: 43).

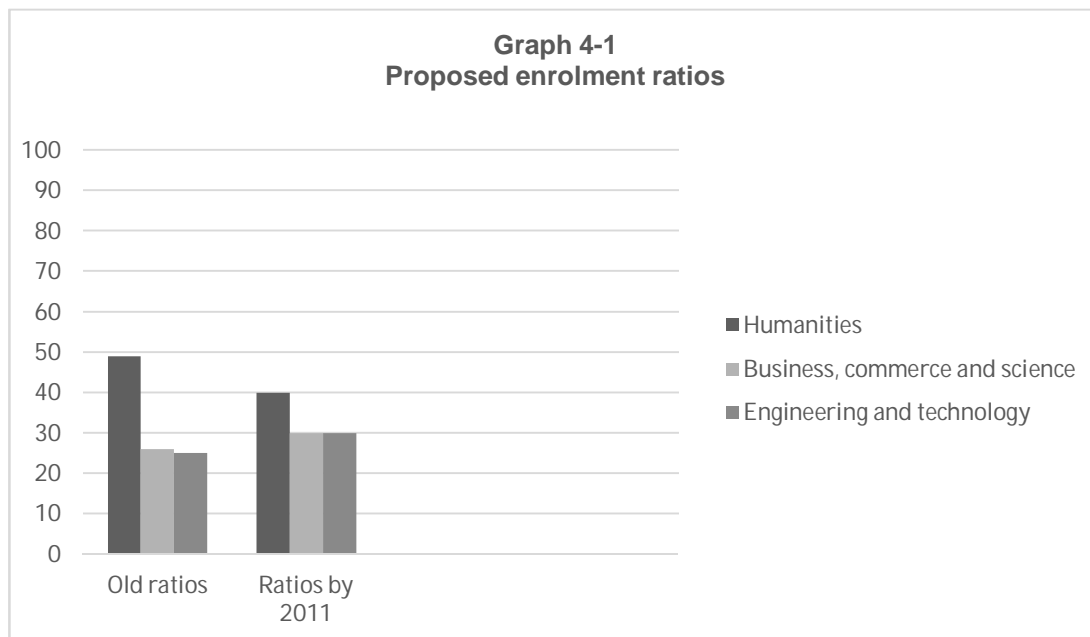
The Ministry of Education wants the different tertiary institutions in South Africa to identify their areas of strength and use the budgets that they are given to create areas of excellence in order to broaden the offerings and to prevent overlap of qualifications (MoE, 2001: 43; NPC, 2011: 267, 290). The government feels that it is important that the development of areas of excellence, be done with the collaboration of science councils, state owned enterprises, private industry and research institutes (NPC, 2011: 267, 273; MoE, 1997: 10). The revised strategic plan of the Department of Higher Education (2010: 9) clearly states that the Ministry of Education wants to increase graduate output and deepen the collaboration between tertiary education in South Africa and industry. This development should be linked to the nation's long term needs in terms of human resource development and knowledge production (NPC, 2011: 267).

In conclusion the government clearly feels that the tertiary educational environment is essential to the development of South Africa's economy and that is going to play a more integral role in the future, especially in the field of human resource development. The government would like to see greater participation rates, pass rates and greater research output at tertiary level in order to make tertiary institutions more economically viable.

Humanities courses are considered vital to the economic development of the country and this is reflected in the Ministry of Education's funding models. As reflected in the various documents, Government envisages the following:

- A more flexible education model that will cater to the needs of students and industry in order to fill the skills gap in South Africa (NPC, 2011: 291; Fisher, 2011: 36);
- Broader tertiary offerings that will cater to our growing and ever transforming economy and community (DHET, 2010: 15, 32, 64; NPC, 2011: 291; MoE, 2001: 43, 68-9; MoE, 1997: 10, 18; Higher Education Act, No101, 1997);

- Educational programmes that will give students the entrepreneurial skills required to generate an income, be economically stable and contribute to the economy (DHET, 2010: 28; MoE, 2001: 26-7; MoE, 1997: 14; NPC, 2011: 290);
- A close link between industry and education in the form of internships, apprenticeships and on the job experience, which will help bridge the gap between tertiary education and the labour market (DHET, 2010: 19; DoE, 2010: 62, 68);
- More collaboration between the Universities to prevent overlap in programmes and to utilize resources more effectively (DoE, 2010: 9);
- Universities need to identify areas of strength and excellence and spend their budgets in developing those areas (MoE, 2001: 43; NPC, 2011: 267, 290).



In order to achieve many of these goals, the Ministry of Education announced in 2001 (26) that it aimed, between 2001 and 2011, to change enrolment ratios to 40:30:30 respectively (see Graph 4-1). This announcement almost immediately resulted in many universities retrenching employees within the humanities faculties, especially in drama, music, art and foreign languages (CHE, 2007: 163). This decision is incomprehensible when one considers that the Department of Labour has designated music along with many other arts-related careers as scarce skills (Department of Labour, 2008: 6; Department of Labour, 2010: 5).

The Ministry of Education has even adapted its funding model, placing music students in funding group 4. This means that these students get funded at a 3.5 times ratio to students in-group 1 (Higher Education South Africa, 2011: 29). This type of government funding is seen as a steering mechanism which encourages universities to enroll students in certain areas in order to satisfy social and economic development goals (Higher Education South Africa, 2011: 24). One of our country's competitive advantages is seen to lie in the field of humanities and therefore more time, money and energy should be invested in this area of study (NPC, 2011: 290). This is directly reflected in the Ministry of Education's funding model which responds to the call to prepare graduates for careers in a modern society and to provide them with the skills and qualities required for employment (MoE, 2001: 26).

4.3. Interviews with a sample group from the music industry

In this part of the study various members of the music industry were selected and interviewed to determine their expectations of prospective employees and their views on tertiary music education in South Africa. The participants selected for the interviews were chosen because of their experience in the music industry, their knowledge of tertiary music education and their experience of the music industry beyond South Africa's borders.

The sample group selected for this study can be divided into three broad categories:

- Music educators/academics.
- Music performers and other musicians.
- Music business/executives.

The people selected to participate in this study are all people who have attained immense success within their particular sub-field of the music industry, whether in academia, performance, school teaching, music production or as professionals in the music business. They are listed in Table 4-1.

All the participants were required to sign a letter from the University of Pretoria explaining the concept of this study and the university policy regarding interviews and the storage of information gathered. The letter also made provision for anonymity for participants not wishing to reveal their names. All the participants in this study gave the researcher permission to use their names in the study and disclose the findings of

the interviews. Both the signed letters and transcripts of the interviews have been archived by the Department of Music, University of Pretoria.

In the presentation of this data, a brief biography of each participant is provided in order better to place their particular experience in context. A summary of the interview is then made.

Table 4-1: Members of the sample group		
	Participant	Experience
1.	Prof. Karendra Devroop	Deputy Director of the Unisa Music Foundation, jazz musician and former chair of the music department, Northwest University.
2.	Colonel Kevin Williams	Former Director of Ceremonial, Military Music and Honours and Awards of the South African National Defence Force.
3.	Doctor Bennie Oosthuizen	Director of Music at St. John's College, Johannesburg.
4.	Tessa Niles	International Recording Artist and Backing Vocalist.
5.	Robin Kohl	Artist Manager, Musician and Producer.
6.	Lerato Molapo (Lira)	Recording Artist, Musician and Songwriter.
7.	Zwai Bala	Recording Artist, Entrepreneur, Musician and Songwriter.
8.	Devereaux van der Hoven-Oosthuizen	Musical Director, Performer, Orchestrator, Arranger, Songwriter and Composer.
9.	Melissa Conradie	Artist Agent, Performer, Songwriter and Composer.

4.3.1. Professor Karendra Devroop

4.3.1.1. Biography

Prof. Karendra Devroop is currently the Deputy Director of the Unisa Music Foundation which has as its mission “to promote music in all its forms and expressions at the University of South Africa, as well as in South and Southern Africa” (Unisa, 2014: Unisa Music Foundation).

Prof. Devroop was born in Pietermaritzburg during the apartheid era and was therefore subjected to the apartheid education system,³ which meant that, although he was allowed to take music, as a subject, until his matriculation year, the recorder had to be his main instrument. He eventually attained his BMus and MMus from the University of Durban-Westville (now part of the University of KwaZulu-Natal), but his dream had always been to study in the United States of America. After 10 years of applying to the United States government to sponsor his doctoral studies he was accepted and decided to enroll at the University of North Texas, considered to be the best and oldest Jazz music school in the world. He took up various instruments including the saxophone, and graduated with his Doctorate in Music Education. He stayed in the United States for 13 years, published various articles in accredited journals, taught at a school, released an album, started his own publishing company and eventually became a lecturer at Elizabethtown College. He returned to South Africa after 13 years to take up the post of head of music at North West University, Tlokwe. Here he implemented many of the ideas that he had gathered while studying and working in the USA. He was then head-hunted for the post at the Unisa Music Foundation.

4.3.1.2. Interview summary

Prof. Devroop's interview helped to place this study in an international context. Whereas we often think that there is a lot wrong with the South African way of doing things, we often forget that the problems faced in South Africa are not unique.

In his interview he spoke of an occasion when he had the opportunity of performing with a group of Jazz musicians in the United States. He discovered that the majority of the performers that night were music graduates of the University of North Texas, but that most of these musicians, even though they had graduated from this prestigious music school, had not gone on to pursue careers in music.

Those who had gone on to pursue music careers felt that the education that they had received at university, had not adequately prepared them for their careers. They spoke of a fear of dealing with the business aspects of their careers because of their lack of

³ The education system developed by the apartheid government provided for different systems of education for the various population groups. This educational regime was designed to prepare the population groups for their overall roles within the apartheid society (South African History Online, 2014).

music business knowledge. They felt they should have received tuition on how to market themselves, develop a brand, create publicity, create a database, business skills and other knowledge about the music business side of the industry. Prof. Devroop confirmed that when he decided to venture into the recording side of the music industry, to release his first solo album, the education he had received at university had not adequately prepared him for the experiences he would face. When asked whether he felt that South African tertiary music education adequately prepares graduates for a career in the music industry, he answered in the negative, with the caveat that, in general, neither does the education system in the United States. He did, however, say that what differentiates the education system in the USA to South Africa, is that there are some universities in the USA (Berklee College of Music and the University of Southern California were cited as two examples) that are far ahead of most public universities in South Africa in preparing students for careers within the music industry.

When asked if a tertiary music education is important for someone looking for a job within his organization, he stated that, in his line of work, the higher the qualification, someone has, the better their chances of getting the job.

Concerning whether or not tertiary music education makes a difference in the advancement of the South Africa music industry, Prof. Devroop was of the opinion that it currently does not offer the music industry any assistance and therefore it will not make a difference to the advancement of the music industry in South Africa. He did, however, say that if the tertiary music education system were properly structured, with the assistance of, and in consultation with, the music industry, tertiary music education could make a big difference to the advancement of the music industry in South Africa. He also noted that the tertiary music environment is currently producing many music teachers, and that courses need to be restructured in order to give graduates a diverse set of skills that will empower them to do different things within the music industry and that embody modern trends: lighting, staging, sound, publishing, choreography. In his opinion it is also important that academics actively engage with the industry and industry professionals. The industry professionals can advise academics on the current trends in the music industry, how the music industry is shifting, to where it is shifting to, and what their needs are within the industry. This should inform curriculum development.

When asked what he would have changed in his own tertiary education to better prepare him for a career in the music industry, Prof. Devroop stated that, had he been exposed to more practical courses in technology and business, he would have advanced more quickly in his career and he would probably have been in a different place in his career today. He felt that the South Africa tertiary education system needs to become more flexible; compared to the American system we are very rigid.

In conclusion Prof. Devroop stated that people wanting to enter a career in music (specifically in his sector of the music industry) need to be diverse, professional, humble and willing to learn.

4.3.2. Colonel Kevin Williams

4.3.2.1. Biography

Col. Kevin Williams is a retired colonel of the South African National Defence Force (SANDF). One could think that the interviewing of an army colonel is irrelevant to a study on music, but nothing could be further from reality. Col. Williams' qualifications include a DMus and his function in the army was as the Director of Ceremonial Military Music and Honours and Awards for the SANDF which is probably one of the biggest employers of full-time musicians in South Africa.

Col. Williams did not take music as a subject at school, but he did play graded music examinations. By the time he matriculated he had attained a Grade 7 in piano from the Trinity College of London. His second instrument was the organ, and he has been the church organist at the Bedfordview Methodist Church for the past 40 years.

When he left school he opted not to study music but chose to pursue his studies in mathematics by enrolling for a BA, with the intention of using this degree to become a teacher. Once he had completed his first degree he was conscripted and went to serve his compulsory two years in the army. Because he had attained a university degree he was eligible for an Officer's course and was enlisted into the Personnel Services Corps. As a result of his music training he was appointed as an Administrative Officer within the South African Army Band. After a year of service he was promoted to the rank of Lieutenant. Once he had completed his National Service he was offered a full-time position in the army and was promoted to the rank of Captain. He never became a teacher as he had initially intended.

At this stage in the Army Band's history it conducted its own independent music examinations. These examinations were used to determine a musician's ability and their promotion through army ranks. This system was gradually revised and eventually abolished when Col. Williams became the Director of the South Africa Corps of Musicians. It was replaced by examinations conducted by external examination bodies such as the Associated Board of the Royal Schools of Music, Unisa and Trinity College of London. These examinations were considered to be more objective; besides, there was no point in duplicating work that was already being done well by independent examining bodies.

In 1980, while in California, Col. Williams was admitted into a PhD programme at the University of California. Although he did not have a BMus degree, due to his previous music training and qualifications, he was granted access into the PhD programme after the completion of an extensive, rigorous and comprehensive portfolio. He finally completed his PhD in 1983.

Col. Williams has been involved in various other music activities and organizations. He has been the Director of Music and Choirmaster at the Bedfordview Methodist Church for the past 40 years; he has been integrally involved with the Royal School of Church Music, eventually becoming its National President and Chairperson in South Africa; he is the South African representative for The Guild of Church Musicians; he is the Director of Ceremonies of the South Africa Priory of the Most Venerable Order of the Hospital of St. John of Jerusalem (he was recently promoted to Knight of Justice within the order by Queen Elizabeth II); he was also a member of the Music SGB that helped generate the generic BMus qualification registered on the NQF.

4.3.2.2. Interview summary

Col. Williams' interview presented a different perspective on music as a career and the various career paths available to music graduates in the 21st century. His knowledge as an employer, musician and a music academic were invaluable to this study. As someone who was part of the SGB which wrote the generic BMus qualification, his knowledge and contribution to this study were of the utmost importance.

When asked about the qualifications required to consider a career as an army musician, he stated that the level of musicianship and the candidate's music qualifications are very important. He explained that all people who apply for a post as an army musician are auditioned and, based on their aptitude as a musician, may be considered for a post within the army without a music qualification. Once employed, however, in order to be considered for promotion within the military a music candidate needs to fulfill two requirements: 1) they need to pass external graded music examinations; and 2) they need to do military training.

Regarding the state of tertiary music education in South African and whether or not it is assisting with the advancement of the music industry, Col. Williams believes that the current education system is giving graduates a general grounding and foundation in music, which will assist them in finding gainful employment within the music industry, but with the caveat that it depends on which institution one attends. While some institutions focus more narrowly on practical, historical and theoretical aspects of music, others have evolved into other spheres: film, drama, entrepreneurship, marketing, copyright and a wide range of business-related modules.

Col. Williams believes that a music education is highly beneficial for someone wanting to pursue a music career, because this is what gave him the training for his role in the music industry. He did, however, feel that there are certain things that universities can do to improve their programme offerings, and one of those things is to more actively consult with music employers to determine what that they require of future employees. This knowledge can then be used to develop relevant curricula.

Col. Williams feels that it is really important for someone wanting to enter a career in Military music to have a good understanding of their instrument, how to play it competently, to have a good general understanding of style, form, analysis and history. It is also really important that prospective candidates have the ability to sell and market themselves as an asset.

Finally even though Col. Williams feels that there are areas that could be improved within the South African tertiary music environment, in general, tertiary music education is adequately preparing graduates for a career in the Military as Military Musicians.

4.3.3. Dr Bennie Oosthuizen

4.3.3.1. Biography

Dr Oosthuizen is currently the director of music at St. John's College in Houghton Johannesburg, one of the oldest private schools in Johannesburg. He has been the head of the music school at the College for the past 28 years and helped fully develop the music programme. He was originally hired as the choirmaster. Music as a subject did not exist at the school, when he was originally employed, but currently he and his full-time staff, of 11, cater to the needs of more than 400 boys from Grades 0-12.

At school he played practical graded music examinations and by the time he matriculated, he had attained a Grade 7 in piano and a Grade 5 in Clarinet as well as some basic theory.

Dr Oosthuizen did not start his university education with the intention of becoming a music educator. He wanted to pursue a career as a minister in the Dutch Reformed Church (Nederduitse Gereformeerde Kerk). He attained a BA in Greek and Hebrew from Rand Afrikaans University (today known as the University of Johannesburg) and then a Baccalaureus Divinitatis and a Masters in Theology from Unisa.

Once he had completed his tertiary education he was conscripted and served his compulsory two-year military service. Because of his knowledge of music he was given the opportunity to play in the Air Force band, in which he played for the duration of his conscription. Once he had completed his conscription he had to decide whether to pursue a career in the church or music. He decided to "go with his heart" and pursue a music career. One of his first jobs was as a conductor for the Drakensberg Boys' Choir, after which he was recruited as the head of music at St. John's. He secured these jobs without a tertiary music qualification and was employed based on the graded music examinations that he had passed combined with his performance experience. It was only during his first years at St. John's College that Dr Oosthuizen decided to pursue a formal tertiary education in music. He completed his BMus at Unisa and went on to attain a Masters' degree in choral conducting from the Norwegian Academy of Music in collaboration with the Nelson Mandela Metropolitan University. He also obtained his PhD from the latter institution.

4.3.3.2. Interview summary

Dr Oosthuizen was interviewed as a music teacher, employer of musicians and music academic. As someone who studied in Norway, he was able to give another perspective on tertiary music education in that country. His extensive knowledge about the various aspects of music from an education, academic and business perspective were invaluable to the findings in this study.

According to Dr Oosthuizen a qualification in music is considered to be very important for someone wanting to be a teacher. That being said, a passion and a love for teaching can sometimes override a qualification. For this reason Dr Oosthuizen insists on visiting prospective employees at their current place of employment to see how they conduct a lesson. He also feels that it is important that teachers remain active performers because the knowledge and skills they develop from performing will enrich what they can teach their students.

Regarding the importance of tertiary music education in the advancement of the music industry in South Africa, Dr Oosthuizen felt that, although it has a vital role to play, the reality is that it currently does not make much of a difference. Dr Oosthuizen continued to explain that in Norway music students are encouraged to gain experience within the music industry while they are studying. By the time they are in their final year of study, many of them are already employed within the music industry.

Generally Dr Oosthuizen felt that one of the primary directives of tertiary music education is to prepare students for a career in the music industry, but he felt that this is currently not being achieved. He went on to explain that in Norway there is a direct link between the music industry and tertiary music education. The country is known for its strong choral, orchestral and operatic traditions and generally there is a strong relationship between the universities and the various companies controlling different types of music. This means that the universities know what the HR requirements of these organisations are and therefore accept students with the specific intention of fulfilling these requirements.

Dr Oosthuizen feels that it is vital that the music industry and tertiary music education communicate with each other in order for an understanding of the HR deficiencies and requirements within the industry to be gauged. With this knowledge the education

world will be able to develop courses, which will assist in alleviating HR needs. He went on to explain that the industry cannot get directly involved in curriculum development, as they are not adequately informed in academia to be able to develop curricula.

In trying to make music education more relevant to students and to the industry to which education caters, Dr Oosthuizen felt that it is really important that some form of music industry experience be built into every tertiary music qualification. This music industry involvement, however, needs to be relevant to the field into which the student wants to articulate. The work experience will make graduates more employable and help to address some of the HR needs in the industry. He also felt that there should be a stronger drive to educate audiences to appreciate and understand music better. In so doing a greater market would be developed for graduating musicians. The problem with this kind of drive is that South African society is highly fragmented from a cultural, linguistic and economic perspective.

Regarding changes in tertiary music education, Dr Oosthuizen felt that it is vital that music education evolve; become more flexible; and adhere to music industry changes. Music educators need to remain active industry participants and know about industry trends. This will make music education alive and relevant to students while also adhering to the requirements of industry. Finally, he felt that, although a music education cannot ensure employment, measures can be put in place that will make graduates more employable. Music education needs to speak to the needs of the industry, adapt to their needs and see how they can accommodate these needs within their curricula.

4.3.4. Tessa Niles

4.3.4.1. Biography

Tessa Niles is an international recording artist. She has recorded at recording studios around the world with some of the biggest stars in the music industry. She was born in Essex in the United Kingdom. She left home at a young age to pursue a career in the music industry in London. She never formally studied music at school. She married the producer Richard Niles in the 1980s and he introduced her to many of the people she worked with in the music industry. He is, for example, good friends of mega-

producer Trevor Horn, and Tessa was frequently called upon when her backing vocal ability was required. In her 30-year recording career she did backing vocals on over 300 hit albums for some of the biggest names in the music industry including David Bowie, Sting, The Eurythmics, Annie Lennox, Kylie Minogue, Robbie Williams, Eric Clapton, George Harrison, Sir Cliff Richard, Sir Tom Jones, Sir Paul McCartney, Ringo Starr, Take That, Mike+The Mechanics, Tina Turner, The Pet Shop Boys, Duran Duran, Grace Jones, Wham!, George Michael, and Victoria Beckham. She was also the official backing vocalist for Eric Clapton and Robbie Williams when they did international tours. Besides being a backing vocalist she was also a voice-over artist, actress and author, and she has also released her own solo material.

4.3.4.2. Interview summary

Tessa does not have a formal music education, but she has vast knowledge of the music industry and offered an in-depth perspective regarding the requirements for success on the international stage. Her knowledge of the music industry is purely limited to the international music scene, as she has never had interactions with the South African music industry. Her contribution was therefore included specifically as a means of gaining an understanding of the international requirements of the industry.

When asked about the importance of a music education in pursuing a career such as the one that she has had for the last 30 years, Tessa said that it is not a requirement, but it is something that makes a big difference. Some of her colleagues who were musically trained had more success in the industry than she did, because they were able to learn and complete the work faster than she could, and therefore secured more jobs. She also stated that it is often easy to distinguish between an educated and non-educated musician in the studio. As someone who was not musically educated, Tessa needed to develop a very strong ear and memory in order to secure the jobs that she was offered. She went on to say that, when entering an industry such as music, it is important to have mastered one's craft. She said that she often wishes that she had gone to study music.

Regarding the question of whether tertiary music education could help with the advancement of the music industry in South Africa, Tessa replied in the affirmative. She stated that education not only enriches society, it also helps it to grow. She did, however, say that the music industry favours the young and that if one is only getting

into the industry after the completion of tertiary studies, then it is almost too late. Where tertiary music education can help is in giving the music industry a little more structure and formality.

She confirmed that the music industry is vast. Using an event such as the latest Robbie Williams' world tour, there are often more than 300 people employed in order to "get the show on the road". This translates into many opportunities for people wanting to be a part of the music industry, and that is where tertiary music education can help. It is therefore important that tertiary music education become wider in its offerings, in order to service the community it serves and to populate the industry with all the skills required at the various levels. Having educated people within the music industry can only help to strengthen the industry as a whole.

Tessa was then asked what she thought tertiary music education could do to better prepare graduates for a career in the music industry. To this question she answered that, from her perspective, it is really important that graduates leave university with a good understanding of the business and how it works: it should be the first thing that they are taught. She felt that this is something she would have liked to have known when she went into a career in the music industry. It would have saved her a lot of heartache and money. She also felt that it is really important that institutions tell students exactly what is awaiting them, as too many people go into a music education with "stars in their eyes" and enter the industry with the same stars. The problem, however, is getting the "Pop" world to buy into education. Many "Pop" artists believe that music is something that is felt and cannot be learnt and will therefore avoid a formal music education; that is the snobbery that exists in the UK.

She went on to say that there are many structures in the UK that protect the rights of professional musicians and that this has helped her make a lot of money and get advice when she needed it. In the UK producers know not to go over time in the studio because unionized musicians will walk out at the end of a session or will expect overtime payment. There are set fees for different types of sessions and these are regulated by various unions.

Regarding the involvement of the industry in tertiary music education, Tessa replied that it is something that other industries do in the development of their future stars. In the soccer world, the industry gets actively involved through soccer academies.

Concerning the arts, there is a school known as the BRIT School in the UK, a high school established by Sir Richard Branson only after he secured the cooperation of various arts' industries. It is therefore vital that industry get involved in nurturing new talent from as young an age as possible.

Tessa does not think that the industry will go out of its way to approach music education. They don't need to because they are making money without this engagement. It is therefore the responsibility of education to engage with industry.

Finally Tessa was asked what she considered to be some of the important traits required for success in the field of music in which she has been involved for the last 30 years. She answered this question by saying that someone who is going to have success in the business of music needs to be: good at networking; needs to understand and respect business; needs to understand that they are a brand and they need to market themselves accordingly; they need remain in touch with the trends and adapt accordingly; they need to be flexible, adaptable and focused; they cannot take things personally and they need to grow thick skins, because they will be rejected on a regular basis; and finally people cannot be precious or presumptuous in this industry as there are 20 other people out there that can do the same job, and will do it for less money.

4.3.5. Robin Kohl

4.3.5.1. Biography

Robin Kohl is a producer, songwriter, sound engineer and artist manager who has worked with some of the biggest names in urban music in South Africa. He owns his own recording studio, Jazzworx, where he has recorded and completed these projects. The recording studio was established in 2003 and since then Robin has recorded albums for artists like: Danny K; Mandoza; Karen Zoid; Proverb; Gloria Bosman; HHP; Skwatta Camp; RJ Benjamin; Selaelo Selota; Sipho Gumede; TK; Tamara Dey; Coca-Cola Popstars; Pop Idols finalists; Kabelo; and Pitch Black Afro (Rodger, 2006).

More recently Robin has become involved in pitching for television shows, movie productions and directing. He is also diversifying by a greater involvement in event

management and hosting various promotional events. Recently he has become a consultant for people wanting to develop their own recording studios.

Robin does not have a formal music education. At school he only dabbled in music, and found that the curriculum did not resonate with him. He went to Pretoria Boys' High School with the intention of studying music, because he had passed an audition on the recorder. The problem was that there was no one who could teach him the recorder and therefore he never studied music while there. At the age of 15 he picked up a guitar and fell in love with the instrument. He taught himself how to play. His parents then bought him a 4-track recorder and he fell in love with the technology. He soon realized that he did not want to be a performer, but rather wanted to focus on writing songs. His time at school was consumed with figuring out how to work the technology and in writing songs. When he matriculated school he wanted to study music at Tshwane University of Technology (TUT), but he did not have the required entrance music grades. He then did a bridging course at an independent school in order to catch up the work he had missed at high school. He also started his own little music business on the side and by the time he had finished the bridging course he had decided that he no longer wanted to study music at TUT. His business was growing and taking up a lot of his time. He enrolled for a Postgraduate Certificate in Marketing at Unisa, which is something that interested him a lot more than music studies. This course offered him modules in managing a business and different business processes, which he found very interesting. His parents were entrepreneurs and had always encouraged their children to follow in their footsteps. He eventually met the head of a new music school, called Allenby Campus, and enrolled in their Contemporary Music Course. By this time his business had taken off and he was unable to focus fully on his studies at the institution. He found his time there to be constructive but what was more valuable to him than his studies were the contacts he made while studying there. Many of the people he met became important contributors in his career.

4.3.5.2. Interview summary

Robin was interviewed because of his contribution to South African music through his productions and because of his in-depth knowledge of the music business. Not only is Robin a successful songwriter, sound engineer and producer he is also a successful

businessman and entrepreneur who today employs various people to do the work that he is no longer able to do, because he now fulfills a greater managerial role.

When asked what types of qualifications are required of the people who work for him, he stated that most do not have music qualifications. He said that it is more important for him to have someone who has experience and a good track record than a qualification in music. To him, the only thing that a qualification can help with is in the recording studio environment with regard to communication and the facilitation of the work that needs to be done. He never considers qualifications when hiring a prospective employee.

Regarding whether tertiary music education can assist with the advancement of the music industry in South Africa, Robin was of the opinion that, if the curricula were properly structured, it could make a big difference to the advancement of the music industry. He feels that the education system is currently not properly structured and therefore is not making any impact on the music industry.

Robin was also of the opposite view: he did not think that a music qualification would make much of a difference for someone looking for a job in the music industry, as most people within the industry do not have music qualifications. In the work that he currently does (which is predominantly managerial) he almost feels as though a qualification in business, law or marketing would serve him better.

When asked whether or not the South African tertiary music education environment is adequately preparing graduates for a career in the music industry, Robin replied, “Yes and no”. He went on to explain his answer by saying that there are certain aspects of the industry for which music education is adequately preparing graduates, while there are other aspects for which music education is not preparing graduates at all. His opinion is that music education tends to make everyone sound the same when it should focus on each individual’s strengths. He also stated that, with the advent of technology, all education is going to be revolutionized and that the education game is going to become a whole lot more competitive, because people will be able to access anything they want via the internet. Robin feels that tertiary music education is sometimes a process that people just need to “go through”, because in the long run only the most determined students are the ones that will make it.

On the question of what tertiary music education can do to better prepare graduates for a career in the music industry, Robin stated that he thinks that people need to start younger. Waiting until the completion of one's tertiary studies is too late to start a career in music. He feels that not only does tertiary music education need to be reformed, but rather that all education needs to be reformed in South Africa in order for effective changes to emerge. He believes that music education needs to become more student-focused and concentrate on nurturing students' individual strengths. Finally he said that it almost feels as though tertiary music education was designed hundreds of years ago to cater to a certain market, and that nothing has changed.

Robin felt that it is really important that the music industry get involved in tertiary music education. However, industry cannot be expected to develop curriculum, they should be involved in an advisory capacity. Apprenticeships could be a good way to better prepare graduates for a career in the music industry, but these would have to be strongly regulated by the universities, as the industry cannot be expected to regulate them.

Robin ended off his interview by saying that it is really important that a person wanting to enter a career in music be proactive, be driven and have initiative. When employing people he is constantly looking for people that will give him solutions and not people who are going to ask more questions. The industry is a tough place and people just need to get work done; there is no time to ask a whole lot of questions. He also feels that it is really important that an entrepreneurial spirit be cultivated through education institutions as most of the people who want to enter the music industry are at some point going to be running their own business. The entrepreneurial spirit is what is going to move the country forward.

4.3.6. Lerato Kohl (Lira)

4.3.6.1. Biography

Lerato Kohl, better known as Lira, is one of South Africa's biggest selling and most successful female recording artists. She usually performs in the Afro-Jazz genre. Lira is also a songwriter, stage performer and entrepreneur who has recently ventured out by acting in movies and publishing her first book in 2013. She has recorded four studio albums that have been well received by the South African listening audience

and has won various awards, including ten SAMA Awards, two Channel O Awards, two Metro FM Awards and various others.

Lira has never been trained musically. When she left high school she opted to go to university and study accounting at the Vaal University of Technology, where she obtained a Diploma. She felt that, in order to be successful in the music industry, she had to have a good understanding of business and how to run a business more than being musically educated. She therefore believes that a qualification in music is not necessary for success in the music industry, but that it can be beneficial, because it helps with overall communication with other people involved, such as musicians, producers, arrangers, musical directors, and songwriters.

4.3.6.2. Interview summary

Lira was interviewed because of her major success as a recording artist and her entrepreneurial experience. She has also been interviewed because of her understanding and knowledge of running a successful brand in the South African music industry.

Lira believes that music students are often studying music for the sake of studying music and not necessarily with the intention of making a career out of music. According to Lira it is important that students learn business skills while studying music and that it should become a core component of any music qualification. Students need to learn that musicians are in the game of selling escapism and once they learn that along with how to conduct their business, tertiary music education will finally make an impact on the music industry.

Lira believes that tertiary music education is partially preparing graduates for certain but not all sectors of the music industry, and that there is room for improvement within tertiary education. A new understanding needs to be created among academics and students within education, that there are many people within the music industry who have nothing to do with playing music or creating music. There is therefore a gap in education to accommodate those people who might not need to know how to play music or write music, but who may need knowledge about music: how it works and the psyche of a creative person. She said that there are many people employed within

her company that are involved in the music industry, but are not necessarily “music people”.

Experience is the best teacher and the sooner a student can get into the industry and start experiencing what it is all about, the sooner they will start learning about the industry. Students also need to be nurtured to develop their own individual skills and be given the opportunity to explore these talents.

Lira is not the kind of artist that one would think would have achieved the success that she has in the South Africa music industry. She claims not to be the best or most attractive singer, and she even chose a genre of music which is not necessarily the biggest selling genre in the country. What she has done is to run her business frugally. She has been conscious of what she needs to do to attract, maintain and grow her audience. She has done it all with confidence and today she does not need a recording company to pay advances so that she can record an album: she pays for it herself. She had just returned from a tour of the USA which cost her R2million when this interview was conducted. She was proud to relate that she had paid for the tour herself and did not have to rely on anyone. She knows that she has unique skills and she has developed and honed them.

In Lira’s opinion, in order for tertiary music education to more adequately prepare graduates for a career in the music industry, it needs to become more holistic and needs to focus on the individual needs of each student. All music students need to have an understanding of business and how to operate a business, as this is what most of them are inevitably going to do when they choose a career in music.

Lira believes that it is important that the music industry and music education collaborate to create a more viable music education system. To this end she has developed certain business models she feels would be important to teach students. The problem is that there might be a major disconnect between education and industry that first needs to be addressed. The “pop” world does not respect the academic world because they feel it is not important to study in order to make money in the industry. Therefore education is going to have to approach industry in order to get the conversation started. There are many ways in which industry can get involved with education: workshops, seminars, guest lectures and music internships. This type of learning will teach students many valuable lessons: how to conduct oneself in a

professional environment; understanding various hierarchies and how to work within those hierarchies; people skills; networking skills; and how to read a situation and adapt accordingly. All these skills can be taught by the industry, in the form of an internship, and will give students a head start.

Finally Lira believes that there are certain core skills that will make someone a success in the music industry. She says that these skills are universal and can be applied in many different industries. The skills she feels are important for success are: communication skills; reading an audience; self-belief; legal and financial knowledge; business skills; and negotiating skills.

4.3.7. Zwai Bala

4.3.7.1. Biography

Zwai Bala is a recording artist, songwriter, producer, arranger, composer, reality TV judge and entrepreneur. He started his career as one of the members of the Kwaito band TKZ (he was the Z), which he started with two of his high school friends, Kabelo and Tokollo. TKZ is one of South Africa's pioneering Kwaito bands and it is the biggest in history. The band went on to set a record at the SAMA awards when they won five awards in one evening, the most awards won by a single act in a single year, at the time, the record is now held by Zahara. The band went on to sell over 2 million singles and albums in South Africa. After TKZ, Zwai went solo and started performing with his brothers in a classical music outfit known as The Bala Brothers.

Classical music is Zwai's first love. He was born in Port Elizabeth, where he was involved with choirs from a young age. He was eventually accepted into the Drakensberg Boys' Choir and received a scholarship to study music at St. Stithians College in Johannesburg where he matriculated. At school he completed music graded examinations and in his matric year he attained 146/150 in his final (Grade 8) Royal Schools vocal examination (the top mark in the world). As a result of this performance he was awarded a scholarship from the Royal Schools of Music. He enrolled for a BMus in song writing at the Royal Scottish Academy of Music. Prior to leaving for Scotland he had already released a solo album for which he received a SAMA nomination. When he returned to South Africa to attend the SAMA ceremony,

because of a nomination he had attained, his career, unbeknown to him, had taken off and so he never returned to Scotland to complete his studies.

Zwai says that music has given him many opportunities to travel the world and it has paid for all his education. Without music he would not have received the education that he did at some of the top institutions in South Africa and the world.

Today Zwai runs his own company, Bala Brothers Productions. The company is involved in pitching for corporate functions, TV and film work, artist management and below the line advertising.

4.3.7.2. Interview summary

Zwai was interviewed because of his background in both classical and popular music. Having been formally trained as a classical musician, he went on to use his knowledge to pioneer a truly unique South African genre of music, Kwaito, by blending Hip-Hop, local traditions and Classical music elements. Not only is he a stage performer, he is also a music entrepreneur and for these reasons he can offer this study a unique perspective.

Zwai, as with the other industry members, is of the opinion that a music qualification is not a prerequisite for success in the job that he does, but that it does help. His education helps him to more effectively communicate his ideas in a live and studio setting, which makes the work process more efficient. His knowledge of music is one of the things that made TKZ such a stand out musical outfit, especially the fact that they were merging classical music concepts with Kwaito.

He is of the opinion that most things he has been able to achieve in the industry have not been because of his extensive education, but because of his experiences. He believes that if someone is really interested and curious about something, they will figure it out and find a way to learn about what they love without necessarily receiving a formal education. He mentions that, that is how he started off in choirs: figuring out all the harmonies, for example, before he had any theoretical knowledge of music.

Zwai thinks that tertiary music education can have a big impact on the advancement of the music industry, but it needs to cater to the market it serves and therefore should teach the music people want to hear and not the music people want to teach. It can

only be to the benefit of the industry to have more musically-educated people. It is, therefore, important that the industry invest more in education in order to strengthen the industry. He mentioned that there are fewer music professionals in the music industry than in any other profession. It is important that people know why they are studying and what they are studying for and not just doing it blindly.

Zwai does not believe that the tertiary music is adequately preparing graduates for a career. The system is too westernized and unfortunately our industry is different. Education needs to cater for the market it serves. The music that makes money in South Africa is not classical music; it is therefore incomprehensible that there is such an emphasis on it at tertiary level.

In order for music education to better prepare graduates for a career in the music industry it is important that they: teach music that is relevant to the South African market; use tools that are currently being used in the industry; and that entrepreneurial skills are imparted to the students. In general, academic institutions need to understand their market better. At the end of the day students need to be taught to be able to make money since that is the end goal of any profession. There are many opportunities within the music industry for people with many and varied skills and the education system needs to become more flexible in order to accommodate more people.

Zwai believes that the industry should be more involved in the academic process. He feels that this involvement can take place in the form of an article-type process, which has been successfully implemented in other qualifications (accountants, lawyers, doctors). He, as with many of the other industry candidates, does not believe that industry will come to education; the process therefore needs to be initiated by music academics. He concluded by saying that academic institutions need to develop programmes that can be suggested and marketed to the industry, and thereafter be rolled out and monitored by academic institutions.

4.3.8. Devereaux van der Hoven-Oosthuizen

4.3.8.1. Biography

Devereaux is a music director, performer, orchestrator and songwriter. As a musical director she has been part of some of the biggest productions in the Afrikaans music

industry: Huisgenoot Skouspel; Innibos; Afrikaans is Groot; London Goes SA. She, together with her husband, have produced and arranged songs for some of South Africa's biggest recording talents, including: Laurika Rauch; Riana Nel; Bobby van Jaarsveld; Nianell; Theuns Jordaan; Juanita Du Plessis; Jannie Moolman; and Bok van Blerk. She has also composed, orchestrated and arranged music for stage musicals and musical productions including: *Shaka Zulu*; *Ons vir jou*; *Lied van my hart*; *Jesus the musical*; and *Jock of the Bushveld*. Recently she has also written, composed, orchestrated and arranged music for movies like: *Platteland* and *As jy sing*. Devereaux still finds time to perform on stage and to be the musical director on various corporate functions.

Devereaux is originally from the Cape. When she graduated from school she came to Pretoria to study music. She enrolled at the University of Pretoria, where she attained a BMus. She then attended TUT where she attained a National Diploma in Music. She felt that it was important to get both qualifications because she wanted to have diverse skills which would make her more marketable in the music industry. Her first passion, however, is classical music.

4.3.8.2. Interview summary

Devereaux was selected for this study because of the unique perspective she provides as an educated musician who has had immense success within the industry. Not only is she able to comment from an academic point of view, she is also able to comment from an industry point of view, both as a performer and businesswoman.

When asked whether a music qualification is a requirement in order for her to be able to do her job, she stated that it is not a requirement, but that therein lay the problem. She feels that the education she received at university has been a key ingredient to her success. It has given her an advantage over other musical directors and as a result she has been able to secure some of the biggest jobs in the industry. Education has helped Devereaux to sharpen her skills and has given her a good understanding of what is expected of her. However, it is not a requirement of the industry for people to be educated in music.

Regarding the impact tertiary education has on the advancement of the music industry in South Africa, Devereaux stated that in an ideal world it would greatly assist the

music industry, but she does not really believe that it currently makes an impact on the industry. Most things that she learnt about the industry have been on the job and not while she was studying.

While Devereaux believes that the education system is adequately preparing graduates for certain aspects of the music industry there are other aspects which it is ignoring. The opportunities for a graduate to go into the industry are limited because of the education they receive. She feels that, while the job that universities are currently doing is being done well, there is, however, room for improvement. The knowledge she gained at university was invaluable to her career, but it was not what assisted her in attaining success in the industry. She feels that she could have been better prepared by the education system for a career because she had invested so much time, energy and money in her tertiary studies.

In order for education to better prepare graduates for a career in the music industry lecturers must be more active participants in the industry so that they are able to impart this invaluable knowledge to their students. There should be less of a focus on genres and more on the music industry as a whole to empower the students with knowledge regarding the vastness of the music industry and the endless opportunities that lie within it. In addition, universities need to: keep up with the prevailing trends; focus on the individual and help them to identify and develop their own unique strengths; prioritize the knowledge of music business (knowledge of laws and the structure of the music industry, royalties, contracts) and business related skills; and prioritize the incorporation of more technology within qualifications. In general, education needs to become more student focused. At this moment it is designed to turn out one product, resulting in everyone looking and sounding the same at the end of the process. Only once someone leaves the system do they start developing their own individuality.

The most valuable part of Devereaux's education at tertiary level was all the contacts that she made while at UP and TUT. These are the people with whom she remained in contact and that gave her the boost she needed to succeed in the business. But she believes that she, and the people whom she met at tertiary level, would have been a success regardless of the education they received because they were determined to succeed.

Devereaux believes that the industry needs to get involved in education. They need to invest in the future generations of music people. Someone needs to take over once the current generation leaves, therefore it is vital that the current generation nurtures the future generations, otherwise the industry will be in crisis. A way in which this can be achieved is through internship programmes, where the current generation of students will learn at the feet of the current masters of industry. Devereaux stated that she currently has two recording studios for which she needs interns, but she does not know how to approach the universities in order to establish the relationships required to initiate the internships. She feels that universities need to make the effort to engage more with the industry by inviting them to functions, discussing internship opportunities and in so doing better preparing their graduates for a career in the music industry.

4.3.9. Melissa Conradie

4.3.9.1. Biography

Melissa is currently an artist-booking agent⁴ for a company called BreakOut Agency. She books shows for seven up-and-coming Indie artists: ChianoSky; Loki Rothman; Chris Letcher; Michael Lowman; Mathew Gold; Beatenberg; and Lonehill Estate.

Melissa is originally from Empangeni in Kwazulu-Natal. Her first exposure to music was through playing the recorder at primary school. When she got to high school, music was not offered as a subject but she joined the school choir. There was an extra-mural music programme that ran at her school, but she never got involved because she did not like the music that they taught.

When she graduated from high school she went to Johannesburg to study music at a newly-established music school, Allenby Campus. She completed her Higher Diploma in Contemporary Music and Business Management in two years. She got her first job at Sheer Sound through her music business lecturer at Allenby Campus, David Alexander (who is the owner of Sheer Publishing)⁵. She started off as the receptionist and slowly started moving up the ranks, becoming the personal assistant

⁴ An Artist Booking-Agent is a person who represents and artists and ensures that they are booked for performances. The Agent is paid per show that they book. The more shows or “gigs” they book, the more money they make,

⁵The Sheer Group is one of the most successful independent music groups in South Africa, consisting of different divisions: Sheer Publishing; Sheer Sound; and Sheer Music.

to the Managing Director of Sheer Sound, and then moving to a position in Promotions,⁶ specifically promoting Afrikaans and Jazz artists signed to the label. She was then transferred to a position in Promotions for Sheer Music. This company focused on Pop/Rock/Dance music. She was responsible for promoting the music of: Tiesto; DJ Sammy; Armin Van Buuren; The White Stripes; Paul Van Dyk; and The Prodigy. Melissa was also responsible for promoting the music compilations for Soul Candi,⁷ 5FM and ESP. She eventually became the Label Manager at Sheer Music, a position she held for six years. As Label Manager she was responsible for A&R,⁸ Promotions, Distribution⁹ and Sales. She eventually left Sheer Music and became a freelance PR person. In 2010 she was asked to return to Sheer Sound as Label Manager. At the company she was responsible for the careers of: Groove Armada; Basement Jaxx; The Pixies; Farryl Purkis; Wonderboom; Plush; Boo!; and The Graham Watkins Project.

In 2013 the Managing Director of Sheer Sound opened up a booking agency. After evaluating the prevailing trends in the music industry she decided that a move to this new company would be a good idea and requested to be moved. Currently she is responsible for booking artists.

4.3.9.2. Interview summary

Melissa was chosen for this study because she offers a completely different view to the other people interviewed. Besides being a performer (she has her own band called *Holly and The Oaks*) she is someone who has been closely involved in the recording industry. She is also someone who has had a music education and can therefore offer an opinion from three perspectives: the industry, the performer and academia.

Regarding the importance of a music qualification for the job that she does, Melissa stated that it is not really a requirement. According to Melissa, people that are employed at a recording company will usually have some sort of economics

⁶ The function of Promotions people is to get the music of artists at recording companies playlisted on radio stations. They therefore form relationships with related radio stations and send the radio stations samples of their artist's new music to be played on the radio.

⁷ Soul Candi has the biggest dance labels in the country. At the time Melissa was at Sheer Music, Soul Candi had a distribution deal with Sheer Music.

⁸ A&R, or Artist and Repertoire, is another name for talent scout. These people find the talent that gets promoted at a recording company.

⁹ Distribution involves getting the artist's album into retail outlets.

qualification or no qualification whatsoever. She added that one could easily differentiate non-educated music people from educated music people in the industry and that, even though a music education is not a requirement for success in the music business, it facilitates the work environment and therefore more work can be completed with greater ease.

When asked whether or not tertiary music education can make a difference in the advancement of the music industry, Melissa answered in the affirmative. She continued by saying that education should be facilitating the transition from the academic environment into the work environment, thus giving the industry more structure and resulting in an economically more efficient industry.

Melissa feels that it is important that music education not only prepares students to be able to play their instruments well, but it should also be giving students knowledge of the business side of the industry along with an understanding of certain codes of conduct that are essential for success and survival within the industry. Many graduates make serious mistakes which may be career limiting, and which could be avoided with the proper skills' development.

Music education is something that is really important to Melissa. She believes it was her education that got her to where she is today. Not only did she benefit from what she learnt in class, but also from the people she met and the networks she created while at music school.

The majority of the people with whom Melissa interacts are predominantly from private music institutions of higher learning. She has also heard that there are many significant developments at the University of Cape Town. The problem, however, is that many of the music graduates are articulating into teaching positions.

When asked about whether or not tertiary institutions are adequately preparing graduates for a career in the music industry she said that many students come out of institutions being able to play really well, but they have no concept of the business of music. The music industry is vast and has many opportunities available to those who are interested in a career. The problem is many people are unaware of their career options. This information needs to be conveyed to prospective graduates while they are studying. Graduates also need to see themselves as a brand and a business,

regardless of the path they choose to explore. According to Melissa the majority of people being hired in the music industry are people with marketing, business or economics degrees and that is not good enough because these people do not understand the psyche of a musician and the music industry works completely differently from any other industries.

It is vital that more music people get schooled in the intricacies of the music industry (law, contracts, promotions, A&R) so that they may become more employable. She went on to say that if a graduate with a BMus applies for a job, they would not even be considered because their qualification does not embody the skills generally required within the music business. If BMus qualifications were restructured it would make music graduates more attractive to the industry. There are currently no courses that train the future A&R, Promotions or Label Managers of the music industry and these are skills that are urgently required. Presently Melissa is forced to hire BCom graduates because they embody the skill sets required by her company.

Melissa believes that the whole point of a tertiary music education is to prepare students for a job in the industry and one of the things that can be used to achieve the above goals could be the introduction of internships by the universities to facilitate the transition of students into the industry. The problem is that the industry cannot really develop content, but they can assist in training the students and making what they have learnt in class more relevant to what they will one day be doing. Tertiary music institutions need to attract the industry and invite them into their hallowed halls. Relationships need to be formed and nurtured.

Finally when asked what skills are required of people entering the industry Melissa stated that prospective employees need to be passionate; experienced; creative; proactive; and independent.

4.3.10. Interview Findings

4.3.10.1. General comments

Each of the participants offered a completely different perspective on the music industry. Their vantage points were those of music educator; music academic; musician; producer; booking agent; employer; artist manager; and music star.

The sample group also consisted of people with different levels of education.

- Three have doctorates. One is a professor, one is a music educator, and the other was a colonel in the SANDF. Two of the three obtained their undergraduate degrees from local universities, but all three obtained their doctorates from overseas universities.
- Only one has a degree in music.
- Three participants have some sort of formal music education.
- Two have no music qualifications. However, Tessa Niles and Lira are arguably the most successful in the group when considered from a business point of view.
- Two of the participants, Lira and Zwai Bala, are respected artists and celebrities in the South African music industry.

It is also remarkable that, out of the nine participants interviewed, three were initially exposed to a music education through playing a recorder; and two had their early schooling at the Drakensberg Boys' Choir School. Early musical experiences seem, therefore, to be important factors in career choice. Out of the nine participants interviewed six had played some sort of graded music examination, and were proud of their achievements, viewing them as positive experiences. These examinations have lately been under criticism, particularly from academics who are of the opinion that they limit musical experiences and knowledge of music (Cook, 1998: 7; Plummeridge, 2001: 112); from these interviews, the reverse seems to be true, and this is an area that could be more widely researched. It is also, sometimes, the only formal exposure a person will have to music, as most government schools in South Africa do not offer formal training in music.

4.3.10.2. Necessity of a music qualification

Of the nine participants interviewed only three stated that a music qualification is vital to the career progression of someone wanting to pursue a career within their sub-field of the music industry.

The other participants communicated that a qualification in music is not a requirement for career progression in their sub-field of music, but that a qualification is beneficial, especially when it comes to facilitating communication between musicians and communicating music ideas.

According to the majority of the participants, the advantage that musically-educated people have in the music industry is that they can get more music work done more efficiently because they are able to speak the language of music. Both Tessa Niles and Devereaux van Der Hoven-Oosthuizen stated that a higher music qualification helps people get the better jobs and extends the longevity of a career in the music industry.

It was only in the academic environment of Prof Devroop that a music qualification was a prerequisite for employment. In Col. Williams' and Dr. Oosthuizen's environments people with a passion and knowledge of the work will be considered for employment. Once employed, however, the only way that they will be able to progress within their careers would inevitably require some sort of higher music qualification.

4.3.10.3. Is the South African tertiary music education environment adequately preparing graduates for a career in the music business?

One participant felt unable to answer the question because of a lack of knowledge.

One participant felt that it is adequately preparing graduates for a career in the music industry with, however, the caveat that there is room for improvement in the current tertiary music environment.

Three participants were of the opinion that tertiary music education is not adequately preparing graduates for a career in the music industry.

Four participants believe that tertiary music education is partially preparing graduates for a career in the music industry, but only for a very small portion of the industry and that there is room for improvement and diversification within the field of tertiary music education. Prof. Devroop added that many of the people that obtain a qualification never became professionals in the music industry and that many people who get qualifications in music go on to become teachers, which is a sentiment echoed by Melissa Conradie.

Zwai Bala, who is classically trained, believes that tertiary music education in South Africa is too Westernised and needs to cater more to the South African market which is not predominantly a classical market. He commented that classical music is not the music that makes money in South Africa and that he does not understand why there is such an emphasis on classical music at tertiary level.

Robin Kohl felt that tertiary music education was developed and designed for a market that no longer exists and it needs to revise its offering in order to survive the new age of technology.

4.3.10.4. Can tertiary music education make a difference to the advancement of the music industry in South Africa?

All the participants agreed that tertiary music education could make a big difference to the industry by giving it more structure and by helping it to run more efficiently.

Seven of the nine participants, however, stated that education is currently not making much of an impact on the music industry because of the way in which it is structured and specifically because it does not cater to the needs of the market it serves. Robin Kohl said that he does not even consider a music qualification when hiring a prospective employee. Melissa Conradie generally considers people with BCom or marketing degrees before a BMus graduate because she knows that the BMus graduates do not embody the required skills to succeed on the music business side of the industry. She went on to say that if BMus degrees were altered to include more tuition in various key music industry posts (A&R, Promotions, Booking, PR, Label Management, Legal) it would make BMus graduates more attractive to the music business.

Six of the nine participants pointed out that the music industry is vast, with many opportunities for many different types of people within the industry and that someone does not even need to play, write or perform music in order to make money in the industry. Lira and Tessa Niles mentioned that when they were on tour (either as solo artists or supporting international stars) that there were hundreds of people involved in the realization of a show number and that many were not musicians. This information needs to be conveyed to students and included in curricula.

Three of the participants believe that, in general, students should not be waiting to complete a tertiary education in order to get involved in developing a music career; it is too late at that stage. Musicians should be getting advanced training from a younger age in order to have long, fruitful careers as musicians. Currently music education is doing a great job of preparing people to play in the music industry, but that is a really small part of the job prospects within the music industry and one does not need to go to university to learn how to play an instrument. Many students at high school level

are already attaining licentiates (equivalent to NQF Level 2 or 3) in their instruments without going to university.

4.3.10.5. Should the music industry be more involved in tertiary music education?

All the participants were in agreement: the music industry should be involved. They felt that it is important that music industry invest back into music education in order to ensure the future survival of the industry and because they know the requirements, gaps and human resource needs of the industry. This information can be used to develop curricula.

Three of the participants commented that the music industry would benefit from having more efficiently trained music people within its ranks. Zwai Bala stated that there are fewer music professionals in the music industry than in any other industry; this is a trend that needs to be reversed.

Most of the participants were of the opinion that industry would not approach education. They are busy making money and getting work done, and so the conversation would have to be initiated by the academic world. Two of the participants even went on to say that there is a form of snobbery in the “Pop” world, with people believing that what they do cannot be taught.

The majority of the participants stated that industry cannot be expected to develop curriculum, as they do not have the academic knowledge to do so, but that industry will be able to advise and guide academia regarding the prevailing trends and needs within industry.

4.3.10.6. What should education do in order to adequately prepare graduates for the music industry?

There was a general feeling among the participants that tertiary education should be preparing graduates for a career in the music industry. Two of the participants even confirmed that it was their education that got them to where they are today, in their careers. Two of the participants mentioned that a music education cannot get graduates jobs, but what it can do is to give them the skills they need to succeed in a career.

Three candidates said that the most important thing about their tertiary education were the contacts they made while they were studying, because these were the people that gave them an advantage when they ventured into a career in music. This means that the sample group as a whole finds music education to be a very valuable asset.

One of the problems within tertiary music education, highlighted by two of the participants, is that music education makes everyone sound the same instead of focusing on each individual's strengths and trying to develop those unique talents. Not everyone is going to be a concert pianist; there are many opportunities within the industry for many different types of people with varied skills and abilities.

According to Devereaux van der Hoven-Oosthuizen there should be less of a focus on teaching genres and more of a focus on teaching business.

Zwai Bala said that academics should stop teaching music that they want to teach and rather teach music that people want to play and that will make them money.

Three participants said that what they learnt about the business, they learnt after they had graduated. They would have preferred to have learnt those things while they were studying as it would have saved them a lot of time and effort. Students spend so much time, money and effort studying at university, the least it can do is to give them some skills in order to pursue a successful career within the music industry.

4.3.10.7. Extracting what should be included in a tertiary music curriculum

No qualification can promise to ensure employment, but it can at least inform graduates of their options and arm them with the necessary skills that will empower them to pursue a career in their related field of study. The following list encapsulates some of the key elements that the sample group considered should be included in a tertiary music curriculum in order to give graduates a better chance of success in a career within the music industry.

- Internship programmes need to be developed by tertiary institutions, through a constant communication with the industry. These should be rolled out in the music industry and monitored by the universities;
- Entrepreneurial skills need to be taught, as most graduates will be running their own business at some point in their career;

- Education needs to be more student-focused and therefore more flexible in order to satisfy the needs of the market it serves;
- Music business skills need to be taught at university. Aspects that are particularly important relate to intellectual property rights, industry structure, codes of conduct, networking skills, and contracts;
- More courses on branding and marketing need to be introduced;
- More courses that focus on music technology and trend-forecasting within the music industry should be included. It is therefore regarded as a requirement that academics are regular participants and contributors to the music industry and not just involved in purely academic work;
- A more relevant curriculum is required. It should resonate better with students and with the industry in which they will one day participate. There should be less of a reliance on Western classical music and more focus on music that makes money in the South African music industry.

4.4. Qualifications registered by SAQA on the NQF

According to the NQF Act 67 of 2008, it is SAQA's directive to monitor and update the NQF with authorized qualifications, to be run in South Africa (SAQA, 2014: *What is the South African Qualifications Authority?*). Additionally all qualifications must be authorized by the relevant ETQAs.

For this section of the dissertation various searches of the NQF were therefore conducted using the SAQA website, to find all music-related tertiary degrees currently being run at various universities in South Africa. Using this information a comparison can be drawn between what is registered on the NQF and what the universities are actually offering on campus through the interrogation of the websites, prospectus, rulebooks and handbooks of each university.

The search was conducted specifically to find the degrees of: Bachelor of Arts with Music as a major; Bachelor of Music; BTech Music; and Bachelor of Education with Music as a major. For the purposes of this study only four-year (480 credit) degrees were interrogated. All three-year (360 credit) degrees were consequently eliminated for consideration in this study. The eight qualifications involved include the Bachelor of Arts: Music of the Universities of Fort Hare, Zululand, the Free State, Stellenbosch, Western Cape, Kwazulu-Natal; the Bachelor of Arts: Music and Drama

Performance of the University of Kwazulu-Natal; and the Bachelor of Arts: Music Education of Walter Sisulu University.

Table 4-2 lists all four-year music degrees currently registered on the NQF.

Table 4-2: Four-year music degrees currently registered on the NQF			
	Qualification Name	Qualification Provider	SAQA ID
1.	Bachelor of Music	Generic Qualification	59301
2.	Bachelor of Music	University of Western Cape	7477
3.	Bachelor of Music	Rhodes University	73157 Aligned with qualification 59301
4.	Bachelor of Music	University of the Free State	16782 Aligned with qualification 59301
5.	Bachelor of Music: Education	University of the Free State	8341
6.	Bachelor of Music	North West University	72781
7.	Bachelor of Music: Education	University of Witwatersrand	9089
8.	Bachelor of Music	University of Witwatersrand	9085
9.	Bachelor of Music	University of Stellenbosch	7095
10.	Bachelor of Music: Education	University of Stellenbosch	7101
11.	Bachelor of Music	University of KwaZulu-Natal	73014 Aligned with qualification 59301
12.	Bachelor of Music: Education	University of KwaZulu-Natal	81826
13.	Bachelor of Practical Music: Jazz and Popular Music	University of KwaZulu-Natal	78105
14.	Bachelor of Music: African Music and Dance	University of Cape Town	21271
15.	Bachelor of Music Composition	University of Cape Town	21270 Aligned with qualification 59301
16.	Bachelor of Music: Dance	University of Cape Town	19817
17.	Bachelor of Music: Education	University of Cape Town	10589
18.	Bachelor of Music:	University of Cape Town	14519 Aligned with

Table 4-2: Four-year music degrees currently registered on the NQF

	Qualification Name	Qualification Provider	SAQA ID
	Performance		qualification 59301
19.	Bachelor of Music	University of Cape Town	7477
20.	Bachelor of Music: General	Nelson Mandela Metropolitan University	87254 Aligned with qualification 59301
21.	Bachelor of Music: Interdisciplinary Studies	Nelson Mandela Metropolitan University	87255 Aligned with qualification 59301
22.	Bachelor of Music: Music Education	Nelson Mandela Metropolitan University	87256 Aligned with qualification 59301
23.	Bachelor of Music: Music Technology	Nelson Mandela Metropolitan University	87257 Aligned with qualification 59301
24.	Bachelor of Music: Performance	Nelson Mandela Metropolitan University	87258 Aligned with qualification 59301
25.	Bachelor of Musicology	University of South Africa	5345
26.	Bachelor of Technology: Music	Tshwane University of Technology	72435
27.	Bachelor of Music	University of Pretoria	8841
28.	Bachelor of Music	University of Venda	17330
29.	Bachelor of Music	University of the North West	72781

There were additional inconsistencies that arose out of the analysis of the above list of qualifications, which further reduced the number of qualifications eligible for this study:

4.4.1. University of the Western Cape

Concerning the BMus registered by the University of the Western Cape, no evidence could be found in any of the university's prospectuses interrogated, to indicate that the qualification is currently offered at the university. Therefore, even though the NQF lists two music qualifications offered at the University of the Western Cape (Bachelor of Music and Bachelor of Arts with Music as a major), in reality there are currently no music qualifications offered at the university. On further interrogation of the University of the Western Cape's website site it was discovered that there is, however, a Center for the Performing Arts at the university, which acts as a transitional institution, preparing students with the necessary music grades to be admitted to universities offering Bachelor of Music or Bachelor of Arts: Music in the

region (University of the Western Cape ©2014). With this information at hand, both registered qualifications were removed from the final list of eligible qualifications as they currently do not run at the University of the Western Cape.

4.4.2. Walter Sisulu University

On investigating the qualifications offered at the Walter Sisulu University it was discovered that, according to the NQF, there is currently only one music qualification offered at the university, namely a Bachelor of Arts in Music Education. This qualification was therefore immediately eliminated from the final list of eligible qualifications, as it did not meet the eligibility criteria. It was, however, decided to interrogate the music department a little deeper for the purposes of this study and some disparity between what is registered on the SAQA website and information given on the Walter Sisulu University Faculty of Education Prospectus and website (Walter Sisulu University, 2014) was found.

The music department forms part of the Department of Arts and Culture Education at Walter Sisulu University. They currently offer a Bachelor of Arts degree in Music Education, but it is being phased out (Walter Sisulu University, 2014: 27), which means that new students are currently unable to register for this degree. Currently the only degree that the Walter Sisulu University has in Music Education is a BEd in Music Education (Walter Sisulu University, 2014: 35). The only access a student has to this two-year qualification is through the University Licentiate in Music Education (ID 80192), which is also a two-year qualification. The overall qualification requires that students do an extensive amount of school-based experiential learning, amounting to approximately 25% of the entire degree. This includes two weeks of observation in the second year; five weeks of teaching in the third year and six months of teaching in the third year (Walter Sisulu University, 2014: 46). This is over and above the various music credits and school teaching modules (non-music related) that students need to pass in order to obtain their BEd in Music Education. The qualification, however, does not seem to be registered on the SAQA website and from research conducted seems to be related to a Bachelor of Education, generic qualification, which was developed by the SGB of Educators Schooling (ID 20161) (SGB Educators Schooling, 2012).

There is no BEd: Music Education registered on the NQF for the Walter Sisulu University on the SAQA website. For this reason all the music qualifications from the Walter Sisulu University were excluded from interrogation in this study.

4.4.3. University of Venda

The University of Venda currently runs a Bachelor of Arts in Music (University of Venda, 2014). Once again there is disparity between what is registered on the SAQA website and what is actually happening at the university. According to the NQF the University of Venda should be running a Bachelor of Music. On further investigation it was discovered, through the University of Venda website (University of Venda, 2014), that the Bachelor of Music has been discontinued and replaced with three qualifications: Advanced Certificate in Choral Studies; Higher Certificate in Music; and Bachelor of Arts in Music. After a thorough search of the NQF no trace was found of the three qualifications mentioned above, which replaced the BMus qualification.

The only qualification that was found that could link the University of Venda's Bachelor of Arts: Music to a registered qualification on the SAQA website is the generic Bachelor of Arts (ID 23375) (SGB Generic Degrees in Humanities, 2012). But even there, there is some disparity. The generic qualification registered on the SAQA website stated that the University of Venda's Bachelor of Arts is 368 credits, and the qualification discussed on the University of Venda's website is 360 credits and it is a one-year degree. Students must articulate from the Advanced Certificate in Choral Studies and the Higher Certificate in Music in order to gain access to the Bachelor of Arts: Music.

The University of Venda currently does not run a Bachelor of Music or a Bachelor of Arts: Music, even though it is listed on their website. It is also not included in their prospectus (University of Venda (b), 2014). Students can only enroll in one of their Certificate programmes as their Bachelor of Arts: Music has not yet been accredited. For the above reasons all the music qualifications from the University of Venda have been removed from the final list of eligible qualifications.

4.5. Final list of music qualifications eligible for analysis

Altogether 36 qualifications were originally shortlisted for analysis in this study. Of these, 11 qualifications were disqualified as they did not fulfill the requirements set out by the study or because the university in question did not run the qualification registered on the NQF. Table 4-3 is a final list of eligible qualifications which have been interrogated for the purposes of this dissertation.

Table 4-3: Music qualifications interrogated in this study			
	Qualification Name	Qualification Provider	SAQA ID
1.	Bachelor of Music	Generic qualification	59301
2.	Bachelor of Music: General	Nelson Mandela Metropolitan University	87254 Aligned with qualification 59301
3.	Bachelor of Music: Interdisciplinary Studies	Nelson Mandela Metropolitan University	87255 Aligned with qualification 59301
4.	Bachelor of Music: Music Education	Nelson Mandela Metropolitan University	87256 Aligned with qualification 59301
5.	Bachelor of Music: Music Technology	Nelson Mandela Metropolitan University	87257 Aligned with qualification 59301
6.	Bachelor of Music: Performance	Nelson Mandela Metropolitan University	87258 Aligned with qualification 59301
7.	Bachelor of Music	Rhodes University	73157 Aligned with qualification 59301
8.	Bachelor of Music: African Music and Dance	University of Cape Town	21271
9.	Bachelor of Music Composition	University of Cape Town	21270 Aligned with qualification 59301
10.	Bachelor of Music: Dance	University of Cape Town	19817
11.	Bachelor of Music: Education	University of Cape Town	10589
12.	Bachelor of Music: Performance	University of Cape Town	14519 Aligned with qualification 59301
13.	Bachelor of Music	University of Cape Town	7477
14.	Bachelor of Music	University of KwaZulu-Natal	73014 Aligned with qualification 59301
15.	Bachelor of Music: Education	University of KwaZulu-Natal	81826
16.	Bachelor of Practical Music: Jazz and Popular Music	University of KwaZulu-Natal	78105
17.	Bachelor of Music	University of the Free State	16782 Aligned with qualification 59301
18.	Bachelor of Music: Education	University of the Free State	8341

Table 4-3: Music qualifications interrogated in this study			
	Qualification Name	Qualification Provider	SAQA ID
19.	Bachelor of Technology: Music	Tshwane University of Technology	72435
20.	Bachelor of Music	University of Pretoria	8841
21.	Bachelor of Musicology	University of South Africa	5345
22.	Bachelor of Music	University of Stellenbosch	7095
23.	Bachelor of Music: Education	University of Stellenbosch	7101
24.	Bachelor of Music: Education	University of Witwatersrand	9089
25.	Bachelor of Music	University of Witwatersrand	9085
26.	Bachelor of Music	University of the North West	72781

These degrees are discussed in detail in Chapters 6, 7 and 8.

CHAPTER 5

Presentation of data II: Compiling a Master List of requirements for an ideal music programme structure in Higher Education

A lot of people are afraid to say what they want. That's why they don't get what they want.

Madonna (cited by Elan, 2012)

5.1. Introduction

Various Government policy documents have been interrogated to determine the state of tertiary education in South Africa, Government expectations of tertiary education and the path tertiary education should be taking in order to remain current and viable in the 21st century. One of the main findings is that tertiary education should be fulfilling the needs of the society and industry which it serves. With this in mind a sample group of music industry professionals were selected and interviewed to determine their views on tertiary music education in South Africa, the impact it has on the music industry and various strategies, if any, that will make music graduates more attractive to people who hire staff within the music industry.

Empowered with this information and other research conducted, a Master List of requirements for an ideal programme structure in Higher Education was compiled. The Master List will be used to determine to what extent music qualifications offered by higher education in South Africa are meeting these needs.

There were many similarities between the documents analysed and the information conveyed by the sample group. This is summarised in Table 5-1.

	Government	Industry
1.	More flexible education model that will cater to the needs of students and industry in order to fill the skills gap in South Africa (NPC, 2011: 291; Fisher, 2011: 36).	Education needs to be more student focused and therefore more flexible in order to satisfy the needs of the market it serves (sample group: 6 of 9; Esteve-Fuabel et al., 2012: 4; 23; Stefanakis, 2005; 19).
2.	Broader tertiary offering that will cater to our growing and ever transforming	These comments by industry are directly

Table 5-1: A comparison of Government and music industry expectations of tertiary music education

	Government	Industry
	economy and community (DHET, 2010: 15, 32, 64; NPC, 2011: 291; MOE, 2001: 43, 68-9; MOE, 1997: 10, 18; Higher Education Act, No101, 1997).	related to government expectations: <ol style="list-style-type: none"> 1. Music business skills, regarding intellectual property rights, industry structure, codes of conduct, networking skills and contracts, need to be taught at university (Sample group: 6 of 9). 2. More courses on branding and marketing need to be introduced (Sample group: 4 of 9). 3. Introduce courses on Music Technology and trend forecasting within the music industry. It is therefore essential that academics are regular participants and contributors to the music industry (Sample group: 4 of 9). 4. More relevant curriculum to better resonate with students and with the industry; therefore there should be an emphasis on music that makes money (Sample group: 3 of 9; Moore, 2012: 63; 65; Blom and Encarnacao, 2012: 25; Okafor, 1991: 63; Nevhutanda, 2005: Chapter 1:2; Chapter 3:47-8; McPhail, 2012: 2; Campbell, 1991; Small, 1977; Elliott, 1995; Green, 2008; Volk, 1998). 5. Most music graduates will at some point go into teaching of some sort, but they do not get training in it (Scott: 2010; Global Access Partners, 2011: 32; Bennett, 2007: 185; Devroop & Devroop, 2010: 39; Sample group: 2 of 9).
3.	Programmes that will give students the entrepreneurial skills required to generate an income, be economically stable and contribute to the fiscus (DHET, 2010: 28; MOE, 2001: 26-7; MOE, 1997: 14; NPC, 2011: 290).	Entrepreneurial skills need to be taught, as most graduates will be running their own business at some point in their career (Sample group: 6 of 9).
4.	A close link between the industry and education in the form of internships, apprenticeships and on the job experience, which will help bridge the gap between tertiary education and the labour market (DHET, 2010: 19; DOE,	Internship programmes need to be developed by tertiary institutions through constant communication with the industry. These should be rolled out in the music industry and monitored by the universities (Sample group: 7 of 9).

	Government	Industry
	2010: 62, 68).	
5.	More collaboration between the Universities to prevent overlap in programmes and to better utilize resources (DOE, 2010: 9).	No comment.
6.	Universities need to identify areas of strength and excellence and spend their budgets in developing those areas (MOE, 2001: 43; NPC, 2011: 267, 290).	No comment

The final Master List of requirements consists of the following points extrapolated from the above lists. These are considered vital aspects that should be included in any programme in order to assist students in their quest for employability:

1. **Flexible, student-focused education.** Students have greater control over their education and their choices as well as being able more easily to articulate between levels of study and educational institutions;
2. **Broad set of skills** to ensure future success;
3. More **relevant music education** that focuses on a wide variety of music, including contemporary styles and genres;
4. **Music business knowledge**, that includes codes of conduct, laws and the structure of the music business, is built into the curriculum;
5. **Entrepreneurial skills and training**, including branding, marketing and running a business, is built into the curriculum and encouraged;
6. **Internships** and **a closer relationship with the music industry** is encouraged;
7. Use of **technology** is more actively included and incorporated in students' training;
8. **A solid foundation for music education training** must be included in the curriculum, as most people involved in the music industry will teach at some point in their careers.

This list does not include the traditional aspects of playing an instrument, music theory knowledge, aural ability or history of music because these are all considered to

be essential to be included in a well-rounded music education curriculum. It is therefore assumed that these core elements will be included in all tertiary music curricula.

CHAPTER 6

Presentation of data III: Interrogating the BMus degree ID 59301

Life is a story; you can choose your own story.

(Yann Martel author of “Life of Pi”) (Renton, 2014)

6.1. Background to the development of the degree

The Bachelor of Music degree (ID 59301) has been used as the barometer against which to measure other music degrees because it was generated by the Music SGB that had been convened by SAQA. The degree is therefore regarded as a “generic” degree: it is not an institutional qualification. Before registration on the NQF, it underwent an extensive public commentary process and it was also subjected to an international comparability analysis. It should, therefore, ideally meet the international, Government and industry needs reflected on the Master List. This degree was first registered on the NQF in 2007, and it was reregistered in 2012. The qualification needs to be renewed in 2015. Final registrations against this qualification may occur in 2016 and final graduation will be in 2021.

The qualification was designed by the Music SGB, and came about as part of a scoping exercise that took place while they were designing other qualifications for the GET and FET phases. The SGB, which had been tasked by SAQA to design qualifications for the GET and FET phases, came to the conclusion that it was essential to design a generic BMus qualification. This would help to articulate the work that had been designed for the GET and FET phases into the HE phase. The SGB, of which this researcher was a member, felt that a qualification was needed that would more broadly cater to the needs of graduates entering the broad music industry. The Music SGB at the time not only consisted of music academics and educators but also members of the music industry. The qualification came about as a response not only to the needs of tertiary education and schooling, but also to the needs of music business.

The preamble to the registered qualification states that it meets certain needs within the music sector by providing some specialist music knowledge and music competence. It prepares graduates for more specialized branches of music practice,

including Education, Research, Performance, Composition, Arrangement, and Technology. It therefore does not attempt to resolve all the challenges that will be faced by graduates once they enter the job market, but it attempts to arm graduates with skills for certain aspects of the industry and for greater success in a career. The purpose of this qualification is therefore to qualify a graduate with the knowledge to establish a career within the music profession predominantly as a performer, composer, researcher, music technologist or music educator, while providing them with coping skills in order to conduct a successful career.

6.2. Credit value and structure of the degree

The qualification consists of 480 credits. It is set at NQF Level 8 and is a four-year qualification. Students completing this degree can articulate into a Master's degree provided they comply with all the terms and conditions of the university at which they wish to register.

The 480 credits of this degree are divided into three categories: Fundamental (100 credits); Core (200 credits); and Elective (180 credits). The credit types have been defined as follows by SAQA (2005):

- A fundamental credit is a credit that gives a student the foundational (or basic or grounding knowledge) knowledge that will assist them in obtaining the qualification for which they are registered;
- Core credits consist of knowledge that is compulsory for a student to know in order to qualify for the qualification for which they have registered;
- Elective credits are credits that are additional and help to enhance the knowledge that students have acquired in their studies, but do not necessarily have to be qualification specific.

Each set of credits is linked to an exit level, and each exit level embodies certain skill sets. Only once a student has achieved the exit level do they attain the relevant credits.

6.2.1. Exit levels associated with Fundamental credits (100 credits)

Exit Level 1: personal management and social responsibility (10 credits).

Exit Level 2: technical proficiency, stylistic understanding appropriate to the instrument and works chosen for performance by the student (55 credits).

Exit Level 3: development of aural skills (35 credits).

6.2.2. Exit levels associated with Core credits (200 credits)

Exit Level 4: analysis of different works from various contexts, using relevant parameters to draw conclusions (60 credits).

Exit Level 5: researching a given musical topic in order to demonstrate an ability to locate and use a range of resources (40 credits).

Exit Level 6: analysing music from a historical, cultural, socio-economic, political and philosophical perspective (60 credits).

Exit Level 7: performance as a member of an ensemble (40 credits).

6.2.3. Exit levels associated with Elective credits (180 credits)

Students need to choose credits with a minimum value of 180:

Exit Level 8: performance (100 credits)

Exit Level 9: research (100 credits)

Exit Level 10: composition and arrangement (100 credits)

Exit Level 11: music technology (100 credits)

Exit Level 12: music education (100 credits)

Exit Level 13: non-music electives (80 credits)

6.2.4. Assessment criteria

Assessment criteria are specified for each of the exit levels. These assessment criteria provide an indication of what is required in order for a student to optimally achieve the exit level and therefore the associated skills set.

Table 6-1 contains a summary of the assessment criteria that specifically relate to this degree. Other assessment criteria set out in the registered document are standard criteria which are generally required of any music curricula.

Exit level number¹⁰	Assessment criteria
1.3	Ethical practices and values in the music profession. The range of ethical practices include but are not limited to fraud and corruption; intellectual

¹⁰ Note that the assessment criteria are linked to the exit levels. Thus, when numbering, 1.5 means that the assessment criteria is the 5th assessment criteria for exit level 1; 2.1 means that this is the 1st assessment criteria for exit level 2.

Table 6-1: Assessment criteria

Exit level number ¹⁰	Assessment criteria
	property rights; and social responsibility.
1.5	Entrepreneurial and project management principles. These principles will be applied and understood in the context of various case studies.
1.6	Finance management skills, which will be explained and applied to their personal finances using appropriate scenarios.
2.6	Learn, apply and be assessed on the working mechanisms of their instruments in order to enhance performance.
2.7	Learn and be assessed on how to maintain and take care of their instruments, according to accepted practice.
6.3	Students will be taught, using case studies, about the relationship between music and the economy and critically evaluate the relationship between the two.
10.1	Students will learn about the direction followed by a specific genre over the last 100 years.
11.1	Standard industry-related music technology terminology.
11.2	The development of music technology and its changing functions and applications.
11.3	Compare and analyse different types of available music hardware and software and their capabilities and compositional objectives.
11.4	Use computer software and hardware to undertake sound analysis, synthesis, processing, sound recording and editing.
11.5	Combine musical sound with another media.
11.7	Compile and present a portfolio of work of approximately 35 minutes which represents a variety of uses and applications of music technology.
12.1	Students will be exposed to various approaches and methods of teaching music in a diverse range of educational contexts (ABET, GET, FET, HE, informal and special needs music education). These methods will be studied and analysed.
12.2	Critically understand the major philosophical and theoretical trends in education, with special reference to music education in South Africa.
12.3	Conceive an own personal philosophy of music education and demonstrate and actualize these principles in practice.
12.4	Apply relevant computer and MIDI based technologies in educational contexts.
12.5	Devise movement to music in a wide range of musical styles and that will be suitable for students with varying levels of musical experiences.
12.6	Apply knowledge in six teaching sessions across a variety of educational levels (ABET, GET band, FET band, informal education and special needs education).

When comparing this qualification to the Master List that has been compiled, it is clear that the generic degree has gone a long way towards satisfying the international, Government and industry requirements for music education in South Africa. The way in which this has been done is clarified in Table 6-2.

Table 6-2: Alignment of the generic BMus degree with the requirements of the Master List	
Master List	Generic BMus degree
1. Flexible student-focused education	Students have access to five different majors (Music Technology, Music Education, Performance, Research and Composition and Arrangement) and to 80 non-music credits (16% of the degree). Students are therefore able to customize their own qualification.
2. Broad set of skills to ensure future success.	Students doing this qualification graduate with knowledge of: the music industry; intellectual property rights; theory; aural; the inner workings of their instrument; entrepreneurial and personal management skills; an interdisciplinary understanding of the music profession; research; various genres in an South African context; performance skills in both a solo and ensemble setting.
3. More relevant education that focuses on a wide variety of music, including contemporary styles and genres.	The generic qualification does not dictate which genres should be taught within the qualification. The recommendation is that music being analysed should be relevant to the South African music environment (Exit level 6, a core exit level). Students may improvise as part of performance (Exit level 8.1). Since improvisation is a skill that is part of the popular music and jazz idioms the degree may be seen to encourage contemporary/popular styles of music.
4. Music business knowledge that includes codes of conduct, laws and the structure of the music business built into the curriculum.	Exit level 1.3 (Focus on ethical practices and values in the music profession, including knowledge of intellectual property rights) and Exit Level 6.3 (Focus on the relationship between economy and music) address this directly.
5. Entrepreneurial skills and training.	Exit Level 1.5 (Focus on entrepreneurship and project management); Exit Level 1.6. (Focus on finance and personal management skills) address this directly.
6. Internships and a closer relationship with the music industry	Although the music education majors effectively do an internship, this is not a direct expectation of the other majors (Research; Performance; Composition; Arrangement; Technology). The implementation of an internship programme seems to be left to the discretion of the institution aligning to the qualification.
7. Use of technology	This is addressed in exit levels 11 and 12.
8. A solid foundation for	This is addressed in exit level 12.

Table 6-2: Alignment of the generic BMus degree with the requirements of the Master List	
Master List	Generic BMus degree
music education training	

6.3. Shortcomings of the generic BMus degree

Had the generic qualification included the use of music technology and related teaching methodology to all the elective components of the degree, it would have completely fulfilled all the requirements set out in the Master List. As it stands, however, the degree is compliant with almost all the key points on the Master List: Entrepreneurship; Music Business knowledge; Flexibility; Broad skill base; and Relevance.

One important recommendation to institutions aligning their qualifications to this generic qualification would be to develop dedicated internship programmes and/or some form of work-integrated learning for at least the music technology and research electives.

6.4. Conclusion: The advantages of aligning music programmes to the generic BMus degree

The generic BMus degree was designed to meet the government expectations of student portability across universities and to engender a spirit of entrepreneurship amongst music graduates with the aim of creating employable music graduates. It took into account that government expectations included that: South African qualifications become more internationally competitive; government expectations of a flexible tertiary education; the vision for the broad economic development of South Africa; and also music industry requirements of graduates entering a career within the business of music.

With this in mind the SAQA-generated Music SGB represented not only academia, but also the broad music industry. After the creation of the qualification an international comparability study was conducted and the qualification was gazetted for public commentary before finally being registered.

The process that was followed ensures that the research required to create a new qualification need not be duplicated by individual institutions. Such research is time-consuming, and individual institutions may not have access to the expertise of representatives from the broad music industry. Moreover, having the assurance that the structure of the qualification is comparable to international norms and standards is of immense value.

The qualification has been shown to fulfill almost all the requirements set out on the Master List. The generic BMus qualification is flexible enough to allow any university aligning its qualification to it to be able to customize courses that will not only fulfill the music industry expectations of a music graduate, but will also fulfill the government expectations of education and offer graduates an internationally competitive qualification.

Universities offering qualifications aligned to this degree are not required to offer all the majors. This enables universities to optimally utilize their resources in the creation of unique qualifications that are not replicated across the country. This maintains their brand integrity and identity, while at the same time offering opportunities for creating a new brand should this be required.

Higher education institutions are under no obligation to align their qualifications to the generic BMus, but it would not only be to their advantage, but also to the advantage of their students, for them to do so.

CHAPTER 7:

Presenting data IV: Music degrees registered on the NQF that are aligned to the generic BMus degree

Life is what happens when you are making other plans. (John Lennon lyrics from “Beautiful Boy” 1980)

7.1. Analysis of music qualifications

All the music qualifications listed in Table 4-3 are currently being run at the relevant institutions. As has been mentioned the generic qualification is not an institutional qualification, but one against which institutions can align their own qualifications.

Five universities have aligned their BMus qualifications to the generic BMus qualification. They are:

- Nelson Mandela Metropolitan University.
- Rhodes University.
- University of Cape Town.
- University of KwaZulu-Natal.
- University of the Free State.

It is therefore assumed that they have designed their qualifications around the criteria set out in the generic BMus, and it is against these criteria that their qualifications will be evaluated.

As mentioned in setting the criteria for the compilation of the Master List, it is assumed that fundamental music components such as performance skills and a broad knowledge of music theory and history will be included in any music qualification. These are not the subjects that differentiate qualifications. Qualifications are differentiated by the choices that they offer students in terms of electives. It is also through the specific elective choices that a university can most easily brand itself and its qualifications.

The analysis of the various music qualifications therefore focuses mainly on the electives offered, and how these relate to the recommendations of the generic BMus degree.

7.2. Nelson Mandela Metropolitan University (NMMU)

The Nelson Mandela Metropolitan University offers five four-year music degrees, all of which are aligned to the generic BMus:

1. Bachelor of Music: General (SAQA ID: 87254).
2. Bachelor of Music: Interdisciplinary Studies (SAQA ID: 87255).
3. Bachelor of Music: Music Technology (SAQA ID: 87257).
4. Bachelor of Music: Performance (SAQA ID: 87258).
5. Bachelor of Music: Music Education (SAQA ID: 87256).

7.2.1. Core modules

Several core modules are common to all the degrees (Nelson Mandela Metropolitan University, 2014: Arts Prospectus, 92-123).

Table 7-1: NMMU Core modules common to BMus degrees		
Year 1		
	Module	Module description
1.	Popular music and traditional music: Africa and beyond	First Instrument Advanced (Semester 1-2): Students cover curriculum related to their instrument of choice: Repertoire; Sight-Reading; Quick Studies and Technical Work
2.	Aural Development	Semester 1-2
3.	Music in History and Society	Term 1: The different eras of American Jazz Term 2: Black Jazz and Politics in S.A. Term 3: Western Classical Music, 850-1600 Term 4: Western Classical Music, 1600-1900
4.	Music Theory and Analysis	
Year 2		
1.	First Instrument Advanced	Semester 1-2; BMus Performing Arts study First Instrument Performers.
2.	Aural Development	Semester 1-2, excluding BMus Interdisciplinary Studies
3.	Music in History and Society	Semester 1: African Music and Popular Music, including the link between societal trends and cultural practices and the development of popular music in South Africa. Semester 2: Baroque
Year 3		
1.	First Instrument Advanced	Semester 1-2, BMus Performing Arts study First Instrument Performers.
2.	Aural Development	Semester 1-2, except BMus Interdisciplinary Studies.
3.	Music History in Society	Semester 1: Classicism Semester 2: Baroque
4.	Method in Main Instrument	Semester 1-2, except BMus Music Technology and General. Instrumental tuition offered at NMMU is limited to Ensemble Directing; Pianoforte; Organ; Singing; Classical Guitar.

Year 4		
1.	First Instrument Advanced	Semester 1-2, except BMus Performing Arts who study First Instrument Performers.
2.	Music History in Society	Semester: Modernism and Post Modernism Semester 2: Medieval and Renaissance

7.2.2. Specialisation

Specialisation is introduced from the second year of study, with some modules being offered across degrees.

Table 7-2: NMMU specialisation within BMus degrees			
1. BMus Performing Arts; General; Music Education; Music Technology (Nelson Mandela Metropolitan University, 2014)			
	Module	Year offered	Module description
1.	Introduction to Musicology	1 term 1	Students are taught various strategies required for music scholarship: library and information retrieval systems; bibliographic reference systems; understanding academic writing; understanding the history of musicology.
2.	Organology	1 term 2	The history of music instruments and ways of classifying instruments
3.	Music Technology	1	Define timbre and how to quantify and classify timbre; design musical environment; describe processes applied to audio signals; perform electronic typesetting of handwritten musical manuscripts; use of different apparatus and mechanisms that support auditory perceptions; production of sound in major instrumental categories.
4.	Music Theory and Analysis (22 credit) OR Theory Jazz and Improvisation (12 credits)	2	

The second year of study offers many choices, as listed below.

BMus Music Education: students do the following modules in the first 3 years:

- Music Education (Semester 1-2): In this module students will develop teaching and learning strategies; integrate music activities; develop educational media for classroom practice and develop appropriate assessment strategies.

BMus Performing Arts; Music Technology and General: choose a maximum 20 credits or a minimum 10 credits from Groups A, B, C and/or D.

- Group A: Second Instrument: Elementary (Semester 1-2) or Advanced (Semester 1-2);
- Group B: Ensemble (Semester 1-2): Students are able to participate in any of the ensembles at NMMU: Choir; Jazz Ensemble; Guitar Ensemble; Brass Ensemble; Brass Quintet; Woodwind Ensemble or any other combination admitted by the Head of Department. The repertoire needs to be of the relevant level. The students need to show advanced skills in sight-reading, intonation, rhythm, musical integration and teamwork;
- Group C: Applied Choral Conducting (Semester 1-2);
- Group D: Keyboard Skills (Semester 1-2).

BMus Interdisciplinary Studies: choose either Group A or B:

- Group A: Introduction to Musicology (Semester 1); Organology (Semester 2);
- Group B: Music Technology (Semester 1-2).

BMus: Performing Arts; Education; Interdisciplinary Studies: additionally:

- Method of Main Instrument (Semester 1-2).

BMus: Performing Arts; Music Technology: between 10 credits (minimum) and 20 credits (maximum) from the following groups:

- Group A: Second Instrument: Elementary (Semester 1-2); Second Instrument: Advanced (Semester 1-2);
- Group B: Ensemble (Semester 1-2);
- Group C: Applied Choral Conducting (Semester 1-2);
- Group D: Keyboard Skills (Semester 1-2);
- Group E: Orchestration (Semester 1-2): Students are able to choose between orchestration for classical or popular music.

BMus Music Technology students may also choose:

- Method of Main Instrument (Semester 1-2).

BMus Music Technology: compulsory module:

- Music Technology 2 (Semester 1-2): Set up a basic P.A.; identify the components of a sound system; look at various environment and the impact on sound; learn recommendations for improving the quality of the listening experience; produce simple audio recordings; digital audio; different digital

audio formats; technological and socio-economic trends affecting production and consumption of music; production of high quality audio recordings in CD, DVD and DAT with appropriate packaging.

The third year of study builds on previous choices, and in some cases introduces new modules. Some of these modules are carried into the fourth year.

BMus Education: compulsory module:

- Music Education

BMus Performing Arts; Music Education: Choose between 10 credits (minimum) and 20 credits (maximum) from the following list (for years 3 and 4)

- Group A: Second Instrument: Elementary (Semester 1-2) **or** Second Instrument: Advanced (Semester 1-2);
- Group B: Ensemble (Semester 1-2): Students participate in any of the ensembles at NMMU: Choir; Jazz Ensemble; Guitar Ensemble; Brass Ensemble; Brass Quintet; Woodwind Ensemble or any other combination admitted by the Head of Department. The repertoire needs to be of the relevant level. The students need to show advanced skills in sight-reading, intonation, rhythm, musical integration and teamwork;
- Group C: Orchestration (Semester 1-2): Digitally-aided orchestration and technological tools available as substitutes for acoustical instruments; study of layouts required by session musicians for a studio recording; study of various scoring styles; arranging for popular music; introduction to composition.

In year 4, all students need to select 12 credits from the following modules:

- Musicology (year module).
- Music in Film and Television: An Introduction (Term 3)
- Music in Film and Television: Selected Topics (Term 4): In this module students study music in cartoon and television advertisements, and television programming.
- Composition (year module).

BMus Performing Arts students are also required to take:

- Method in Main Instrument (Semester 1-2).

BMus Music Education: Students choose 36 credits from the following:

- Music Education (Semester 1-2) (12 credits each): In the first semester students will be introduced to research in arts education, how to write a research proposal and how to identify a topic. This geared towards students completing a research project in the second semester;
- Method of Main Instrument (Semester 1-2) (6 credits each);
- Method of Theoretical Subjects (Semester 1-2) (6 credits): Students are taught various and have to apply various teaching and learning strategies for music as a subject at school. Students analyse the NCS and syllabi of external examining bodies, and present lessons, schemes of work and assessments.

BMus Education and BMus Performing Arts students need to select between 10-20 credits from the following modules:

- Ensemble (Semester 1-2): Students are able to participate in any of the ensembles at NMMU;
- Second Instrument: Elementary (Semester 1-2) **or** Second Instrument: Advanced (Semester 1-2).

When comparing this qualification to the generic BMus degree to which it is aligned some shortcomings are apparent. Exit Level 1.5 and 1.6 of the generic BMus require the inclusion of modules which deal with Entrepreneurship, Finance and Personal Management. There is no evidence that this kind of knowledge has been imbedded in the Music Education degree.

Assessment criteria in Exit level 6, specifically 6.3, deals with the relationship between the music business and the economy. One module, “Music History and Society: African Music and Popular Music”, partially deals with the topic by addressing the development of popular music in South Africa and the link between societal trends and cultural practices.

Students enrolled for this degree do not have access to 80 non-music electives as stipulated in the generic BMus qualification. This degree therefore does not fully align to the generic BMus. It, does, however, offer some excellent and innovative choices.

7.2.3. Electives

7.2.3.1. Bachelor of Music: General

This qualification offers an array of electives in every year of study.

Table 7-3 NMMU electives for Bachelor of Music: General		
Year 1		
1.	Introduction to Business Management and Entrepreneurship (Semester 1)	Entrepreneurship, the importance thereof, and establishing own small businesses. The pitfalls and the variables that impact a small enterprise, and how to manage such an operation.
2.	Computer Literacy (Semester 1-2)	
3.	Algebra (Semester 1-2)	Basic vector algebra, set theory and the theories underlying mathematical logic.
4.	Differential Calculus (Semester 1-2)	
5.	Mathematics 1a/b (Semester 1-2)	
6.	Keyboard and Sight Reading Skills (Year 1&2: Semester 1-2)	
7.	Computing Fundamentals 1.1. (Semester 1)	
8.	Statistical Methods in Behavioural Sciences (Semester 1)	The concepts of statistics; understanding the concept of probability, understanding testing and the usage of the regression line equation.
9.	Professional English (Semester 102)	
10.	Introduction to the Business Functions (Semester 2)	Business management strategies (HR and IT) that will allow students to establish, manage and grow their own small businesses.
11.	Website Design (Year 1: Semester 2)/(Year 2: Semester 1)	Develop websites using simple web-authoring tools as well as learning to evaluate and critique websites. In year 2 students will learn to deal with clients and website publishing along with website project portfolio and more advanced website design.
12.	Introduction to Economic and Settlement Geography (Term 1)	The spatial pattern of economic activities; the spatial pattern of urban activities; identify the problems of rapid urbanisation and the provision of services.
13.	Practical English (Term 1, 2, 3, 4)	
14.	French for Beginners (Term 1, 2, 3, 4)	
15.	Introductory Psychology (Term 1)	
16.	Child and Adolescent	Students will gain an understanding of child and adolescent

Table 7-3 NMMU electives for Bachelor of Music: General		
	Development (Term 2)	development.
17.	Introduction to Geomorphology (Term 3)	Students learn about the earth's material (soil, crust, plate tectonics) and about what causes volcanoes, weathering and erosion.
18.	Adult Development and Ageing (Term 3)	
19.	Introduction to Geo-Information and Cartography (Term 4)	
20.	Psychology as a Profession (Term 4)	Gain an understanding of the history of psychology; the legal and ethical characteristics of the profession; different registration categories of the profession; compare statutory and voluntary bodies concerned with the profession; define the path towards professional training and qualification and provide career pathways to career development in health professions.
Year 2: Students need to select 34 additional music and non-music credits in consultation with the Programme leader.		
1.	Music Technology (Year 2-4: Semester 1-2)	Year 3: Students are introduced to: multi-track recording; production and the studio; microphones and their application; digital audio technologies. In the second semester students learn about the theory of MIDI and its application, multimedia integration, synchronization and convergence. Finally students learn how to operate a console and studio procedures. Year 4: Students draw up a project plan towards the completion of a diverse portfolio of projects, which will culminate with the mixdown of a music production and the creation of a final product, (artwork, CD, labels and podcasts) and an explanatory report documenting the process. Students will also perform typical tasks within available studio environment, including the need to maintain control of work entering and leaving a studio, and the implementation of a back-up strategy.
2.	Theory of Jazz and Improvisation (Semester 1-2)	
3.	Media Studies: Advertising Industry (Semester 2)	This module will give students the skills to operate within the advertising industry at a basic level, through the introduction of the principles of advertising and providing opportunities for their application (e.g. designing an advertising campaign and critically evaluating advertisements).
4.	Intermediate French (Term 1-4)	
5.	Music Theory and Aural Development 2 (Term 1-4)	
6.	Social Psychology (Term 1)	
7.	Political History in S.A. in	An overview of major trends in the South African political

Table 7-3 NMMU electives for Bachelor of Music: General		
	the 20th Century (Term 1, 3)	environment between 1924-1976 and 1976-1989.
8.	Music Theory and Analysis (Year 2 and 3: Term 1-4)	
9.	Coping Skills (Term 2)	Equips students with skills of a psycho-educational nature to cope with the challenges of daily life (looking at conflict management). Students need to do 5 hours of practical work related to psychological coping skills.
10.	Health Psychology (Term 3)	
11.	Acoustics, Tuning and Temperament (Term 3, 4)	
12.	Music Education (Term 1-4)	Students will be taught about the NSC curriculum [now CAPS] for Arts and Culture [now Creative Arts]; planning and implementation; development of lesson plans and assessment of dance, drama, visual art and musical studies.
13.	Applied Choral Conducting (Year 2-4: Semester 1-2)	Year 3-4: Interpret more advanced musical scores, conducting techniques, demonstrate knowledge of various styles and be able to interpret and analyse musical genres.
Year 3: Students need to select 32 additional music and non-music credits in consultation with the Programme leader.		
1.	Teaching: Learning Strategies for Music Theory (Semester 1-2)	Knowledge of problem-solving skills in a music theory class, how to integrate aural learning, and applying teaching and learning strategies.
2.	S.A. Literature 304 (Semester 2)	
3.	Theory of Jazz (Semester 1-2)	
4.	French Language and Literature (Term 1-4)	
5.	Psychological Research Methods (Term 1)	The nature, concepts and processes of scientific research along with Qualitative and Quantitative approaches.
6.	Introduction to Meteorology and Climatology (Term 2)	
7.	Psychometrics (Term 2)	Students will be introduced to psychological evaluation and assessment of human behavior, ethical considerations, development of a test, adaptation of the test and finally assessing special groups.
8.	Cognitive and Clinical Neuropsychology (Term 3)	Students will learn the meaning of neuropsychology, the divisions of the nervous system, topography of the brain, functioning of the brain and the common neurological processes including information processing, attention, memory and language development.
9.	Personality Psychology	Students will learn psychoanalytic theories; humanist theories

Table 7-3 NMMU electives for Bachelor of Music: General		
	(Term 4)	and alternative perspectives.
10.	Crisis Management Skills	Students gain advanced knowledge of specific skills used in crisis definition, intervention and procedures of psychological first aid.
Year 4: Students need to select 48 additional music and non-music credits in consultation with the Programme leader.		
1.	Treatise on a Topic in Music (year module)	This is a research topic at an honours level, approved by the music department.
2.	Composition (year module)	Students are introduced to generic composition skills with application to a genre of choice.
3.	Musicology (year module)	

This degree is listed on the NQF as being aligned to the generic BMus qualification. However, on the NMMU website (2014: BMus General) it states that this qualification is aligned to the NMMU BMus qualification ID 5723. When further research was conducted on the NQF and the ID was inputted into the system, no such qualification was found. Upon following the link on the NMMU website it was discovered that the BMus qualification had lapsed in 2009. There seems to be a discrepancy between what is registered on the NQF and what is advertised on the NMMU website.

This is the most flexible and versatile qualification offered at NMMU, and it could fulfill all the requirements set out in the generic BMus qualification. Students have access to 114 non-music credits in their second, third and fourth years, far in excess of the 80 required. It also includes modules such as Introduction to Business Management and Entrepreneurship; Introduction to Business Functions; Method of Main Instrument; Music Technology; Acoustics, Tuning and Temperament; Music Education; Teaching and Learning Strategies for Music Theory; Crisis Management Control; and Music History and Society – Black Jazz and Politics in South Africa. The problem is that most of these modules are presented as electives whereas the generic BMus regards most of this knowledge as either core or fundamental, which means that it is compulsory knowledge with which students need to graduate.

7.2.3.2. Bachelor of Music: Interdisciplinary Studies

This qualification offers a broad education that would address a career in the media.

Table 7-4 NMMU electives for Bachelor of Music: Interdisciplinary Studies
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Table 7-4 NMMU electives for Bachelor of Music: Interdisciplinary Studies		
Year 1: Students need to do any other first year non-music elective module (24 credits)		
1.	Introduction to Communication Studies (Semester 1-2)	Students learn about verbal and non-verbal communication; the communication process; interaction management; relationship dynamics; stereotyping; conflict management; technology and social media. In the second term students will deal with verbal communication; language problems and the solutions to these problems and gender differences in communication.
2.	Introduction to Media Studies: Magazine Feature Writing (Semester 2)	Students learn about different trade publications, characteristics and audiences of a variety of magazines, different types of magazine articles, story structures, feature writing and associated techniques.
3.	Introduction to Media Studies: News reporting (Semester 1)	Students learn about the new writing process, finding story ideas, locating sources, interviewing, note taking, writing in a newspaper style, writing in different beats and investigative reporting.
4.	Introduction to Media Studies: Film (Semester 1-2)	Students learn about film, the history and origins of film in the USA, financial constraints in film, technological developments, film audiences and how to maintaining their attention and animation. Concepts such as censorship and politics in film.
5.	General Mathematics (Primary Phase) (Semester 1-2)	
6.	Second Instrument Elementary (Semester 1-2)	
7.	Introductory Psychology (Term 1)	
8.	Child and Adolescent Development (Term 2)	Students learn about the psychological and neurobiological development of children and adolescents, as well as the nature versus nurture debate and the career development issues of children and adolescents.
9.	Adult Development and Ageing (Term 3)	
Year 2: Students need to select 40 additional non-music credits.		
1.	Social Psychology (Term 1)	
2.	Political History in S.A. in the 20th Century (Term 1, 3)	
3.	History of African Human Migration (Term 2)	An introduction to the theory of human migration and the history behind these migrations. Students will look at concepts of forced migration; social control; slavery; human trafficking; genocide; ethnic cleansing.
4.	Psychopathology (Term 4)	
5.	Modern Africa: History	Major trends in African history in the 20th century.

Table 7-4 NMMU electives for Bachelor of Music: Interdisciplinary Studies		
	and Philosophy (Term 4)	
Year 3: Students need to select 60 additional non-music credits.		
1.	First Instrument: Performers (Semester 1-2)	
2.	Aural Training (Semester 1-2)	
3.	Resistance and Transformation in Contemporary S.A. (Term 2)	Major trends in the political history of South Africa (1994-2000).
4.	World History of the Cold War Period B (Term 4)	
5.	Psychological Research Methods (Term 1)	
6.	Post-Apartheid S.A. (Term 1)	
7.	Psychometrics (Term 2)	
8.	Cognitive and Clinical Neuropsychology (Term 3)	
9.	African History and Globalisation (Term 4)	20th century colonization and decolonization and Africa's reaction to colonization. The history of African nationalism and Pan-Africanism and African unity in globalization.
Year 4: It is recommended that students take those credits marked *		
1. *	Treatise on a Topic in Music (year module)	
2.	Composition (year module)	
3.	Musicology (year module)	
4. *	Music Technology (Semester 1-2)	
5.	Music in Film and TV: An Introduction (Term 3)	
6.	Music in Film and TV: Selected Topics (Term 4)	
7.	Personality Psychology (Term 4)	

In this degree students have access to over 124 elective credits, which more than fulfills the requirements of the generic BMus degree. There are also some psychological electives which can assist students in understanding humans and human behavior. There are no business or entrepreneur modules available, which means that

this qualification does not comply with Exit Levels 1.5 and 1.6 of the generic BMus, and this may be seen as a distinct drawback.

From a music career perspective students are exposed to Music Technology and many media modules, which open up the possibilities of graduates getting involved in TV, Film or Journalism. The degree partially fulfills the requirements set forth in Exit Level 6.3 (relationship between the economy and music) through the compulsory module, Music History and Society: Black Jazz and Politics in South Africa.

7.2.3.3. Bachelor of Music: Music Technology

Table 7-5 NMMU electives for Bachelor of Music: Music Technology		
Year 1		
Students select any first-year elective module in consultation with the Programme Leader.		
1.	Music Education (year module)	
2.	Professional English (Semester 1-2)	
3.	Media Studies: Television (Semester 1)	
4.	Computer Literacy (Semester 2)	
5.	Introductory Psychology (Term 1)	
Year 2		
Students select any second-year elective module in consultation with the Programme Leader.		
1.	Media Studies: Television: Image Production (Semester 2)	Equipment required for image production (edit suites and cameras); how to set up cameras and lighting; safety precautions required around a production; apply these concepts in a practical manner through shooting and editing prescribed scenes and sequences; the theory behind video production and its role in television production.
2.	Music Theory and Analysis (Year 2: Term 1-4)/(Year 3: Term 1-4)	
Year 3		
Electives are generally a continuation of those chosen in the 2nd year of study.		
1.	Ensemble (Semester 1-2)	
2.	Method of Main Instrument (Semester 1-2)	
3.	Second Instrument: Advanced (Year 3-4: Semester 1-2)	
4.	Second Instrument: Elementary	

	(Semester 1-2)	
Year 4		
Electives are generally a continuation of those chosen in the 3rd year of study.		
1.	Music in Film and TV: An Introduction (Term 3)	
2.	Music in Film and TV: Selected Topics (Term 4)	

The music technology students do not have access to as a rich a variety of non-music electives as in the two qualifications discussed above. Additionally, most of the electives are music related. The degree is focused almost exclusively on music technology and therefore students do not get the exposure to the 80 credits required in the generic BMus qualification. The qualification also gives students some experience of project planning and implementation, as they are required to put together a portfolio of work for final assessment as well as the documentation of the entire process. The requirements of entrepreneurship, which relate to Exit level 1.5 and 1.6, are not directly covered in this degree.

7.2.3.4. Bachelor of Music: Performing Arts

This is the most focused degree of those offered at NMMU. The elective list is very limited and most electives are music-based.

Table 7-6 NMMU electives for Bachelor of Music: Performing Arts		
Year 1		
Students select any first-year elective module in consultation with the Programme Leader.		
1.	Music Education (year module)	
2.	Keyboard and Sight Reading Skills (Semester 1-2)	
3.	Introduction to the history of South Africa (Term 3-4)	
Year 2		
Students select any second-year elective module in consultation with the Programme Leader.		
1.	Music Technology (Semester 1-2)	
2.	Philosophical Practice: Interpretation and Art (Semester 1)	
Year 3		
Students select any third-year elective module in consultation with the Programme Leader.		

It is compulsory for students to do Music Technology in the first year, and this provides students with some exposure to project management. The Music Education elective is also available, which provides project management experience and wider employability opportunities.

Students do not get exposure to an entrepreneurial module, neither do they get exposure to 80 non-music elective credits, both of which are required by the generic qualification.

7.2.3.5. Bachelor of Music: Education

This degree is intended for students who wish to teach music at schools in South Africa.

Table 7-7 NMMU electives Bachelor of Music: Education		
Year 1		
1.	Introduction to Drama (Semester 1)	
2.	Applied Choral Conducting (Year 1&4: Semester 1-2)	
3.	Keyboard and Sight Reading Skills (Semester 1-2)	
4.	Second Instrument Advanced (Year 1-2: Semester 1)	
5.	Second Instrument Elementary (Year 1-2: Semester 1-2)	
Year 3		
1.	Teaching: Learning Strategies for Music Theory (Semester 1)	Students learn different teaching and learning strategies, lesson preparation and study different music theory syllabi.

This degree has severe limitations and does not prepare students for any career beyond school music teaching. None of the education modules mention WIL, or any form of teaching practice undertaken at a school and for which students could be evaluated. There are no entrepreneurial modules in this degree, and not enough exposure to non-music electives. The Education module does, however, adequately prepare a student to teach Creative Arts [still referred to as Arts and Culture] in year two, where learning strategies include teaching Dance, Drama, Music and Visual Art.

7.3. Summary: Measuring up against the Master List and the generic BMus

In general the requirements set out in Exit Level 1.5, 1.6 and 6.3 have not been met across the various qualifications. It is only in the BMus: General qualification in

which entrepreneurial modules are included, but these are electives and not part of the core and fundamental components of the qualification, which is a requirement set out in the generic BMus.

The qualifications at NMMU do not have a specific genre bias and students are exposed to a wide range of music, which is of benefit to their overall musical and career development.

The list of electives is extensive and comprehensive. Students have access to a broad set of knowledge and therefore also skills. Some of the options available to students are Media, TV, Film, Journalism, Communications, Psychology, Education, Crisis Management, and Politics.

In comparing this qualification to the Master List requirements the following has been noted:

1. The qualification is flexible with students having access to many of the similar core modules, making it easy for them to articulate between qualifications.
2. The skills that the students obtain in the BMus degrees at NMMU are broad. The BMus: Education is, however, limited in its scope. The elective lists are comprehensive and students have access to a broad set of skills.
3. The education obtained at NMMU is relevant, in particular with regard to the inclusion of various media and business modules for students who are interested in acquiring this type of knowledge.
4. There are no modules currently on offer at NMMU that fully fulfill the music business requirement.
5. The university offers modules that deal with entrepreneurship and business skills that are only available to BMus: General students. These modules should be included in the core or fundamental components of the qualification.
6. There are no qualifications currently on offer at NMMU that provide WIL.
7. All students enrolled in the BMus programmes are expected to do a music technology module. Many other modules within the various qualifications also offer

embedded knowledge of technology. This criterion is therefore well covered at NMMU.

8. Most students have exposure to either a teaching or education module, which will prepare graduates to teach either on a one-on-one situation or in a class environment. The only students for whom a music education or teaching module is not compulsory are the BMus: General students.

	Requirement	Achieved	Not achieved
1.	Flexible and student-focused	✓	✗
2.	Broad	✓	✗
3.	Relevant music education that focuses on a wide variety of music	✓	✗
4.	Music business Skills	✗	✓
5.	Entrepreneurial skills	✗	✓
6.	Internships or WIL	✗	✓
7.	Use of Technology	✓	✗
8.	Education module	✓	✗

7.4. Rhodes University (RU)

According to the NQF, Rhodes University only runs one qualification in music, the BMus (SAQA ID 73157) which is aligned to the generic qualification SAQA ID 59301. This correlates to the information gathered from the Rhodes University website.

The BMus is the only music qualification offered, but students doing BFA, BJourn, BSS and BSc are also able to choose certain music modules as electives (Rhodes University, 2012: 8). The structure of the BMus qualification, as outlined in the Rhodes University Handbook from the Department of Music and Musicology (2012: 8-13), is given in Table 7-9.

Table 7-9 Rhodes University: BMus degree

Year 1	
1.	Music I
2.	Ethnomusicology I
3.	Instrumental music studies I
4.	Any Bachelor of Arts course
Year 2	
1.	Music II
2.	Ethnomusicology II or Sound technology I
3.	Instrumental music studies II
4.	Any Bachelor of Arts course
Year 3	
1.	Instrumental music studies II
Students need to selected one of the following:	
2.	Music III
3.	Ethnomusicology III
Year 4	
Students need to select 5 papers out of 18 or 5 credits from the following:	
1.	Extended essay (2 credits)
2.	Full recital (2 credits)
3.	Full composition portfolio (2 credits)
It is compulsory for students to choose one of the above three papers.	
4.	Analysis (1 credit)
5.	Musicology (1 credit)
6.	Ethnomusicology IV (1 credit)
If a student has not selected Extended Essay as an elective in year 4 then one of the above three choices becomes a compulsory paper.	
Students select two credits from the following modules/papers or any combination of credits that add up to two:	
7.	Sound technology (1 credit)
8.	Short composition portfolio (1 credit)
9.	Short public performance (1 credit)
10.	Instrumental music studies IV (1 credit)
11.	Conducting (1 credit)

12.	Chamber music recital (1 credit)
13.	Concerto performance (1 credit)
14.	Music education (1 credit): students who want to become music educators need to combine their BMus qualification with a PGCE.
15.	Arts management (1 credit)
16.	Music and the media (½ credit)
17.	Acoustics (½ credit)
18.	Instrumental technology (½ credit)

This qualification has an uncomplicated structure that is easy comprehensible to prospective students. Students follow the same core and foundation modules and specialise in the fourth year by choosing electives. In the fourth year students enroll for one subject, Music IV. Music IV rates five credits, which are obtained by taking papers to the value of five credits.

The university has embedded much of the knowledge stipulated in the generic qualification in general modules, which are compulsory for all students. Thus entrepreneurial, project management, personal management and financing skills (Exist level 1.5-6), as well as some South Africa music industry knowledge is embedded in the Ethnomusicology I module (Rhodes, 2012: 10). In the second year of this module students need to perform a community outreach task, thereby addressing WIL. In year three of this module students are expected to use skills that they have acquired to execute a field research project using recording devices to record their research. The skills students acquire in this module address project management, financing and personal management skills (exit level 1.6). The fourth year module, Arts Management (Rhodes, 2012: 13), provides students with an overview of arts management using dialogue, research and practical illustration through informal and interactive sessions. The objectives of this module are to empower students with the skills required to work in the arts environment both locally and internationally. This module fulfills the requirements of exit level 1.5 and 1.6 but it should be a fundamental rather than an elective module.

In exit level 2.6 and 2.7 of the generic qualification, which are also fundamental exit levels, there is an expectation that any qualification aligning to the generic

qualification will provide students with the skills to maintain and take care of their instruments (exit level 2.7) and have an understanding of the inner working of their instruments (exit level 2.6). In this qualification fourth-year students may choose the elective module Paper 18 (Instrumental Technology) (Rhodes, 2012: 13), which covers the concepts of instrument repair and maintenance. The generic qualification expects this component to be part of the fundamental knowledge acquired in the qualification, but it is offered in the Elective portion of this qualification.

Exit level 6.3 states that students need to get an understanding of the relationship between the economy and the music industry. This is a core module, which means that it is compulsory for all students to receive this knowledge. This is embedded in Ethnomusicology I, where students are taught about music as a form of communication; as part of social change; ritual; and how the music industry works in South Africa.

Finally the generic qualification provides that students be exposed to 80 non-music electives. None of the documents available on the Rhodes University website details how credits are allocated. There is provision for a non-music module in the first and second year of study, which makes up a quarter of the modules in those two years. The 80 credits equate to 16% of the generic qualification. In the Rhodes qualification these two non-music credits also equate to 16% of the entire degree.

Rhodes has clearly designed a qualification that will cater to the needs of the community in which they operate. The students are expected to perform eight times a year at various live venues in Grahamstown. This forms part of their Instrumental Music Studies modules (Rhodes, 2012: 11), which creates a direct link between the university and the environment to which they cater. Students studying at Rhodes have many direct links to their related industries:

- Performance students (Rhodes, 2012: 11) perform in live venues in Grahamstown;
- Ethnomusicology students (Rhodes, 2012: 10) do a community outreach project and also do fieldwork;
- Music Education students (Rhodes, 2012: 11) do a PGCE which requires them to do practical work at a school;

- Music and The Media students (Rhodes, 2012: 13) write articles for newspapers and journals;
- Voice students who choose to sing in the Rhodes University Vocal Ensemble work with the Eastern Cape Opera Company

This qualification adheres to all the requirements set out by the generic BMus qualification and should therefore adequately prepare graduates for a career in the music industry.

7.4.1. Measuring up against the Master List and the generic BMus

When comparing this qualification to the requirements set out on the Master List the BMus qualification offered by Rhodes University can be summed up as follows:

1. The qualification is surprisingly flexible, combining a fairly small number of compulsory modules with a large number of elective modules (18 papers in the fourth year).
2. Students gain the necessary skills required of a music education (theory, aural, history, performance, composition, arranging) and also have the opportunity to develop broader skills through elective choices in their final year of study. All students are expected to take ethnomusicology in the first two years of study along with non-music modules in their first and second year of study.
3. Students are exposed to various modules which will prepare them for different options within the music industry such as: Analysis; Sound Technology; Music and the Media; Arts Management; Acoustics; Music Education; Instrumental Technology. The university has branded itself with an emphasis on Western classical music, but at the same time there are other options for students who are interested in other styles.
4. The Music Industry is covered in Ethnomusicology I.
5. Students are expected to complete a music outreach project in year 2 which imparts knowledge of project management and co-ordination while offering WIL.
6. Various experiential work experiences are built into the different modules offered, and this helps fulfill the internship/WIL component of the Master List.

7. All students have access to a Sound Technology module in the second year of study and once again in the fourth year of study. It would possibly be more beneficial if this module were compulsory in order to address point 7 on the Master List more fully.

8. Even though Music Education is an option as one of the 18 papers in the fourth year, it is not a compulsory module. However, the requirement that students wishing to enter the teaching profession also enroll for a PGCE is laudable, because it ensures relevant training.

Table 7-10 Rhodes University BMus qualifications: Summary of alignment			
	Requirement	Achieved	Not achieved
1.	Flexible and student-focused	✓	✗
2.	Broad	✓	✗
3.	Relevant music education that focuses on a wide variety of music	✓	✗
4.	Music business Skills	✓	✗
5.	Entrepreneurial skills	✓	✗
6.	Internships or WIL	✓	✗
7.	Use of Technology	✓	✗
8.	Education module (with reservations)	✓	✗

7.5. University of Cape Town (UCT)

The University of Cape Town has six different BMus qualifications registered on the NQF:

- Bachelor of Music (SAQA ID 7477);
- Bachelor of Music: African Music and Dance (SAQA ID 21271);
- Bachelor of Music: Composition (SAQA ID 21270 aligned to the generic BMus qualification, SAQA ID 59301);
- Bachelor of Music: Dance (SAQA ID 19817);
- Bachelor of Music: Education (SAQA ID 10589);
- Bachelor of Music: Performance (SAQA ID 14519 aligned to the generic BMus qualification, SAQA ID 59301).

The BMus: Dance (University of Cape Town, 2014: Handbook, 292-300) has been excluded from this study. Even though the qualification is called a “Bachelor of Music”, closer analysis shows that it is specifically a dance qualification and therefore does not qualify for further investigation.

A further inconsistency was discovered between qualifications registered on the NQF and the UCT handbook. The Bachelor of Music: Education listed on the NQF is not offered at UCT. The qualification offered at UCT is a Bachelor of Arts: Education, which is a three-year degree (University of Cape Town, 2014: Handbook, 225). Because this degree is not a four-year music qualification but a general Arts three-year degree it has also been excluded from the current study.

Students who do not meet the entry requirements for the BMus degree have access to a BMus Foundation year. Once they have completed the Foundation year they may articulate into one of the streams of the BMus degree.

Based on the information provided in the UCT handbook (2014: 229) the university offers one BMus degree in which students can major in one of 10 streams (University of Cape Town, 2014: Handbook):

- General (229);
- Western Classical Music (231);
- Jazz Performance (233);
- African Music Performance (234);
- Orchestral Studies (236);
- Opera (237);
- Musicology (238);
- Music Technology (239);
- Western Classical Composition (242);
- Jazz Studies, Composition and Arrangement (244).

The streams offer some common content with different majors as electives. This departs significantly from the listing on the NQF, which says that UCT runs six different BMus qualifications. It is also not clear whether the BMus degree being offered has a SAQA ID as it differs significantly from what is listed on the NQF, so there is confusion between what UCT is offering and what is registered on the NQF.

7.5.1. Core modules

It is compulsory for all students registered for the BMus programme at the University of Cape Town to complete the following modules:

- Music Bibliography (first year);
- Introduction to Acoustics and Organology (first year);
- Aural/Jazz Ear Training (for Jazz Majors)/African Aural (for African Music Majors) (for the first two years of the BMus);
- Secondary Piano for non-keyboard students (for the first two years of study; Opera and Orchestral Studies majors take this module up to third year; Jazz majors start off with Secondary Piano and convert to Jazz piano; African Music majors only have to do one year).

What follows is a breakdown of each one of the streams on offer at the University of Cape Town.

7.5.2. Specialisation

7.5.2.1. BMus: General

Table 7-11 UCT BMus: General	
BMus: General – Module name	
Year 1	
Additional compulsory modules	
1.	History of Music (this is compulsory up to year III)
2.	Music Theory and Analysis (this is compulsory up to year III)
3.	Instrument (this is compulsory up to year IV)
Students need to choose one of the following modules:	
4.	Ensemble (<i>for orchestral and instrumental students only</i>)
5.	Accompanying (<i>for all keyboard instruments</i>)
Students need to choose any three of the following modules:	
6.	Italian for Musicians (<i>compulsory for singers, not an option for instrumentalists</i>)
7.	German for Musicians (<i>compulsory for singers, not an option for instrumentalists</i>)
8.	Non-Music course, first year, first semester (<i>this 18 credit course is only available to instrumentalists</i>)
9.	Worlds of Music
10.	African Music
11.	Music Technology IA
12.	Music Technology IB
Year 2	
1.	Same as compulsory credits above.
Students need to choose one of the following modules:	
2.	Ensemble II (<i>for orchestral and instrumental students only</i>)

Table 7-11 UCT BMus: General	
	BMus: General – Module name
3.	Accompanying II (<i>for all keyboard instruments</i>)
4.	Italian and German for Musicians (<i>compulsory for singers, not an option for instrumentalists</i>)
Students need to choose one of the following modules (<i>students need to also select from the following for year III but on the second year level</i>):	
5.	Repertoire I (<i>for instrumentalists only</i>)
6.	Teaching Method and Repertoire I (<i>compulsory for singers, not an option for instrumentalists</i>)
Students need to choose three of the following modules:	
7.	Worlds of Music I or II
8.	African Music I or II
9.	Music Education I
10.	Composition I
11.	South African Music
12.	Music Technology IA or IIA
Year 3	
1.	Same as the compulsory modules mentioned in year I.
Students need to choose one of the following modules:	
2.	Ensemble III (<i>for orchestral and instrumental students only</i>) (<i>instrumentalists also need to choose this module in year 4</i>)
3.	Accompanying III (<i>for all keyboard instruments</i>)
4.	French for Musicians (<i>compulsory for singers, not an option for instrumentalists</i>) (<i>students need to choose this in year 4</i>)
Students need to choose three of the following modules:	
5.	Composition II
6.	Worlds of Music II or III
7.	African Music II or III
8.	Music Education II
9.	Orchestration I
10.	Music Technology IIA or IIIA
Year 4	
1.	Same as compulsory modules stipulated in year 1.
Students need to choose two of the following modules:	
2.	History of Music IV
3.	Music Theory and Analysis IV
4.	Worlds of Music IV
5.	African Music IV
6.	Composition III
Students need to choose two of the following modules:	
7.	Orchestration II
8.	African Music III
9.	Worlds of Music III
10.	Music Technology IIIA
11.	Research Methodology
12.	Musicology

Table 7-11 UCT BMus: General	
	BMus: General – Module name
13.	Historically Informed Performance

7.5.2.2.BMus: Western Classical Performance (University of Cape Town, 2014: Handbook, 231)

Table 7-12 UCT BMus: Western Classical Performance	
	BMus: Western Classical Performance – Module name
Year 1	
Compulsory Modules	
1.	History of Music (this is compulsory up to year III)
2.	Music Theory and Analysis (this is compulsory up to year III)
3.	Instrument (this is compulsory up to year IV)
Students need to choose one of the following modules:	
4.	Ensemble (<i>for orchestral and instrumental students only</i>)
5.	Accompanying (<i>for all keyboard instruments</i>)
Students need to choose any three of the following modules:	
6.	Italian for Musicians (<i>compulsory for singers, not an option for instrumentalists</i>)
7.	German for Musicians (<i>compulsory for singers, not an option for instrumentalists</i>)
8.	Non-Music course, first year, first semester (<i>this 18 credit course is only available to instrumentalists</i>)
9.	Worlds of Music
10.	African Music
11.	Music Technology IA
12.	Music Technology IB
Year 2	
1.	Same as compulsory credits indicated above, and
2.	Chamber Music I (compulsory for students at a second and third year level in third and fourth year)
3.	Teaching Method I (<i>for instrumentalists only</i>) (compulsory for the students at a second year level in third year)
Students need to choose one of the following modules:	
4.	Ensemble II (<i>for orchestral and instrumental students only</i>)
5.	Accompanying II (<i>for all keyboard instruments</i>)
6.	Italian and German for Musicians (<i>compulsory for singers, not an option for instrumentalists</i>)
Students need to choose one of the following modules (<i>students need to also select from the following for year III but on the second year level</i>):	
7.	Repertoire I (<i>for instrumentalists only</i>)
8.	Teaching Method and Repertoire I (<i>compulsory for singers, not an option for instrumentalists</i>)
Students need to choose one of the following modules:	
9.	Orchestral Studies (<i>for non-keyboard majors only</i>)
10.	Composition I
11.	South African Music

Table 7-12 UCT BMus: Western Classical Performance	
	BMus: Western Classical Performance – Module name
12.	Music Technology IA or IIA
Year 3	
1.	Same as the compulsory modules mentioned in year I and II.
Students need to choose one of the following modules:	
2.	Ensemble III (<i>for orchestral and instrumental students only</i>)
3.	Accompanying III (<i>for all keyboard instruments</i>)
4.	French for Musicians (<i>compulsory for singers, not an option for instrumentalists</i>)
5.	Figured Bass and Score Reading (<i>for organists and harpsichordists only</i>) (University of Cape Town, 2014: Handbook, 264)
Students need to choose one of the following modules:	
6.	Orchestration I
7.	Orchestral Studies I or II (<i>for non-keyboard majors only</i>)
8.	Music Technology IIA or IIIA
Year 4	
1.	Same as compulsory modules stipulated in year I-III, and
2.	Business Management for Musicians
Students need to choose one of the following modules:	
3.	Ensemble IV (<i>for orchestral and instrumental students only</i>)
4.	French for Musicians B (<i>compulsory for singers, not available to instrumentalists</i>)
Students need to choose one of the following modules:	
5.	History of Music IV
6.	Music Theory and Analysis IV
Optional Electives:	
7.	Orchestration II
8.	Historically Informed Performance

7.5.2.3. BMus: Jazz Performance (University of Cape Town, 2014: Handbook, 233)

Table 7-13 UCT BMus: Jazz Performance	
	BMus: Jazz Performance – Module name
Year 1	
Compulsory Modules	
1.	History of Jazz (students do this module up to year II).
2.	Theory of Jazz (students do this module up to year II).
3.	Instrument B1 (student do this module up to year IV).
4.	Jazz Ensemble (students do this module up to year IV).
Students need to choose three of the following modules:	
5.	Worlds of Music.
6.	African Music
7.	Music Technology
8.	Any non-music first year, first semester module (18 credits).
9.	Any non-music first year, second semester module (18 credits).
Students need to choose any one of the following modules:	

Table 7-13 UCT BMus: Jazz Performance	
BMus: Jazz Performance – Module name	
10.	Jazz Piano (<i>this module is for non-keyboard students only, but in order to do this module students need to pass Secondary Piano</i>)
Year 2	
1.	Same as compulsory credits indicated above
2.	Jazz Improvisation I (students do this module up to level III).
Students need to choose one of the following modules:	
3.	Jazz Piano D1 (<i>for students who passed Secondary Piano</i>).
4.	Jazz Piano D2 (<i>for students who completed D1</i>).
Students need two of the following modules:	
5.	Music Technology IA or IIA
6.	Worlds of Music II
7.	African Music I or II
8.	South African Music
Year 3	
1.	Same as the compulsory modules mentioned in year I and II
2.	Jazz Styles and Analysis I
Students need to choose two of the following modules:	
3.	Music Technology IIA or IIIA
4.	Jazz Arrangement I
5.	Worlds of Music II or III
6.	African Music II or III
Year 4	
1.	Same as compulsory modules stipulated in year I-III
2.	Jazz Masterclass
3.	Jazz Pedagogy
4.	Business Management for Musicians

7.5.2.4.BMus: Jazz Studies, Composition and Arrangement (University of Cape Town, 2014: Handbook, 244)

Table 7-14 UCT BMUS: Jazz Studies, Composition and Arrangement	
BMus: Jazz Studies, Composition and Arrangement – Module name	
Year 1	
Compulsory Modules	
1.	History of Jazz (students do this module up to year II).
2.	Theory of Jazz (students do this module in year I and II).
3.	Instrument B1 (student do this module up to year II).
4.	Music Theory and Analysis (students do this module up to year II).
Students need to choose one of the following modules:	
5.	Worlds of Music.
6.	African Music
7.	Music Technology
8.	Any non-music first year, first semester module (18 credits).
Students need to choose any one of the following modules:	
9.	Jazz Piano (<i>this module is for non-keyboard students only, but in order to do this module students need to pass Secondary Piano</i>)

Table 7-14 UCT BMUS: Jazz Studies, Composition and Arrangement	
BMus: Jazz Studies, Composition and Arrangement – Module name	
Year 2	
1.	Same as compulsory credits indicated above, and
2.	Jazz Improvisation I (students do this module up to level III).
3.	Composition I (students do this module up to level II).
4.	Music Technology IIA (<i>which means that students need to do IA in year I in order to gain access into IIA, as that is the entry requirement into IIA</i>) (University of Cape Town, 2014: Handbook, 276) (students do this module up to IIIA).
Students need to choose one of the following modules:	
5.	Jazz Piano D1 (<i>for students who passed Secondary Piano</i>).
6.	Jazz Piano D2 (<i>for students who completed D1</i>).
Year 3	
1.	Same as the compulsory modules mentioned in year I and II, and
2.	Jazz Styles and Analysis I
3.	Jazz Arrangement I (students do this module up to level II).
4.	Orchestration I (students do this module up to level II).
Students need to choose one of the following modules:	
5.	Instrument B3
6.	Jazz Improvisation II
Year 4	
1.	Students continue with some of the modules from year III as indicated above, and
2.	Business Management for Musicians
Students need to do one of the following modules:	
3.	Jazz Improvisation II
4.	Instrument B4
5.	Composition III
6.	Jazz Pedagogy

7.5.2.5. BMus: African Music Performance (University of Cape Town, 2014: Handbook, 234)

Table 7-15 UCT BMus: African Music Performance	
BMus: African Music Performance – Module name	
Year 1	
Compulsory Modules	
1.	African Music (students do this module up to level IV).
2.	African Music Theory (student do this module up to level III).
3.	African Instrument B1 (students do this module up to level IV).
4.	African Music Ensemble (students do this module up to level IV).
5.	World Music Ensemble (students do this module up to level II).
6.	Non-music elective first year, first semester (students do this module up to level II first semester).
7.	Non-music elective first year, second semester
Students need to choose one of the following modules (students can choose between these two modules in year II):	

8.	Secondary Piano (<i>for non-keyboard majors only</i>)
9.	Secondary Marimba
Year 2	
1.	Same as compulsory credits indicated above
2.	Worlds of Music I (students do this module up to level III).
Year 3	
1.	Same as the compulsory modules mentioned in year I and II
Students need to choose one of the following modules:	
2.	Non-music elective, second year, second semester.
3.	South African Music
Year 4	
1.	Students continue with some of the modules from year I-III, and
2.	Business Management for Musicians

7.5.2.6.BMus: Orchestral Studies (University of Cape Town, 2014: Handbook, 236)

Table 7-16 UCT BMus: Orchestra Studies	
	BMus: Orchestral Studies – Module name
Year 1	
Compulsory Modules	
1.	History of Music (this is compulsory up to year III)
2.	Music Theory and Analysis (this is compulsory up to year II)
3.	Instrument (this module is compulsory up to year IV)
4.	Ensemble (<i>for orchestral and instrumental students only</i>) (this module is compulsory until fourth year)
Students need to choose any three of the following modules:	
5.	Worlds of Music I
6.	African Music I
7.	Music Technology IA
8.	Music Technology IB
9.	Non-Music first year, first semester elective (<i>only available to instrumentalists</i>).
10.	Non-Music first year, second semester elective (<i>only available to instrumentalists</i>).
Year 2	
1.	Same as compulsory credits indicated above
2.	Repertoire I (it's compulsory for a student to take this module at a second year level in third year)
3.	Orchestral Studies I (it's compulsory for a student to take this module at a second and third year level in third and fourth year)
4.	Chamber Music I (it's compulsory for a student to take this module at a second and third year level in third and fourth year)
Year 3	
1.	Same as the compulsory modules indicated in year I and II.
Students need to choose one of the following modules:	
2.	Music Theory and Analysis III
3.	Orchestration I
Year 4	

Table 7-16 UCT BMus: Orchestra Studies	
	BMus: Orchestral Studies – Module name
1.	Same as the modules indicated above in years I-III
2.	Business Management for Musicians
Optional Electives:	
3.	Orchestration II
4.	Historically Informed Performance

7.5.2.7. BMus: Opera (University of Cape Town, 2014: Handbook, 237)

Table 7-17 UCT BMus: Opera	
	BMus: Opera – Module name
Year 1	
Compulsory Modules	
1.	History of Music (this module compulsory up to year III)
2.	Music Theory and Analysis (this module compulsory up to year II)
3.	Singing (this module compulsory up to year IV)
4.	Italian for Musicians A (students have to do A and B in second year)
5.	German for Musicians (students have to do A and B in second year)
6.	Singers Theatre (this module is compulsory up to year IV)
7.	Lyric Diction (this module is compulsory up to year IV)
Year 2	
1.	Same as compulsory credits indicated above, and
2.	Teaching Method and Repertoire I (this module is compulsory up to level II)
Year 3	
1.	Same as the compulsory modules indicated in year I and II.
2.	Movement I (students need to do this module on a level II in fourth year)
3.	French for Musicians A (students have to do A and B in fourth year)
4.	Opera Workshop I (students need to do this module on a level II in fourth year)
Year 4	
1.	Same as the compulsory modules indicated in year I-III.

7.5.2.8. BMus: Musicology (University of Cape Town, 2014: Handbook, 238)

Table 7-18 UCT BMus: Musicology	
	BMus: Musicology – Module name
Year 1	
Compulsory Modules	
1.	History of Music (this is compulsory up to year III)
2.	Music Theory and Analysis (this is compulsory up to year III)
3.	Instrument (this is compulsory up to year III)
Students need to choose one of the following modules:	
4.	Ensemble (<i>for orchestral and instrumental students only</i>)
5.	Accompanying (<i>for all keyboard instruments</i>)
Students need to choose any one of the following modules:	
6.	Italian for Musicians (<i>compulsory for singers, not an option for instrumentalists</i>)

Table 7-18 UCT BMus: Musicology	
	BMus: Musicology – Module name
7.	Non-Music course, first year, first semester (<i>this 18 credit course is only available to instrumentalists</i>)
Students need to choose any one of the following modules:	
8.	Non-Music course, first year, second semester (<i>this is only available to instrumentalists</i>)
9.	German for Musicians (<i>compulsory for singers</i>)
Students need to choose any one of the following modules:	
10.	Worlds of Music
11.	African Music
Year 2	
1.	Same as compulsory credits indicated above, and
2.	South African Music
3.	Worlds of Music II (it is compulsory to take this module at a third year level in third year)
Students need to choose one of the following modules:	
4.	Ensemble II (<i>for orchestral and instrumental students only</i>)
5.	Accompanying II (<i>for all keyboard instruments</i>)
6.	Italian and German for Musicians (<i>compulsory for singers, not an option for instrumentalists</i>)
Students need to choose one of the following modules:	
7.	Repertoire I (<i>for instrumentalists only</i>)
8.	Teaching Method and Repertoire I (<i>compulsory for singers, not an option for instrumentalists</i>)
9.	World Music Ensemble I (only for students majoring in World Music)
10.	African Music Ensemble I (only for students majoring in African Music)
Students need to choose one of the following modules:	
11.	African Music I
12.	Worlds of Music I (<i>Worlds of Music I is a compulsory module for students who do not select it as a first year elective</i>)
Year 3	
1.	Same as the compulsory modules mentioned in year I and II, and
2.	Orchestration I
3.	African Music II
Students need to choose one of the following modules:	
4.	Ensemble III (<i>for orchestral and instrumental students only</i>) (<i>instrumentalists need to choose this module in year 4</i>)
5.	Accompanying III (<i>for all keyboard instruments</i>)
6.	French for Musicians A (<i>compulsory for singers, not an option for instrumentalists</i>)
Students need to choose one of the following modules:	
7.	Repertoire II (<i>for instrumentalists only</i>)
8.	Teaching Method and Repertoire II (<i>compulsory for singers, not an option for instrumentalists</i>)
9.	World Music Ensemble II (only for students majoring in World Music)
10.	African Music Ensemble II (only for students majoring in African Music)
Year 4	
1.	Musicology

Table 7-18 UCT BMus: Musicology	
	BMus: Musicology – Module name
2.	Research Methodology
3.	Treatise
Students need to choose three of the following modules:	
4.	History of Music IV
5.	Music Theory and Analysis IV
6.	Worlds of Music IV
7.	African Music III or IV
8.	Orchestration II
9.	Historically Informed Performance

7.5.2.9. BMus: Music Technology (University of Cape Town, 2014: Handbook, 239)

Table 7-19 UCT BMus: Music Technology	
	BMus: Music Technology – Module name
Year 1	
Compulsory Modules	
1.	Students can only enter the second year of this degree by completing the first year of one of the following streams: BMus: General BMus: Western Classical Performance BMus: Western Classical Composition BMus: Orchestral Studies
Year 2	
1.	Music Technology II A/B (this module is compulsory in year III and IV)
2.	History of Music II (this module is compulsory in year III)
3.	Music Theory and Analysis II (this module is compulsory in year III)
4.	Instrument B2 (this module is compulsory in year III)
5.	Aural II
Students need to choose one of the following modules:	
6.	Ensemble II (<i>for orchestral and instrumental students only</i>)
7.	Accompanying II (<i>for all keyboard instruments</i>)
Students need to choose one of the following modules:	
8.	Worlds of Music I or II
9.	African Music I or II
10.	Music Education I
11.	South African Music
Year 3	
1.	Same as the compulsory modules indicated in year II.
Students need to choose one of the following:	
2.	Ensemble III (<i>for orchestral and instrumental students only</i>)
3.	Accompanying III (<i>for all keyboard instruments</i>)
Students need to choose one of the following:	
4.	Worlds of Music III

Table 7-19 UCT BMus: Music Technology	
	BMus: Music Technology – Module name
5.	African Music II or III
6.	Music Education II
Year 4	
1.	Same as compulsory modules indicated in year I-III.
Students need to choose one of the following modules:	
2.	History of Music IV
3.	Music Theory and Analysis IV
4.	Worlds of Music IV
5.	African Music IV
6.	Instrument B4
OR Students can choose two of the following:	
7.	African Music III
8.	Worlds of Music III
9.	Musicology

7.5.2.10. BMus: Western Classical Composition (University of Cape Town, 2014: Handbook, 242)

Table 7-20 BMus: Western Classical Composition	
	BMus: Western Classical Composition – Module name
Year 1	
Compulsory Modules	
1.	History of Music (this is compulsory up to year III)
2.	Music Theory and Analysis (this is compulsory up to year IV)
3.	Instrument (this is compulsory up to year IV)
Students need to choose one of the following modules:	
4.	Ensemble (<i>for orchestral and instrumental students only</i>)
5.	Accompanying (<i>for all keyboard instruments</i>)
Students need to choose any three of the following modules:	
6.	Non-Music first year, first semester course (<i>for instrumentalists only</i>)
7.	Non-Music first year, second semester course (<i>for instrumentalists only</i>)
8.	Italian for Musicians (<i>compulsory for singers, not for instrumentalists</i>)
9.	German for Musicians (<i>compulsory for singers, not for instrumentalists</i>)
10.	Worlds of Music
11.	African Music
12.	Music Technology IA
13.	Music Technology IB
Year 2	
1.	Same as compulsory credits indicated above, and
2.	Composition I (students need to do this module at a second year level in third year)
Students need to choose one of the following modules:	
3.	Ensemble II (<i>for orchestral and instrumental students only</i>)
4.	Accompanying II (<i>for all keyboard instruments</i>)
5.	Italian and German for Musicians (<i>compulsory for singers, not an option for</i>

Table 7-20 BMus: Western Classical Composition	
	BMus: Western Classical Composition – Module name
	<i>instrumentalists)</i>
Students need to choose one of the following modules (<i>students need to also select from the following for year III but on the second year level</i>):	
6.	Repertoire I (<i>for instrumentalists only</i>)
7.	Teaching Method and Repertoire I (<i>compulsory for singers, not an option for instrumentalists</i>)
Students need to choose one of the following modules:	
8.	Music Technology IA or IIA
Students need to choose one of the following modules (for instrumentalists only):	
9.	Worlds of Music I or II
10.	African Music I or II
11.	Music Education I
12.	South African Music
Year 3	
1.	Same as the compulsory modules indicated in year I and II, and
2.	Orchestration I (students need to do second year level in fourth year)
Students need to choose one of the following modules:	
3.	Repertoire II (<i>for instrumentalists only</i>)
4.	Teaching Method and Repertoire II (<i>for singers only, not available to instrumentalists</i>)
Students need to choose one of the following modules:	
5.	French for Musicians (<i>compulsory for singers, not an option for instrumentalists</i>)
6.	Ensemble III (<i>for orchestral and African instruments</i>)
7.	Accompanying III (<i>for all keyboard instruments</i>)
Students need to choose one of the following modules:	
8.	Music Technology IIA or IIIA
Year 4	
1.	Instrument IV
2.	Composition III
3.	Music Theory and Analysis IV
4.	Orchestration II
5.	Music Technology IIIA

From the information gathered and presented above, UCT only has one BMus qualification with 10 separate streams, one of which can be selected as a major. It would appear that all the BMus qualifications have been collapsed into one qualification, and that, despite there being six different qualifications registered by UCT on the NQF, none of these are offered by the university.

7.5.3. Summary: Measuring up against the Master List and the generic BMus

It would appear that neither of the two qualifications that were registered as aligned to the generic BMus (BMus: Performance ID 14519 and BMus: Composition ID 21270)

are offered at UCT. The other four registered qualifications appear similarly not to be offered.

The BMus qualification is an institutional one offered only by UCT. It, together with its various streams, will therefore be directly compared to the Master List that has been compiled.

1. **Flexible** more student focused education. Students therefore have greater control over their education and their choices as well as being able to more easily articulate between levels.

UCT has attempted to make their qualification more flexible, even adding a Foundational Year for students who are not initially admitted to the main BMus degree. In general, however, the structure of each stream is fairly inflexible.

2. **Broad** set of skills is imparted to students, to ensure future success.

Students studying within any of the various streams offered by the BMus at UCT will exit from the qualification having acquired various skills.

All music students have to complete modules in:

- Music Bibliography. This means that they have some knowledge of research and principles of research;
- Secondary Piano: All students who are learning to play the piano or keyboard have to complete this module, which means that they will graduate with the knowledge of how to play an additional instrument that can help them with composition or accompaniment;
- Introduction to Acoustics and Organology: All students graduating from the university have a concept of frequencies, waveforms and the way in which various instruments operate;
- Students also get the expected grounding in music history, aural and theory;
- All instrumentalists have to complete a module in either Ensemble Playing or Accompaniment, either of which will assist them in working with other musicians one-on-one or in a group situation. This is an important skill to have in terms of employability.

Students enrolled in the **Opera** stream have a very limited scope. The only additional module involves teaching voice, which can assist them in pursuing a career in teaching. This stream is the only one in which students get on the job experience through WIL. Students are expected to work with Cape Town Opera in a module entitled “Opera Workshop” (University of Cape Town, 2014: 280-281). Students also have access to many courses that will adequately prepare them for a career in Opera singing: Italian, German and French for musicians; Singers Theatre; Movement; Teaching Method and Repertoire; Opera Workshop; Singing; Lyrics Diction. The problem, however, is that no provision is made for Business Management or Technology, both of which are important in a professional performer’s career, which is the career option that seems to underpin this stream.

Music Technology majors seem to be very limited in their exposure to Music Technology. Only one Music Technology module is listed, which is compulsory up to fourth year. All other modules are generic and not directly related to the music technology industry. The students in this stream also have access to a Music Education module.

The **BMus: General** students must complete several compulsory modules. Instrumentalists need to complete modules in repertoire; vocalists need to complete modules in Italian, German and French for Musicians, and Teaching. Electives include Orchestration; Music Education; Music Technology; Composition; African Music; Worlds of Music; and South African Music. This is a general stream and therefore there is no attempt at specialisation.

The **Western Classical Composition** students complete modules in Teaching and repertoire; Composition; Orchestration; Music Technology; and Vocalists need to complete Italian, German and French for musicians. The various electives assist in broadening their skills. These include African Music; Worlds of Music; South African Music; Music Education; and Non-music electives. Students graduate from this stream having acquired skills in: research, performance, composition, orchestration, music technology and teaching.

The **Jazz Performance** students complete compulsory modules that include Jazz Ensemble; Jazz Improvisation; and Jazz Pedagogy. The electives for this stream include African Music; Worlds of Music; South African Music; Music Technology;

and Non-music electives. Students graduate from this stream having acquired skills in teaching, Jazz performance and research.

The **Jazz Studies, Composition and Arrangement** students complete the following compulsory modules: Music Technology; Composition; Jazz Improvisation; Jazz Arrangement; Orchestration; and Business Management for Musicians. The electives in this module are limited to Teaching; Worlds of Music; African Music; and Non-Elective modules. Students in this stream graduate having acquired skills in Orchestration, Arrangement, Research, Music Technology and Business.

The **African Music Performance** students complete the following compulsory modules: African Music Ensemble; World Music Ensemble; Worlds of Music; Marimba; Non-Music Elective; and Business Management for Musicians. The electives available to these students are limited to South African Music and Non-Music electives. This stream has a strong emphasis on performance of African music. The addition of Business Management gives the students an entrepreneurial skill.

The **Orchestral Studies** students complete the following compulsory modules: Orchestral Studies; Chamber Music; Orchestration; and Business Management for Musicians. The electives available to these students include: Worlds of Music; African Music; Music Technology; and a Non-Music elective. These students graduate with skills in orchestral performance, research, orchestration and business management.

The **Musicology** students complete the following compulsory modules: two Non-Music Electives; South African Music; Worlds of Music; African Music; Orchestration; Research Methodology; Musicology; and Short Essay (treatise). Voice students must complete modules in Teaching and Repertoire and French, Italian and German for Musicians. The electives in this stream are limited to African Music Ensemble; World Music Ensemble; and Teaching Method. Students graduating from this stream have acquired a number of skills that will aid them in a career in musicology and ethnomusicology.

The **Western Classical Performance** students may choose from a greater number of electives but their core modules are limited to Teaching and Chamber Music; vocalists in addition study Italian, French and German for Musicians. A compulsory

module in Business Management for Musicians is included. The elective choices include: African Music; Worlds of Music; Composition; Music Technology; South African Music; Orchestration; Orchestral Studies; and Non-music electives. These students graduate having acquired skills in business, performance, research and teaching. If electives are selected correctly they also have knowledge of orchestration and composition.

The university has tried to accommodate various tastes and levels of academic and performance rigor. UCT has, for at least the past 20 years, cultivated strong Jazz, opera and African music traditions, and the qualifications offered largely reflect this branding. Students have access to 10 different streams, but 60% of these lean towards Western Classical music, 20% have a Jazz orientation, and 20% reflect South African music via African Music.

3. Music education that focuses on a **wide variety of music**.

The university has included streams with majors in Jazz, African Music and Western Classical music, but it is not clear how much cross-referencing takes place from stream to stream and whether any popular music is included. Much of the knowledge about styles seems to be limited to students studying specific streams.

4. **Music Business** knowledge (code of conducts, laws and structure) built into the curriculum.

UCT offers two modules that fulfil this criterion: South African Music (University of Cape Town, 2014: 284) and Career Studies (University of Cape Town, 2014: 259). The module, South African Music is invaluable for any student wanting to enter the South African music industry. It should therefore be compulsory for every student. However, only 5 of the 10 streams have access to it, and then only as an elective. It is compulsory in only one of the streams, namely Musicology, and this seems to be strangely inappropriate since graduates with this major would primarily be interested in research-related careers.

Career Studies is a module which informs students of different career options and possibilities in their field of study. It assists students in their career path development. This module is, however, only available to BMus: Foundation students. Again, this is inappropriate as the information is invaluable to anyone wanting to enter a career in

music. This module should probably be revised and uplifted into the mainstream BMus degrees as a form of career path development for graduating music student.

Even though the degree as a whole contains modules, which address point 4 on the Master List, the qualification does not fulfil this criterion because it is not a core component of all the streams.

5. **Entrepreneurship** is built into the curriculum and encouraged (branding, marketing and running a business).

UCT has created a module entitled Business Management for Musicians (University of Cape Town, 2014: 259) which fulfils this criterion. This module teaches students the principles of good business and personal management with a specific focus on the South African music industry and private music teaching. Currently it is only compulsory for 5 of the 10 streams. The other 5 streams do not even have the option of taking it as an elective. This module should be compulsory for all BMus students at UCT.

Even though the degree contains modules which relate to point 5 on the Master List, the qualification does not fulfil this criterion because it is not compulsory for all the streams to take this module.

6. **Internships or WIL** and a closer relationship with the music industry is encouraged.

According to its prospectus, UCT does not currently run any form of internship or WIL programme. The closest to this is the module called Opera Workshop (University of Cape Town, 2014: 280-1), in which Opera students are expected to collaborate with the Cape Town Opera. This should be rolled out in the other streams.

7. Use of **technology** is more actively included and incorporated in students' training.

Of the 10 streams available at UCT, seven streams have Music Technology as an elective; it is a compulsory module in the remaining three.

8. Some sort of music **teaching** or **education** training is included in the curriculum as most people involved in the music industry will teach at some point.

A Music Teaching and education module is present in 8 of the 10 streams. The modules are generally compulsory for voice students but not for instrumentalists, who are required to take the module in only 2 streams (Western Classical Performance and Jazz Performance).

	Requirement	Achieved	Not achieved
1.	Flexible and student-focused	✓	✗
2.	Broad	✓	✗
3.	Relevant music education that focuses on a wide variety of music (with reservations)	✓	✗
4.	Music business skills	✗	✓
5.	Entrepreneurial skills	✗	✓
6.	Internships or WIL	✗	✓
7.	Use of Technology	✗	✓
8.	Education module (with reservations)	✓	✗

The qualifications offered at UCT seem to be very different from other qualifications studied across the country. This could be linked to two government requirements: that qualifications are not duplicated across the country, so as to increase the number of options available to students; and that universities spend their budgets in developing and exploring their local industries in order to cater to the community they serve. By identifying these areas of specialisation and investing in them universities can differentiate themselves from other universities. The University of Cape Town seems to be moving towards this goal; however, in doing so, only 50% of the requirements of the Master List have been met.

7.6. University of KwaZulu-Natal (UKZN)

According to the UKZN prospectus and website, the university currently offers four degrees in music (UKZN, 2013: Handbook; UKZN, 2014: Degrees and Diplomas):

- BMus (4-year degree) (SAQA ID 73014, aligned to the generic BMus, SAQA ID 59301);

- BA (with music as a major) (3-year degree);
- BA (Music and Drama Performance) (3-year degree);
- Bachelor of Practical Music (1-year degree, which articulates from the Diploma in Jazz and Popular Music, SAQA ID 78443, or the undergraduate Diploma in Music Performance, SAQA ID 72872.).

This differs from what is registered on the NQF, namely that UKZN runs three BMus programmes: General (SAQA ID 73014, which is aligned to the generic BMus and is included in the UKZN prospectus), Bachelor of Practical Music: Jazz and Popular Music (SAQA ID 78105, which is also included in the UKZN prospectus) and Bachelor of Music: Education (SAQA ID 81826).

From information gleaned from the UKZN prospectus it appears that the BMus: Education qualification has been incorporated into the BMus qualification, which includes 9 different majors.

Both BA degrees are excluded from this study because they are 360-credit, three-year, general qualifications.

The other qualification that will be analysed for the purposes of this study is the Bachelor of Practical Music.

7.6.1. Bachelor of Music

UKZN is one of the few places in South Africa where a student can major in Popular Music and African music and also have access to music business skills, festival management and deejaying. This BMus degree is aligned to the generic qualification, and students can choose from nine majors (UKZN, 2014: Info for prospective students); UKZN, 2013: Handbook: 133):

1. African Music and Dance;
2. Composition;
3. Jazz Studies;
4. Music Education;
5. Musicology and Ethnomusicology;
6. Music Technology;
7. Orchestral Performance;
8. Performance;

9. Popular Music Studies.

According to the UKZN Handbook (UKZN, 2013: 133) the BMus provides specialised professional training that combines practical work with the study of historical, critical, anthropological and sociological perspectives of music. The way in which the degree is structured is detailed in the UKZN Handbook (UKZN, 2013: Handbook: 133-136):

7.6.1.1. Core modules

7-22 UKZN BMus Core Modules		
	Module	Module Description
Year 1		
1.	Popular music and traditional music: Africa and beyond	Overview of the music of Africa (styles, forms, elements and cultural trends). Module will also look at the roles of musicians in different regions. Students will listen and analyse music from a historical and sociological perspective (UKZN, 2013: Handbook, 491).
2.	Introduction to Western Classical Music	
3.	Introduction to Music Fundamental or (4)	The elementary aspects of music theory (UKZN, 2013: Handbook, 490-1).
4.	Music Theory and Perception	Music theory (UKZN, 2013: Handbook, 493).
5.	Music Ensemble	This module will prepare students to play in a music ensemble. Students will be taught to select repertoire, take into consideration stylistic elements, instrumental technique and performance demands (UKZN, 2013: Handbook, 290).
6.	First Practical Study or (7)	
7.	African Music and Dance	Theories of performance and development of performance ability of a variety of African music and dance performance genres (UKZN, 2013: Handbook, 489).
8.	Approved Language Module	
Year 2		
1.	Music Culture and History	This module aims to develop a balanced perception of musical traditions and cultures of the world. In 2A students will learn about the Classical and Romantic Symphony, Jazz in South Africa and World music (UKZN, 2013: Handbook, 499).
2.	Introductory Music Theory and Perception or (3)	
3.	Music Theory and Perception	
4.	Music Ensemble	
5.	Keyboard Studies (if exempt student must do	

7-22 UKZN BMus Core Modules		
	Module	Module Description
	16 credit elective)	
6.	First Practical Study or (6)	
7.	African Music and Dance	
8.	Elective (16 credits)	This implies that this elective lasts for one semester.
Year 3		
1.	Music Culture and History	
2.	Intermediate Music Theory and Perception or (3)	
3.	Keyboard Studies	If the student is exempt from this module then they must do a 16+16 Elective , which means a module lasts two semesters.
4.	First Practical Study	Students doing Performance or Orchestral Performance as a major must choose electives instead of First Practical Study or (5)
5.	African Music and Dance	
6.	Elective	Students can only do this if they have already passed Music Theory and Perception 2A and 2B
Year 4		
1.	Music Ensemble	
2.	Electives (48 credits)	One of the electives needs to be Keyboard Studies 1B.

7.6.1.2.Specialisations

Table 7-23 UKZN BMus Specialisations			
	Module	Year offered	Module description
1. African Music and Dance (UKZN, 2014: African Music and Dance)			
1.	African Music Outreach: Education	3	Students analyse South African educational policy, teaching resources and curriculum matters. They will also analyse philosophies of music education in Africa and teaching methodologies for dance, movement, choral and instrumental music (UKZN, 2013: Handbook, 505).
2.	African Music Outreach: Community Development	3	Students are introduced to public sector ethnomusicology and arts administration, providing them with the skills needed for running community programmes, Folk festivals, festival management, marketing, publicity, proposal writing, fundraising, project management, arts management, arts advocacy, traditional music and copyright protection, curating exhibitions and programmes (UKZN, 2013: Handbook, 506).
3.	Musicology and Ethnomusicology	4	
4.	African Music Outreach: Documentation	4	Students learn about the ethical issues in fieldwork; visual representation; interpretation of expressive culture; technical side of fieldwork; how to do field

Table 7-23 UKZN BMus Specialisations

	Module	Year offered	Module description
			recordings; archiving of indigenous African music; data collection and analysis; preservation of cultural heritage and identity (UKZN, 2013: Handbook, 507).
5.	African Music and Dance Performance 1 A/B	4	1A: In this module students are taught to dramatize African stories and folklore; use their bodies to communicate ideas and aesthetics; develop their African sensibilities in performance. 1B: Students learn about the Eastern, Western, Central and Southern African music traditions. 30% of the student's marks will be based on a Lunchtime concert (UKZN, 2013: Handbook, 516).
2. Composition (UKZN, 2014: Composition)			
1.	Composition	3	This module gives students skills and knowledge in contemporary music composition, arranging and concert production, analysis and criticism (UKZN, 2013: Handbook, 507).
2.	Composition	4	Students analyse 20th-century music and learn to critique music; compose music for different media and a combination of instruments; concert production (80% of the student's mark will be based on a recital) (UKZN, 2013: Handbook, 517).
3. Jazz Studies (UKZN, 2014: Jazz Studies)			
	Module	Year offered	Module description
1.	Jazz Performance	3	
2.	Jazz Performance	4	
3.	Jazz Composition	4	
Note: Students majoring in Jazz studies need to choose Jazz Workshop 1 A/B and 2A/B as Electives in their first and second year.			
4. Music Education (UKZN, 2014: Music Education)			
	Module	Year offered	Module description
1.	Music Education 1A/B	3	Same as elective list below.
2.	Music Education 2A/B	4	2A: Students study the philosophy and practical processes of intercultural music education; develop personal philosophy of music education; use technology in music education; selecting music; composing and arranging for students; review articles and websites. Practice teaching is a major part of the module. 2B: Students are taught research methods in music education; composing and arranging for students using technology; assess musical aptitude and evaluation. Students are expected to do a teaching practice at a school for 6-8

Table 7-23 UKZN BMus Specialisations			
	Module	Year offered	Module description
			weeks (UKZN, 2012: Handbook, 520).
Recommendation: Students majoring in Music Education are encouraged to take Foundations for Music Education 1A/B as an elective.			
5. Musicology and Ethnomusicology (UKZN, 2014: Musicology and Ethnomusicology)			
	Module	Year offered	Module description
1.	Musicology and Ethnomusicology	3	
2.	Music Research Methods	4	
3.	Music Research: History and Ideas	4	
6. Music Technology (UKZN, 2014: Music Technology)			
1.	Electro-Acoustic Music 1A/B	3	Same as Electro-Acoustic Music 1A/B in the elective list below.
2.	Electro-Acoustic Music 2A/B	4	2A: Students will learn about advanced non-linear recording, processing and digital synthesis. 2B: Students will learn about advanced MIDI, introduction to object orientated programming in MAX and advanced digital synthesis and sampling (UKZN, 2013: Handbook, 2014).
7. Orchestral Performance (UKZN, 2014: Orchestral Performance)			
1.	Orchestral Performance	2	
2.	Orchestral Performance	3	
3.	Orchestral Performance	4	
Note: Students majoring in Orchestral Performance need to selected Orchestral Performance as an elective in year 2.			
8. Performance (UKZN, 2014: Performance)			
1.	Performance	3	
2.	Performance	4	
9. Popular Music Studies (UKZN, 2014: Popular Music Studies)			
1.	Electro-Acoustic Music 1A/B	3	Same as Electro-Acoustic Music 1A/B in the Elective list below.
2.	Thinking Popular Music	4	This module aims to teach students the implications of Popular music studies on the study of music in general; the relationship between local and global popular music during the era of capitalism; global entertainment industry. (UKZN, 2013: Handbook,

	Module	Year offered	Module description
			522).
3.	Popular Music Production in South Africa	4	Students will study the influences and complex processes of Southern African music production. (40% of the student's marks will be based on an internship they will have to do in the music industry) (UKZN, 2013: Handbook, 522).
Recommendations: <ul style="list-style-type: none"> - Students majoring in Popular Music Studies are encouraged to take Jazz Workshop 1A/B as electives; - Student who complete First Practical Study 2B can choose First Practical Study 3A/B, African Music and Dance 1A/B or Drama and Performance 101/2; - Students who complete African Music and Dance 2B, can choose between African Music and Dance 3A/B, Performance 1A/B or Drama and Performance 101/2. 			

7.6.1.3. Electives

	Module	Module Description
1.	Advanced Musical Studies 1A/B	
2.	African Music and Dance 1A/B, 2A/B	As BMus above
3.	Choral Studies 1A/B, 2A/B, 3A/B	1A: Students acquire the ability to read staff notation; gain choral experience; learn how to run a practical audition; acquire skills in elementary conducting techniques (breathing, body awareness, beating, dynamics, timing, pulse); sight reading/singing; rhythm; stylistic interpretation; voice building for choirs; the use of the piano; the use of the tuning fork; the use of the pitch pipe; transcribing; preparation of scores; indigenous repertoire; analysis of choral pieces; organization of rehearsals. 3A: Students learn advanced choral conducting; advanced transcription; African indigenous choral music; intonation and how to solve intonation problems; score reading and music phenology. 3B: Students learn various notation programmes; study the South African choral scene; consider multiculturalism in choral practice, the role of choral music in society, creativity in choirs and experimental styles (UKZN, 2013: Handbook, 489, 506).
4.	Electro-Acoustic Music 1A/B	1A: Students are given an overview of the recording studio; learn about the recording chain, microphone recording, signal processing, mixing, editing, CD writing; an introduction to non-linear recording. 1B: Students learn about MIDI, MIDI sequences, an introduction to sampling and digital synthesis (UKZN, 2013: Handbook, 510-11).
5.	Electro-Acoustic Music: Live Sound	Students learn about the fundamentals of sound; basic electro-acoustics; microphone technology; mixing; outdoor gear;

Table 7-24 UKZN BMus Electives

	Module	Module Description
	Reinforcement	matching amplifiers and speakers (UKZN, 2013: Handbook, 511)
6.	Electro-Acoustic Music: Deejaying	Students learn about the history of turntable based performance; beat matching and mixing; dance music genres; deejaying and club history; equipment choice and maintenance (UKZN, 2013: Handbook, 507).
7.	First Practical Study 4A/B	
8.	Foundations Of Music Education A/B	
9.	Instrumental Teaching Method 1A/B	1A: Students learn about the historical development of their instrument; various philosophies and schools of pedagogy; teaching of beginners, intermediate and adult beginners; basic requirements for different levels of advancement; psychology of music teaching. 1B: Students learn about practical teaching and the analysis of compositions written for selected instruments and voice (UKZN, 2013: Handbook, 509).
10.	Jazz Workshop 1A/B, 2A/B	Students learn the theory of Jazz; skills required to accomplish Jazz improvisation; common forms and chord sequences in Jazz; elements of style; arrangement and rehearsal Jazz bands; select repertoire (UKZN, 2013: Handbook, 495).
11.	Keyboard Studies 1A/B, 2A/B	
12.	Language for Singers A/B	
13.	Music Ensemble 4A/B	
14.	Music Education 1A/B	1A: Students learn about the philosophies of music education; methods of assessing music education resources articles and website reviews; composing and arranging for the music classroom; music education methods and approaches; practical study and instrumental teaching approaches. Students will also be expected to do practical teaching (in a real life situation). 1B: In this section students learn about Interdisciplinary teaching (Arts and Culture), lesson observation, evaluating and selecting music for students. Once again students will be expected to do practice teaching (UKZN, 2013: Handbook, 511).
15.	Music Theory and Perception 3A/B	
16.	Musicology and Ethnomusicology 1A/B	1A: This module involves the study of music. The specialisation in this module is African music and the ethics of music research. Students also consider gender and sexuality in relation to music; speaking and writing about music. 1B: In this section students find and assess relevant literature by using the internet and other relevant sources; undertake field trips, including trips to local archives; evaluate and interpret historical data; be taught to use different forms of documentation such as video, audio, photographs, written text, conducting interviews; be taught to

	Module	Module Description
		handle problems in the course of research presenting results both orally and in writing (UKZN, 2013: Handbook, 515).
17.	Orchestral Performance 1A/B	
18.	Second Practical Study 1A/B, 2A/B, 3A/B, 4A/B	
19.	Short Independent Study A/B	Students will be able to study any topic related to the course, but which is not covered in the course. This is a research task and proposals need to be submitted and approved by the department before the student will be allowed to pursue the proposed topic (UKZN, 2013: Handbook, 514-5).
Other modules offered at the University may be taken as an elective, but only by special arrangement with the Academic coordinator.		

7.6.2. Summary: Measuring up against the Master List and the generic BMus

The nine majors are generally very well constructed with a good mix of industry-related knowledge and industry-based experience expectations. These modules have generally been included in the various specialisation components of the qualification in order to satisfy the requirements set out in the generic BMus qualification; however not all the streams offer the same opportunities for WIL.

An important omission is the lack of modules dealing with entrepreneurial, personal management and business management skills. While knowledge of these areas is evident within some of the specialisation areas, they are not accessible to all music students, which is contrary to the generic BMus qualification expectations.

Regarding **point 1**, Flexible student-focused education, students are able to articulate into this degree from the Diploma in Jazz and Popular Music or Music Performance, which makes the qualification more accessible than it would otherwise be. The elective list, however, is limited, with all the modules relating to music subject matter. The handbook does, however, state that, if a student is interested in an elective not included on the list, they may apply to the department for consideration.

In this qualification students are able to major in one of nine areas, which gives them broad access to various career opportunities. This addresses **point 2** of the Master List.

Point 3, Music education that focuses on a wide variety of music, is addressed in various ways. In the core and fundamental components of this degree students get a thorough grounding in a wide variety of musical styles and genres. All students are also expected to perform in an ensemble with students having to carry the module Music Ensemble in the 1st, 2nd and 4th year of study. This teaches them the art of working in a group and dealing with inter-ensemble politics and conflict. All students also get a strong grounding in music theory with modules like Introduction to Music Fundamentals or Music Theory and Perception.

Students doing the Popular Music, Musicology and Ethnomusicology, African Music and Dance, and Music Education are all expected to do some sort of internship in order to complete their degree. This satisfies the needs for understanding the economics and inner workings of their related industries and satisfies the need for internships or WIL (Master List **point 6**). Not all the majors include this; however, those qualifications that rely most heavily on workplace experience have significantly addressed the requirement.

Regarding **points 7 and 8 (Technology and Education skills)**, again not all the majors include this aspect; however, those qualifications that rely most heavily on these skills have significantly addressed the requirement.

The Music Technology major degree is informative. Students learn about the workings of a recording studio, how to maintain their equipment and how to make music on music software. Again, some sort of internship or WIL as well as knowledge regarding music business and music rights could fruitfully be included in the qualification as these are skills vital to people who work in recording studios.

The Jazz, Opera, Choral Studies and Orchestral/Performance majors are limited to performance and composition as part of their education, and most of their electives are limited to major-specific modules.

The generic qualification is clear in its recommendations that students should have the option of 80 non-music credits in order to have access to a broad set of skills, which relates to point 2 on the Master List. At UKZN the majority of the electives are related to music subject matter.

Thus, while this BMus qualification does embody all the elements required of the generic BMus qualification, they are not necessarily accessible to all the music students. These modules need to be restructured and placed within the core and fundamental sections of the BMus in order for all the students to benefit from the acquisition of the knowledge and the development of the integral skills required for employability. This will also fulfill the criteria set out in the qualification that the degree claims to be aligned to. A summary of this qualification's alignment to the Master List is provided in Table 7-25.

	Requirement	Achieved	Not Achieved
1.	Flexible and student-focused	✓	X
2.	Broad	✓	X
3.	Relevant music education that focuses on a wide variety of music	✓	X
4.	Music business skills	X	✓
5.	Entrepreneurial skills	X	✓
6.	Internships and WIL (with reservations)	✓	X
7.	Use of technology (with reservations)	✓	X
8.	Education module (with reservations)	✓	X

7.6.3. Bachelor of Practical Music

The qualification registered on the NQF is a Bachelor of Practical Music: Jazz and Popular Music. This differs from name of the qualification in the UKZN handbook (137) which is given as Bachelor of Practical Music. This qualification is not aligned with the generic BMus qualification.

The only access to this degree is by first acquiring a Diploma in Jazz and Popular Music (SAQA, Diploma in Jazz and Popular Music 2012). There is, however, some disparity between what has been registered on the NQF and what is currently being offered at the University of KwaZulu-Natal. According to the description of the Diploma in Jazz and Popular Music (SAQA, Diploma in Jazz and Popular Music 2012) the vertical articulation is to a qualification known as a “Bachelor of Jazz and Popular Music”, but no such qualification is registered on the NQF. There is, however a qualification entitled “Bachelor of Practical Music: Jazz and Popular Music”.

According to the UKZN Handbook (2013, 137) access to the Bachelor of Practical Music may be gained via a Diploma in Jazz and Popular Music or a Diploma in Music Performance. The Diploma in Music Performance (SAQA, 2012: Diploma Music Performance) is a qualification which has a strong Western Classical music leaning, and it is not clear how this articulates into the Bachelor of Practical Music: Jazz and Popular Music when the basic training differs so strongly.

In comparing the NQF and the UKZN handbook the following qualifications are applicable:

- Bachelor of Practical Music (UKZN);
- Bachelor of Practical Music: Jazz and Popular Music (NQF);
- Diploma in Jazz and Popular Music (NQF and UKZN);
- Diploma: Music Performance (NQF; articulates to a BA, BA Music or BMus) (SAQA, 2012: Diploma Music Performance);
- Diploma: Music Performance (UKZN which articulates to a BPracMus).

According to the UKZN Handbook (2013, 80) a student may transfer from a Diploma in Jazz and Popular Music or Music Performance to a: BA: Music; BA: Music and Drama Performance or BMus as long as certain criteria are met. However, the only way to articulate to the BPracMus is through either the Diploma in Jazz and Popular Music or the Diploma in Music Performance. No allowance is made for articulating, for example, from the BMus into the BPracMus.

Before discussing the BPracMus qualification an overview of the Diplomas in Jazz and Popular Music, and Music Performance is necessary since it is these two qualifications that articulate into the BPracMus, a 4-year music degree.

7.6.3.1. Diploma in Jazz and Popular Music (UKZN, 2013: Handbook, 79-81)

Most of the modules are similar to the ones offered in the BMus discussed at 7.6.1.1.

What follows are modules unique to this qualification:

Table 7-26 UKZN Diploma in Jazz and Popular Music: Course Breakdown		
	Module	Module Description
Year 1		
1.	First Practical Study 1A/B	
2.	Workshop in Jazz and Popular Music 1A/B	This module will teach students about Jazz Improvisation (UKZN, 2013: Handbook, 495).
3.	Music Ensemble 1A/B	
4.	Jazz and Popular Music Theory 1A/B	Students are taught the Theory of Jazz music (UKZN, 2013: Handbook, 495).
5.	Aural Perception 1A/B	
6.	Jazz and Popular Music History 1A/B	1A: Students are introduced to early Jazz and the coalescence of its sub-styles to form Jazz in and around New Orleans at the turn of the century. 1B: Students are taught about Big Band Jazz and the Swing era (UKZN, 2013: Handbook, 491).
7.	Academic Learning in English (or any other English language module)	
Year 2		
1.	In second year students do modules that correspond to modules 1-6 (above) but at a second year level.	
2.	Composition and Arranging in Jazz and Popular Music 1A/B.	This module introduces students to basic rules and principles of arranging and composing (UKZN, 2013: Handbook, 496).
Year 3		
1.	In third year students do modules which correspond to modules 1, 3, 4 (in first year) but on a third year level.	
Students need to specialize in two of the modules in the list below:		
2.	Performance	
3.	Composition and Arranging	This module may include: Songwriting, Big Band Arranging, Jingle Writing and Film Music.
4.	Electro-Acoustic Music	As for BMus.
5.	Music Education	As for BMus.

7.6.3.2. Diploma in Music Performance (UKZN, 2013: Handbook, 81-83)

Students who opt to do the Diploma in Music Performance must complete one of the following modules:

1. Introduction to Music Fundamentals 1A/B; or

2. Music Theory and Perception 1A/B.

It is compulsory for students to complete a 16 credit English module.

Students need to major in either Classical Music or African Music and Dance.

Students who major in Classical Music may choose either Classical Music or Opera.

Students who major in African Music and Dance may choose to major either in African Music and Dance or Choral Studies.

Table 7-27 UKZN Diploma in Music Performance: Course Breakdown		
	Module	Module Description
Classical Music Major		
Year 1		
1.	First Practical Study 1A/B	As for BMus.
2.	Music Ensemble 1A/B	As for BMus.
3.	Electives to the value of 32 credits (two modules with first and second semester options)	
Year 2		
1.	As 1 and 2 above.	
2.	Introductory Music Theory and Perception A or Electives (to the value of 16 credits)	As for BMus.
3.	Introductory Music Theory and Perception B or Electives (to the value of 16 credits)	As for BMus.
4.	Electives (to the value of 48 credits, which is equivalent to three modules of 16 credits)	
Year 3		
1.	Performance 1A/B or First Practical Study 3A/B	As for BMus.
2.	Music Ensemble 3A/B	As for BMus.
3.	Electives (to the value of 80 credits)	
Opera Major		
Year 1		
1.	First Practical Study 1A/B	As for BMus.
2.	Music Ensemble 1A/B	As for BMus.
3.	Song, Culture and History 1A/B	In this module students are introduced to the chief vocal genres of Western classical music by means of aural exposure (through audio and visual recordings). The reading of the aural image will result in its study in relation to notation, textual qualities and its musico-cultural context and to the writing of commentary on unfamiliar examples (UKZN,

Table 7-27 UKZN Diploma in Music Performance: Course Breakdown		
	Module	Module Description
		2013: Handbook, 494).
4.	Vocal Workshop 1A/B	This module includes movement, stagecraft, Italian/German for singers and keyboard (UKZN, 2013: Handbook, 494).
Year 2		
1.	The modules in the second year are the same as above but on the second year level, with additional modules.	
2.	Introductory Music Theory and Perception A/B or Music Theory and Perception 2A/B	As for BMus.
3.	Languages for Singers A/B	A: Students learn Italian grammar and pronunciation; introductory German grammar and pronunciation; how to compare general linguistic structures; the pronunciation of aria and lieder texts; the cultural epochs and their relation to examples of texts and their delivery in vocal music. B: Latin will now be introduced (UKZN, 2013: Handbook, 498).
Year 3		
1.	First Practical Study 3A/B Ensemble 3A/B.	As for BMus.
2.	Intermediate Music Theory and Perception or Electives (A/B to the value of 32 credits)	
3.	Vocal Teaching Method	
4.	Performance 1A/B	
Electives for Classical Music and Opera Students		
1.	Popular and Traditional Music: Africa and Beyond (16 credits)	
2.	Western Classical Music: An Introduction (16 credits)	
3.	Music, Culture and History 2A/B, 3A/B (16 credits each)	
4.	Introductory Music Theory and Perception A/B (16 credits each)	
5.	Intermediate Music Theory and Perception A/B (16 credits each)	
6.	Music Theory and Perception 2A/B, 3A/B (16 credits each)	
7.	Second Practical Study 1A/B, 2A/B (16 credits each)	

Table 7-27 UKZN Diploma in Jazz and Popular Music: Course Breakdown		
	Module	Module Description
African Music and Dance		
Year 1		
1.	African Music and Dance 1A/B	As for BMus.
2.	Music Ensemble 1A/B	
3.	Academic Learning in English or Elective (worth 16 credits)	
4.	Electives (worth 32 credits)	
Year 2		
1.	The compulsory modules in year 2 are the same as 1 and 2 above but on a second year level.	
2.	Elective (worth 16 credits)	
3.	Elective (worth 16 credits)	
4.	Electives (worth 48 credits)	
Year 3		
1.	The compulsory modules in year 3 are the same as 1 and 2 above but on a third year level.	
2.	African Music Outreach: Music Education	As for BMus.
3.	African Music Outreach: Community Development	As for BMus.
4.	Electives (worth 48 credits)	
Choral Studies		
Year 1		
1.	Choral Studies 1A/B	
2.	Music Ensemble 1A/B	
3.	Song Culture and History 1A/B	
4.	Vocal Workshop 1A/B	
Year 2		
1.	The compulsory modules in year 2 are the same as point 1, 2, 3 and 4 above but on a second year level.	Choral Studies 2A: Students learn warming-up techniques, conducting techniques, voice building, score reading, Baroque, Classical, Romantic and African indigenous repertoire. 2B: This module will focus on stylistic interpretation, sight reading/singing, voice building for choirs, transcription and organization of rehearsals (UKZN, 2013: Handbook, 496).
2.	Introductory Music Theory and Perception A/B or Music Theory and Perception 2A/B	
3.	Languages for Singers A/B	

Table 7-27 UKZN Diploma in Jazz and Popular Music: Course Breakdown		
	Module	Module Description
Year 3		
1.	The compulsory modules in year 3 are the same as point 1 and 2 above but on a third year level.	
2.	Intermediate Music Theory and Perception A/B or Electives (A/B)	
3.	Vocal Teaching Method	
4.	Advanced Musical Studies 1A/B	
Electives for African Music and Dance and Choral Studies		
1.	Basic Computer Literacy	Recommended for all students.
2.	Academic Learning in English	
3.	African Music Outreach: Documentation	As for BMus.
4.	Arts Administration	Students will be introduced to entrepreneurial and business skills within the context of the visual and performing arts in South Africa. Knowledge that will be imparted to students includes: basic budgeting; basic elements of a marketing plan: fund-raising, proposal writing, production management and events organization.
5.	English Language Development	
6.	Internet Expertise	
7.	IsiZulu (101/2, 201/2)	
8.	IsiZulu Language Studies (101/2, 201/2)	
9.	Introduction to Tourism	
10.	Introduction to Cultural and Heritage Tourism	
11.	Principles of Tourism Marketing	
12.	Festivals and Performances	
13.	Contemporary Leaders and Related Sites	
14.	Introductory Music Theory and Perception A/B.	
15.	Popular and Traditional Musics: Africa and Beyond	
16.	Second Practical Study 1A/B, 2A/B	
17.	Keyboard Studies 1A/B, 2A/B	
18.	Choral Studies 1A/B, 2A/B, 3A/B	
19.	Introduction to Media Studies	

7.6.3.3. Articulating into the Bachelor of Practical Music from the relevant diploma

Students entering this 1-year degree need to major in one of four areas of specialization (UKZN, 2013: Handbook, 137-138):

- Jazz and Popular Music;
- African Music and Dance;
- Choral Studies;
- Opera Studies.

The list of modules students are required to complete in order to acquire the BPracMus are given below:

Table 7-28 UKZN Bachelor of Practical Music: Course Breakdown		
	Module	Module Description
Jazz and Popular Music Major		
Students need to choose two modules from:		
1.	Performance in Jazz and Popular Music 2A/B.	
2.	Composition and Arranging 3A/B.	
3.	Electro-Acoustic Music 2A/B.	As for BMus.
4.	Music Education 2A/B.	As for BMus.
Students need to choose two modules from the following electives:		
1.	Music Ensemble 4A/B.	
2.	African Music and Dance 1A or 1B	As for BMus.
3.	Arts Administration	Same as above.
4.	Any other modules approved by the school (either 32 credits or 16 credits)	
African Music and Dance Major		
	Module	Module Description
1.	African Music and Dance Performance A/B.	As for BMus.
2.	Music Ensemble 4A/B.	As for BMus.
3.	African Music Outreach: Documentation	As for BMus.
4.	Electro-Acoustic Music: Live Sound	As for BMus.
Students need to choose Electives to the value of 48 credits in order to complete this major.		
1.	Music Education 1A/B.	As for BMus.
2.	Electro-Acoustic Music: Deejaying	As for BMus.
3.	Electives in IsiZulu and Drama and	

Table 7-28 UKZN Bachelor of Practical Music: Course Breakdown		
	Module	Module Description
	Performance Studies	
4.	Other electives with permission from the school.	
Choral Studies (UKZN, 2014: Opera and Choral Studies)		
	Module	Module Description
1.	Choral Studies 4A/B.	4A: In this module students study selected South African choral compositions; be taught to compile different types of programmes; rehearse a choir for technique and style; be taught to learn various choral-orchestral works and the performance of these works (25% of the student's mark will be based on a portfolio of performance reviews). 4B: Students will be: expected to produce of local choral music; expected to analyse a large-scale choral work; taught to introduce auditions in schools and communities; adjudicate choral competitions and diversification of choral events (UKZN, 2013: Handbook, 517).
2.	Vocal Development Method	1A: In this module students study different repertoire; the physiology of the voice and the breathing apparatus; principles of sound vocal technique in the choral text; different voice types and their role in choral works. 1B: Students are taught about vocal defects and the misuse of the voice and how to correct poor vocal practices through choral training and the formation of young choristers (UKZN, 2013: Handbook, 516).
3.	Supplementary Keyboard Skills	
4.	Choral Composing and Arranging A/B.	
5.	Ensemble Direction A/B	A: Students will be taught to host choral auditions and the discipline of a chorus, leading rehearsals, consulting for the purpose of problem-solving, assessing resources and leading a formal choral presentation (20% of the student's marks will be based on journal based reports and 40% will be based on an evaluation of a rehearsal). B: Students will be taught to use choral assistants (UKZN, 2013: Handbook, 517-8).
There are no Electives for this major.		
Opera Studies (UKZN, 2014: Opera and Choral Studies). Students need to choose from one of two Streams in order to complete this major.		

Table 7-28 UKZN Bachelor of Practical Music: Course Breakdown		
	Module	Module Description
Stream 1		
1.	Performance 2A/B.	
2.	Advanced Vocal Teaching Method A/B.	A: Students will learn: advanced vocal technique; abdominal support; assessment and correction of vocal defects; the teaching of diction and pronunciation; selecting appropriate repertoire. B: Students will be taught to: assess vocal problems through diagnosis and long-term intervention due to vocal misuse and abuse; teach recitative in Italian and English; apply advanced repertoire for a pedagogical application (UKZN, 2013: Handbook, 523).
3.	Supplementary Keyboard Skills A/B.	
4.	Advanced Language Skills for Singers A/B.	
Stream 2		
Same as No. 1-4 above.		
1.	Elective (semester 1).	
2.	Reading and Repertoire (semester 2).	

Summary: Measuring up against the Master List and the generic BMus

The Bachelor of Practical Music is not an aligned qualification so a comparison cannot be drawn between it and the generic BMus. It will therefore be compared to the Master List developed in section 4.3, and for this purpose the diplomas that articulate into it are read as a whole together with the final year requirements.

Point 1 on the Master List relates to flexible student-focused education. Students articulating into the BPracMus have access to many modules and career paths. This makes this qualification quite flexible. It is, however, surprising that students cannot also articulate into the degree from a BMus, since many modules offered within the diplomas discussed are common to those of the BMus.

Students graduating with this degree acquire broad skills (point 2) in their area of specialisation through a combination of electives and compulsory modules:

- Jazz majors: Technology; Education; Performance; Aural; Theory knowledge; Popular music knowledge; Composition.

- African Music and Dance majors: Project management and entrepreneurship; Technology; Music Theory; Performance; Field work; Research; Education.
- Choral Studies: Ensemble direction; Teaching; Keyboard skills; Music Theory; Composition and Arrangement; Language for singers.
- Opera Studies: Teaching; Performance; Theory; Keyboard skills; Language for singers; Ensemble skills.

Regarding a relevant education, students are exposed to a wide variety of music, fulfilling **point 3** on the Master List.

There are currently two modules offered at UKZN that fulfill the criteria set out in **point 4 and 5** of the Master List (Music Business and Entrepreneurship Skills): Arts Administration and African Music Outreach-Community Development. Arts Administration deals with the development of entrepreneurial skills and African Music Outreach-Community development partially deals with music rights. The African Music and Dance majors are the only students who have access to the Community Development module. There are two majors who have access to the Arts Administration module, namely Jazz and Popular Music and African Music and Dance. This partially fulfills the requirements of point 4 and 5 on the Master List.

Regarding **point 6**, students have limited exposure to internships or WIL. Students of African Music and Dance are expected to conduct fieldwork, which relates directly to their area of specialty. Students of Jazz and Popular Music, Opera Studies and Choral Studies are all expected to put on public performances, which is a form of on the job experience. It would, however, be beneficial if students could have access to WIL within their industry by, for example, working at a Jazz club.

Points 7 and 8 on the Master List require that students have knowledge of music technology and education. Of the four majors only two are exposed to a compulsory technology module, namely Jazz and Popular Music Studies; and African Music and Dance. The Choral Studies majors are exposed to a composition module, which will include some embedded knowledge of music technology. The Opera Studies students, however, do not seem to be exposed to any form of music technology. With regard to Music Education three of the four majors are exposed to a compulsory module of education or teaching: Jazz and Popular Music; African Music and Dance; Opera Studies. The Choral Studies majors are exposed to modules entitled Choral Studies,

Ensemble Direction and Vocal Development Method which all involve some exposure to teaching. This degree therefore fulfills the Master List requirement in respect of teaching or educating module (point 8).

	Requirement	Achieved	Not Achieved
1.	Flexible and student-focused	✓	X
2.	Broad	✓	X
3.	Relevant music education that focuses on a wide variety of music	✓	X
4.	Music business skills	X	✓
5.	Entrepreneurial skills	X	✓
6.	Internships and WIL (with reservations)	X	✓
7.	Use of technology (with reservations)	X	✓
8.	Education module (with reservations)	✓	X

In general the BPracMus qualification has gone a long way towards offering students a relevant education that will prepare them for a career in the music industry. The inclusion, in the core or fundamental components of the qualification, of some sort of entrepreneurial, music technology and music industry based modules would fulfil two of the eight criteria set out on the Master List and ensure that students are able to run their own business.

UKZN has clearly identified that they are in an area where there is a major emphasis on choirs, African music and deejaying. These are areas that attract many local and international visitors and could attract many foreign students. This underpins their branding which fully encompasses the spirit of the government documents read for this study. With the more traditional degree they appear to “play it safe” and students do not have as many options.

7.7. University of the Free State (UFS)

The University of the Free State has three different music degrees registered on the NQF:

- BMus (SAQA ID 16782, which is aligned to the generic BMus).
- BMus (Education) (SAQA ID 8341).
- BA (Music).

While the BMus is aligned to the generic BMus qualification, the BMus (Education) is an institutional qualification aligned to a qualification registered by the university on the NQF. For the purposes of this study only these two BMus qualifications will be considered for analysis.

Based on the results found on the NQF, a search was conducted of the UFS website to determine what is offered at the university. It was found that the university currently offers all three degrees. The BA with Music as a major is not eligible for this study due to its credit value and focus.

Concerning the BMus qualifications, it was found that the university now offers only one BMus degree: a qualification with five different streams or majors. This qualification is probably aligned to the generic BMus qualification on the NQF, as this is the only BMus qualification registered on the NQF by the UFS.

The BMus qualification offered at UFS offers a choice of five majors. These majors are (University of the Free State, 2014: Rule Book, 96-107):

- Performance;
- Musicology;
- Theory and Composition;
- Music Education;
- Music Technology.

The degree is a four-year, 480 credit degree. A breakdown of the qualification offered at UFS (University of the Free State, 2014: Rule Book, 96-107) is provided on the following pages.

Table 7-30 UFS BMus: Course Breakdown				
Year 1 (University of Free State, 2014: Rule Book, 99)				
Core Modules				
1.	Cultural Musicology (Semester 1-2) (<i>students do this module as a core in Year 1-3</i>)			
2.	Music Theory and Analysis (Semester 1-2) (<i>students do this module as a core in Year 1-3</i>)			
3.	Aural Skills (year module) (<i>students do this module as a core in Year 1-2</i>)			
4.	Performance Studies (Main Instrument) (Year Module) (<i>students do this module as a core in Year 1-3</i>)			
5.	Performance Studies (Second Instrument) (Year Module) (<i>students do this module as a core in Year 1-2</i>)			
Fundamental Modules				
6.	General Music Knowledge (Year Module) (<i>students do this module as a fundamental in Year 1-2</i>)			
7.	Music Education and Practice (Semester 1-2)			
Elective Modules (students need to select one of the following) (<i>students need to select from the same group of modules in the second year</i>)				
8.	Ensemble (Year Module)			
9.	Orchestral Playing (Year Module)			
10.	Choral Singing (Year Module)			
11.	Language for Singers (Year Module)			
Compulsory Module				
12.	UFS101 (16 credits) (University of the Free State, 2014: UFS101)			
Instruments (students may choose from these instruments dependent on lecturer availability)				
13.	Bassoon Cello Clarinet Double Bass Orchestral and Choir Conducting	Cor Anglais Euphonium Flute Saxophone Trombone Trumpet	French Horn Guitar Percussion Tuba Viola Violin	Piano Recorder Voice Oboe Organ Harpsichord
Year 2 (University of Free State, 2014: Rule Book, 101)				
Core Modules				
1.	The core modules in the second year are the same as the first year, with the addition of (2) below.			
2.	Teaching and Literature (Semester 1-2)			
Fundamental Modules				
3.	General Music Knowledge (Year Module)			
4.	Music Technology (Semester 1-2)			
Elective Module (students need to select one of the following)				
5.	Same choice as first year, but on a second year level.			
Year 3 (University of Free State, 2014: Rule Book, 102-3)				
Core Modules				

Table 7-30 UFS BMus: Course Breakdown	
1.	Students continue with Cultural Musicology; Music Theory and Analysis and Performance Studies (First Instrument) on a third year level. Students also continue with Teaching and Literature on a second year level.
2.	Community Service Learning (Year Module) (8 credits)
Elective Module (<i>students need to select one of the following modules</i>)	
3.	Performance Studies (Second Instrument) (Year Module)
4.	Chamber Music (Year Module)
5.	Orchestral Playing (Year Module)
6.	Choral Singing (Year Module)
7.	Ensemble for Singers (Year Module)
8.	Arts Management (Year Module) (16 credits)
Streams (in this year students get to choose one area of specialization that will continue into year 4) (University of Free State, 2014: Rule Book, 104-5)	
Option 1: Performance	
9.	Performance Studies (Semester 1-2)
Option 2: Musicology	
10.	Cultural Musicology (Semester 1-2)
Option 3: Music Theory and Composition	
11.	Systematic Music Studies (Analysis) (Semester 1-2) Or Systematic Music Studies (Composition) (Semester 1-2)
Option 4: Music Education	
12.	Music Education and Practice (Year Module)
Option 5: Music Technology	
13.	Music Technology (Semester 1-2)
Year 4 (University of Free State, 2014: Rule Book, 104-5)	
Core Modules	
1.	Mini-Dissertation (Year Module)
2.	Research Methodology (Year Module)
Elective (students need to choose one of the following, continuing from Year 3)	
3.	Performance Studies (Second Instrument) (Year Module)
4.	Chamber Music (Year Module)
5.	Orchestral Playing (Year Module)
6.	Choral Singing (Year Module)
7.	Ensemble for Singers (Year Module)
8.	Capita Selecta (Year Module) (16 credits)
Streams (University of Free State, 2014: Rule Book, 106-7)	

Table 7-30 UFS BMus: Course Breakdown	
Option 1: Performance	
9.	Performance Studies (Programme 1) (Year Module)
10.	Performance Studies (Programme 2) (Year Module)
	Or
11.	Orchestral and or Choral Conducting (Semester 1-2)
Option 2: Musicology	
12.	Readings in Musicology (Year Module)
13.	Cultural Musicology (Semester 1-2)
Option 3: Music Theory and Composition	
14.	Readings in Music Theory and Analysis (Year Module)
15.	Systematic Music Studies (Analysis) (Semester 1-2)
	Or Systematic Music Studies (Composition) (Semester 1-2)
Option 4: Music Education	
16.	Readings in Music Education (Year Module)
17.	Music Education and Practice (Semester 1-2)
Option 5: Music Technology	
18.	Readings in Music Technology (Year Module)
19.	Music Technology (Computer Technology) (Semester 1-2)
20.	Music Technology (Sound Engineering) (Semester 1-2)

7.7.1. Measuring up against the Master List and the generic BMus

UFS has adhered closely to the generic BMus qualification. It has also included a new module, UFS101, an interdisciplinary module that is compulsory for all undergraduate students. Various departments within the university present seven topics chosen from Anthropology and Social Psychology; Law; Astronomy/Physics; Pedagogy/Political Studies/History; Economics; and Chemistry/Nano Science.

Students are given an understanding of the breakdown of society in South Africa, South African laws, economics in South Africa and the world, and other ethical and social considerations. The module is worth 16 credits. This module partially fulfills the requirements set out in exit level 6.3. of the generic BMus qualification (the relationship between music and the economy). A dedicated Music Business module, in which students are taught about the rights of musicians and the structure of the music industry, would more adequately fulfill exit level 6.3.

Exit levels 1.5 and 1.6 are covered in the Arts Management module, which is an elective in year 3. These exit levels deal with project management, entrepreneurship, personal finance and management. These skills are regarded as essential and should therefore not be offered as an elective but form part of the core component of the degree. The programme advisors at the university should recommend that all music students enroll for this module.

The major non-alignment with the generic BMus qualification lies in the number of credits dedicated to non-music electives, which amounts to a total of 32 in the UFS qualification, instead of the 80 recommended in the generic BMus.

The UFS has branded itself strongly as one that serves its community. It also has a compulsory module entitled “Community Service Learning” in year 3, which sees students doing community service work. Students doing the Music Education major are expected to do teacher practice, therefore putting into practice what they have learnt.

In this qualification, if students choose their electives carefully from those on offer they will be successful in the broad music industry.

Point 1: The qualification is flexible with students having access to five different majors and various electives. The majors on offer are: Music Performance; Musicology; Music Theory and Composition; Music Education; Music Technology.

Point 2: The skills students acquire when they graduate from the degree are broad. The compulsory modules included in the course mean that students graduate with skills in Music Technology; Education; Music Theory; Performance; Aural; Research; General Music Knowledge; Community Service Project and UFS101 which gives students an interdisciplinary experience of music and how it fits into the world.

Point 3: The music education on offer at UFS is generally not specific, and one can assume that many genres and styles may be included.

Point 4 and point 5: Music business, including entrepreneurial aspects and personal management requirements, is not presented.

Point 6: All students are expected to be a part of a Community Service Project in the third year of their studies. This type of involvement will teach students many valuable

skills and could also assist them to become more employable. The Music Education majors must further obtain a PGCE, which assists them in becoming more employable as teachers.

Point 7 and 8: Music Education and Technology modules are compulsory for all BMus students.

This qualification has a simple structure that is easy to implement and speaks to students' needs. At the same time it is flexible, broad and requires that students gain an interdisciplinary perspective of music and how it fits into their society and the world.

Table 7-31 University of the Free State BMus qualification: Summary of alignment			
	Requirement	Achieved	Not Achieved
1.	Flexible and student-focused	✓	X
2.	Broad	✓	X
3.	Relevant music education that focuses on a wide variety of music	✓	X
4.	Music business skills	X	✓
5.	Entrepreneurial skills	X	✓
6.	Internships and WIL	✓	X
7.	Use of technology	✓	X
8.	Education module	✓	X

CHAPTER 8

Presenting data V: Institutional music degrees registered on the NQF

In order to be irreplaceable one must always be different. (Coco Chanel quoted in Haedrich, 1979)

8.1. Introduction

A number of higher education institutions have chosen not to align their music qualifications to the generic BMus qualification (ID 59301). Instead, they have registered unique institutional qualifications.

These qualifications, however, also need to be measured against the Master List to determine to what extent the institutions have answered to both government and industry needs. Those qualifications will be interrogated in this chapter.

8.2. Tshwane University of Technology (TUT)

According to the NQF, there is only one four-year music degree offered by TUT (SAQA ID 72435). This is confirmed by the TUT prospectus (Tshwane University of Technology, 2014: Baccalaureus Technologiae, Music).

The TUT prospectus lists three further BTech music degrees: Vocal Art: Pedagogy; Vocal Art: Performance; and Vocal Art: Choral Training (Tshwane University of Technology, 2014). An additional search of the NQF was conducted and none of these qualifications seems currently to be registered on the NQF. Because of this, they are not eligible for further interrogation.

The BTech Music, as it currently stands, is a one-year degree that articulates from a three-year National Diploma. For the purposes of this study the National Diploma as well as the one-year BTech degree will be reviewed because students need to complete the Diploma in order to be granted access to the BTech Music degree.

What follows is a breakdown of the four-year qualification, which is made up of the three-year diploma articulating into the one-year degree (Tshwane University of Technology, 2014: Baccalaureus Technologiae, Music).

Table 7-32 TUT BTech: Course Breakdown	
Year 1	
1.	Arranging I A/B-II A/B
2.	Communication Dynamics I A/B
3.	Ensemble I A/B-IV A/B
4.	Ear Training I A/B-II A/B
5.	History of Music I A/B-II A/B
6.	Harmony I A/B-II A/B
7.	Improvisation I A/B-III A/B
8.	Instrument I A/B-IV A/B
9.	Keyboard Technique I A/B-II A/B <i>This module is compulsory for all non-piano students. Piano students are exempt from this module.</i>
10.	Music Notation I A/B
11.	Music Technology I A/B-II A/B
12.	Music Appreciation I A/B-II
Year 2	
1.	Most of the modules from the first year are continued into the second year, as indicated above.
2.	Arts Administration I-II
Year 3	
1.	Certain modules from first and second year are continued in the third year, as indicated above.
2.	Advanced Harmony III A/B
3.	Arranging for Synthesis III A/B
4.	Counterpoint III A/B
5.	Jazz Composition III
6.	Jingle Writing III A/B
7.	Synthesis Techniques III

Table 7-32 TUT BTech: Course Breakdown	
8.	Practical Synthesis III
9.	Songwriting III-IV
Year 4	
1.	Two modules run from first year through to fourth year, namely Instrument, and Ensemble. Students also continue with Songwriting from year 3.
2.	Advanced Improvisation IV A/B
3.	Big Band Arranging III A/B
4.	Digital Audio IV A/B
5.	Film Music IV A/B
6.	Live Performance IV A/B
7.	Production Techniques and Analysis IV A/B
8.	Studio Technique IV A/B
9.	Small Group Arranging III

8.2.1. Measuring up against the Master List

Point 1 (Flexibility of qualification): The BTech Music qualification is not flexible. The modules listed are the only ones to which the students have access; there are no electives. For the purposes of this specialised qualification this is a strength rather than a weakness.

Point 2 (Broad education): One of the limitations of this degree is the fact that students obtain only music credits. The qualification does not offer students any skills beyond this music idiom. From a music business perspective, however, students acquire a broad set of relevant and practical skills.

Point 3 (Relevant music education that focuses on a wide variety of music): This degree goes a long way to preparing students for various aspects of the music industry, without focusing on a particular genre or style. Some of the standout modules include:

- Jingle Writing (III) (JWR 30AT): This third-year course teaches students different aspects of the advertising world, principles and analysis of existing commercials, budgeting and the use of different technology used in creating jingles. Students are expected to write music for various commercials and

special effects for radio and voice-over work. This module will prepare students for a career in music in advertising;

- Film Music (IV) (FMU 4AT): This fourth-year module teaches students the psychology, history and theory of film as a communication medium. Students are taught the mechanics of film scoring (including synchronization techniques) and the analysis of existing film scores. Students are expected to write music for selected film sequences. This module will prepare students for a career in film and television;
- Digital Audio (IV) (DAU 40 A/BT): Students are taught about the characteristics of digital and analogue technologies. They are also taught about different studio hardware and software, practical elements of studio work, studio maintenance and record keeping, Students are expected to put together a project that they have mastered, mixed and recorded in a studio. This module will prepare students for a career in sound engineering and studio recording;
- Studio Technique (III) (SDT 30 AT): In this module students are taught studio etiquette for musicians. Students are taught the temperament of being a studio musician in their instrument of choice. They are expected to perform under studio conditions, learning about “drop-ins”, overdubs, microphone technique and balance levels. Students complete the course by submitting a recorded mixed work completed in a studio. This module will prepare students for a career in studio session playing;
- Songwriting (III) (SWR 301T): Students study different major song forms, lyric writing, melody writing and analyses. This will prepare students for a career in composition;
- Arranging (I) (ARR 11AT): In this module students are taught how to arrange. The module leads to “Arranging for Synthesis” (III) (ASY 30AT) in which students learn how to arrange using different software. This module will prepare students for careers in musical direction and arranging;
- Jazz Composition (III) (JAZ 301T): In this module students learn to write in the Jazz idiom, including the harmonic, rhythmic and melodic principles of Jazz music and some arranging skills. This module will prepare students for a career in Jazz composition and for working with Jazz ensembles;

- Music Technology (I-II) (MUH 10AT): In this module students learn about the live and studio aspects of music technology. Students learn about microphone technique and characteristics, recording a live ensemble and operating a sound system. Students also learn complex sequencing, MIDI applications and multi-track recording. Students need to produce a live and studio recording. This module will prepare students for a career in sound engineering and producing live and studio sound.

Point 4-5 (Music Business Skills and Entrepreneurial Skills): One module encompasses both of these criteria, namely Arts Administration (AAD201T/211D). Students are expected to take this module in years 2 and 3 of their diploma years. Students learn business skills, marketing and planning, managerial skills, database creation, legal procedures, policies, sponsors, self-management and copyright issues. In the Jingle Writing module (Jingle Writing, JWR30BT) students are taught to budget, which is also an entrepreneurial skill.

Point 6 (Internships or WIL): From the course descriptions found in the TUT prospectus (Tshwane University of Technology, 2014: Baccalaureus Technologiae, Music) there is no evidence to indicate that students will be exposed to any kind of WIL in order to acquire their qualification.

Point 7 (Technology): This qualification relies heavily on the use of technology; without the use of technology students would not be able to complete most of the modules.

Point 8 (Education): There are no education modules included in this degree since it serves a sector of the music industry where there is no expectation that one would also have to be an educator.

TUT's branding of itself as a leading provider of a specialist music qualification that relates directly to the music industry in different ways is in line with government requirements that universities should explore areas of specialization and invest their budgets in developing and enhancing their individuality to prevent the overlapping of qualifications at different universities (MoE, 2001: 43; NPC, 2011: 267, 290; DoE, 2010: 9). This qualification consequently differs completely from any other

qualification currently on offer in Gauteng and also in South Africa. At the same time it meets most of the requirements on the Master List, as indicated in Table 7-33.

	Requirement	Achieved	Not Achieved
1.	Flexible and student-focused (but this is not a disadvantage)	X	✓
2.	Broad	✓	X
3.	Relevant music education that focuses on a wide variety of music	✓	X
4.	Music business skills	✓	X
5.	Entrepreneurial skills	✓	X
6.	Internships and WIL	X	✓
7.	Use of technology	✓	X
8.	Education module (but not required in the specialist area)	X	✓

8.3. University of Pretoria (UP)

According to the NQF, the University of Pretoria runs one professional music qualification, the BMus (SAQA ID 8841). This information correlates with the Humanities Yearbook of the University of Pretoria (2014).

Students are able to specialise from their third year to major in one of the following (University of Pretoria Handbook, 2014: 19):

- Solo (choice of Western Classical music or Jazz) or Chamber or Orchestral Performance;
- Music Teaching;
- Musicology;
- Music Technology;
- Composition and Arranging;
- Conducting;
- African Music;
- Music Therapy.

The University offers the following instruments:

- Voice;
- Piano;
- Keyboard;
- Organ;
- Harpsichord;
- Violin;
- Viola;
- Cello;
- Double Bass;
- Flute;
- Oboe;
- Clarinet;
- Bassoon;
- French horn;
- Trumpet;
- Trombone;
- Tuba;
- Percussion;
- Harp;
- Guitar;
- Recorder;
- Saxophone;
- Ensemble;
- Jazz instruments (depending on availability).

If one looks at the instruments being offered at the University of Pretoria one can surmise that the qualification tends towards Classical music with Jazz also being offered.

A breakdown of the qualification offered at the University of Pretoria (University of Pretoria Yearbook, 2014: 55-58) follows.

Table 7-34 UP BMus: Course Breakdown	
Year 1	
Fundamental Modules	
1.	Academic Information Management
2.	Academic Literacy
3.	Academic Literacy for Humanities
Students deemed fit by the university may exempted from Points 2 and 3 above.	
Core Modules	
4.	Aural Training
5.	First Instrument
6.	Music Theory
7.	General Music Studies (Semester 1 and 2)
8.	History of Music
Elective Modules (students need to select two of the following modules)	
9.	Methodology: First Instrument
10.	Music Education
11.	Second Instrument
Year 2	
Core Modules	
1.	Aural Training
2.	First Instrument
3.	Music Theory
4.	World Music Studies
5.	History of Music (Semester 1 and 2)
Elective Modules (students need to select two of the following modules)	
6.	Composition
7.	Methodology: First Instrument
8.	Music Education
9.	Second Instrument
Year 3	
Core Modules	

Table 7-34 UP BMus: Course Breakdown	
1.	First Instrument
2.	History of Music
Elective Modules (students need to select modules to the value of 45 credits from the following list)	
3.	Composition (15 credits)
4.	Music: Capita Selecta (15 credits) (MCS 300)
5.	Music: Capita Selecta (15 credits) (MCS 302)
6.	Music Theory (15 credits)
7.	Methodology: First Instrument (15 credits)
8.	Second Instrument (15 credits)
9.	Choir Conducting (15 credits)
10.	Music Education (15 credits)
Year 4	
Core Modules (students need to select modules to the value of 120 credits)	
1.	Composition (40 credits)
2.	Music: Capita Selecta (40 credits) (MCS 401) (Chamber Music or Music Therapy)
3.	Music: Capita Selecta (40 credits) (MCS 402) (Music Technology or African Music)
4.	First Instrument (MEI 400) (40 credits) or First Instrument (MEI 403) (40 credits)
5.	History of Music (Semester 1) (20 credits)
6.	History of Music (Semester 2) (20 credits)
7.	Music Theory (40 credits)
8.	Methodology: First Instrument (40 credits) (can only be taken if first instrument is piano)
9.	Music Education (40 credits)
10.	Choir Conducting (40 credits)
11.	Long Essay (30 credits)

The Yearbook of the University of Pretoria (2014: 55) states that the BMus degree currently being offered at the university will prepare students for the following careers: solo performer, orchestral or chamber musician; music teacher at all levels (for individual and group tuition); musicologist; music technologist; entrepreneur; impresario.

At first glance it would appear that the qualification may prepare students adequately for the first three options, but it is really difficult to deduce how the qualification would prepare students to be music technologists, music entrepreneurs or impresarios. A deeper look at the Yearbook unveils that these skills are part of the learning material offered in Music Education (MPE 170) and Capita Selecta (302/402) (University of Pretoria, 2014: 142, 135). Music Education is a first year elective module. The module is one option of three, of which students need to select two. This first year module deals with entrepreneurship, music technology in education and the learning about world musics. If students take the module at third-year level (Music Education MPE 370), they will learn impresario skills and will be expected to apply the knowledge they have acquired over the years in order to organise extra-curricular activities such as: productions; revues; operettas; eisteddfods; choir and other related activities. In Capita Selecta (302/402) which are third and fourth year elective modules, students are able to focus on music technology.

The University of Pretoria Handbook (2014: 19) states that students can major in African music and Music Therapy in their third and fourth years. Once again, if one looks superficially at the course outlined above, it is very difficult to see, based on the listed modules, where these options are available. On deeper inspection of the University of Pretoria Yearbook (2014: 135) these majors are revealed. In the module Capita Selecta (300/401), which are third and fourth year elective modules, students are able to major either in Music Therapy or Chamber music, and it would appear that African music is regarded as a genre of chamber music.

At the University of Pretoria students are also exposed to music and its history ranging from Classical to contemporary pop music. In the History of Music module (MGS 310/320) (University of Pretoria, Yearbook, 2014: 138), which is a compulsory third year module, students are exposed to South African Art music and Contemporary Pop music styles.

8.3.1 Measuring up against the Master List

In the final analysis how does UP rate regarding the Master List expectations for higher education?

The Government expects students to be exposed to a broad tertiary education (MoE, 2001: 68-9; MoE, 1997: 10). The University of Pretoria offers a music qualification with no non-music electives: all of the electives are music-related, which severely limits the nature of the education received. If one compares what is being offered at UP with what is offered elsewhere in the country, it can be clearly seen that the qualification is geared only towards students who are looking for a music qualification with few options other than being prepared for a “traditional” career in music that is limited to performing and/or teaching. Students who require other options will be attracted to the qualifications of other institutions.

This university has the only music department in South Africa where students can major in Music Therapy, continue with a Master’s degree in Music Therapy, and become a Music Therapist registered with the Health Professions Council of SA. This is the most important aspect to differentiate the music department at UP from others.

Point 1 (Flexible qualification that is student-focused): The UP qualification gives graduates a broad set of music skills, but the number of electives modules constrains the eventual career opportunities of graduates;

Point 2 (Broad education): Students have access to eight different majors: Performance; African Music; Jazz Music; Music Therapy; Education; Research; Choral Conducting and Composition. The core and fundamental modules available impart a relatively broad set of skills that can be used in order to make graduates more employable in the music industry.

Point 3 (Relevant music education that focuses on a wide variety of music): Most of the modules available at the university have a strong Western Classical music leaning which is in keeping with its rather conservative approach. While African Music, Jazz and Music Technology are included, all are offered as electives and are not the main focus of the qualification. Students are not given an opportunity to venture into current trends in the music industry.

Point 4 (Music business): Based on information gleaned from the UP Yearbook, there is no evidence of the inclusion of music business knowledge. The University of Pretoria therefore does not fulfill this criterion.

Point 5 (Music entrepreneurship): An elective module related to Music Education partly deals with this aspect in the first year. This type of knowledge, however, should form part of the core and fundamental components of a music qualification.

Point 6 (Internships and WIL): There is no evidence in the UP Yearbook that it is a requirement of any of the modules for students to engage with the music industry in order to exit a particular module. Students majoring in music education are required to do practical teaching in a school in their fourth year of study (University of Pretoria, Yearbook, 2014: 142).

Point 7 (Music technology): Music technology is included in the Music Education, Music Technology and Music Capita Selecta modules. All of these modules are electives, but it seems likely that students will be exposed to some sort of music technology while studying at UP.

Point 8 (Music education): Music education is covered in two modules offered at UP, namely Music Education and Methodology: First Instrument. Both of these modules are electives. There is a strong likelihood that students will be exposed to some aspect of pedagogy during their studies, as these two modules are two of three elective options in the first year, of which students need to selected two modules. The Methodology module, however, is only available to keyboard/piano students.

Table 7-35 University of Pretoria BMus qualification: Summary of alignment			
	Requirement	Achieved	Not Achieved
1.	Flexible and student-focused	X	✓
2.	Broad	✓	X
3.	Relevant music education that focuses on a wide variety of music (with reservations)	X	✓
4.	Music business skills	X	✓
5.	Entrepreneurial skills	X	✓
6.	Internships and WIL	X	✓
7.	Use of technology	✓	X

8.	Education module	✓	X
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The BMus qualification of UP falls short in several areas. These can be easily remedied as many of these skills appear to be implicit within certain modules. The relevant modules need to be expanded, developed and made accessible to all students studying music at UP.

The University of Pretoria has positioned itself as the premier university that offers students tuition in a traditional music paradigm. The option of Music Therapy is a distinct advantage. The qualification offers an almost unique approach and this is in line with certain Government expectations (MoE, 2001: 43; NPC, 2011: 267, 290).

8.4. University of South Africa (UNISA)

According to their Registration, Process, Rules and Qualifications Book for the Human Sciences (2014), UNISA previously offered a BMus degree but this qualification was phased out in 2012. Students currently enrolled in the programme are the last group of students who will graduate with a BMus from UNISA (116).

The new qualification that is offered at UNISA is a Bachelor of Musicology (SAQA ID 5345). This is a three-year, 360 credit degree that articulates into an Honours degree in Musicology. Because of this, the qualification is not interrogated in this study.

8.5. University of Stellenbosch (US)

The University of Stellenbosch has two registered music qualifications on the NQF: BMus (SAQA ID 7095) and BMus Education (SAQA ID 7101). After interrogating the University of Stellenbosch Calendar (University of Stellenbosch, 2014: 96-106), it was discovered that the University only runs one BMus qualification. The qualification is a general one in which Education is one of five majors that students are able to choose, from the third year. The university seems to have condensed the two BMus qualifications into one degree.

Students are able to major in one of five areas from their third year:

- Performance (University of Stellenbosch, 2014: 101);

- Composition (University of Stellenbosch, 2014: 103);
- Music Technology (University of Stellenbosch, 2014: 104);
- Musicology (University of Stellenbosch, 2014: 105);
- Music Education (University of Stellenbosch, 2014: 106).

Performance majors are able to specialise in one of seven areas (University of Stellenbosch, 2014: 101):

- Keyboard instruments, keyboard or guitar;
- Accompaniment;
- Chamber Music;
- Orchestral Instrument;
- Voice;
- Conducting;
- Church Music.

A breakdown of the BMus qualification offered by US (University of Stellenbosch, 2014: 96-106) follows.

Table 7-36 University of Stellenbosch: Course Breakdown	
Year 1	
Compulsory Modules	
1.	Aural Training (I-II)
2.	Information Skills (I)
3.	Musicology (I-III)
4.	Music Education I
5.	Music Technology I
6.	Practical Music Study A or B (I-II) (A level is for the more advanced students and B level is pitched at a lower level) (University of Stellenbosch, 2014: 258).
7.	Theory of Music (I-III)
Students who take Practical Music Study A178 , need to do:	
8.	Accompaniment I
Students who take Practical Music Study A179 , need to do:	
9.	Practical Score Reading I
Students who take Practical Music Study A188 , need to do:	
10.	Orchestral Practice
Students who take Practical Music Study A198 , need to do:	

Table 7-36 University of Stellenbosch: Course Breakdown	
11.	Language for Singers
Electives	
12.	Afrikaans en Nederland's
13.	Afrikaans Language Acquisition
14.	German
15.	English Studies
16.	French
17.	Psychology
18.	Mathematics
19.	Basic Xhosa
20.	Xhosa
<i>Students who have been selected to do bridging courses will informed of these courses and will have to complete them before continuing with their studies.</i>	
Year 2	
Compulsory Modules	
1.	Students continue with certain modules from first year into second year (as indicated above)
2.	Repertoire Study II
3.	Teaching Method
Students who take Practical Music Study A278 , need to do:	
4.	Accompaniment II
5.	Chamber Music II
Students who take Practical Music Study A279 , need to do:	
6.	Practical Score Reading II
And one of the following:	
7.	Ensemble Singing II
8.	Church Music Practice II
Students who take Practical Music Study A288 , need to do:	
9.	Orchestral Practice II
10.	Chamber Music II
Students who take Practical Music Study A298 , need to do:	
11.	Language for Singers II
12.	Ensemble Singing II

Table 7-36 University of Stellenbosch: Course Breakdown

Table 7-36 University of Stellenbosch: Course Breakdown	
Electives	
Students need to choose one of the following:	
13.	Music Education II
14.	Music Technology II
15.	Composition
Optional Module	
16.	Teaching Method II
Year 3	
Students continue with modules from first and second year into third year (as indicated above). From this year students focus on their areas of specialisation and therefore the courses are differentiated per major.	
Performance Majors	
Compulsory Modules	
1.	Musicology III
2.	Practical Music Study S III and IV
3.	Teaching Method III and IV
4.	Theory of Music III
Students select one of the following areas of specialisation within performance:	
Students majoring in Keyboard Instruments, Recorder or Guitar also have to take the following modules:	
5.	Accompaniment III and IV
6.	Chamber Music III and IV
Students majoring in Accompaniment also have to take the following modules:	
7.	Practical Music Study A III and IV
8.	Chamber Music III and IV
Students majoring in Chamber Music also have to take the following modules:	
9.	Practical Music Study A III and IV
10.	Accompaniment III and IV, or Orchestral Practice III and IV
Students majoring in Orchestral Instrument also have to take the following modules:	
11.	Orchestral Practice III and IV
12.	Chamber Music III and IV
Students majoring in Voice also have to take the following modules:	
13.	Theatre Skills III and IV
14.	Ensemble Singing III and IV

Table 7-36 University of Stellenbosch: Course Breakdown	
Students majoring in Conducting also have to take the following modules:	
15.	Practical Score Reading III and IV
16.	Ensemble Singing III and IV
Students majoring in Church Music also have to take the following modules:	
17.	Practical Score Reading III and IV
18.	Church Music Practice III and IV
Students have to do one of the following:	
19.	Repertoire Study, or
20.	Orchestral Study
Optional Extra Modules	
21.	Improvisation
22.	Practical Music Study B
23.	Teaching Method
Composition Majors	
Compulsory Modules	
1.	Composition III and IV
2.	Musicology III
3.	Orchestration III and IV
4.	Practical Music Study A III and IV
5.	Theory of Music III
Optional Extra Modules	
6.	Improvisation III
7.	Practical Music Study B III
8.	Teaching Method III
Music Technology Majors	
Compulsory Modules	
1.	Musicology III
2.	Music Technology III and IV
3.	Practical Music Study A III and IV
4.	Philosophy III and IV
5.	Theory of Music III
Optional Extra Modules	

Table 7-36 University of Stellenbosch: Course Breakdown	
6.	Improvisation III
7.	Practical Music Study B III
8.	Teaching Method III
Musicology Majors	
Compulsory Modules	
1.	Ethnomusicology III and IV
2.	Musicological Criticism III and IV
3.	Musicology III and IV
4.	Philosophy III and IV
5.	Practical Music Study A III and IV
6.	Theory of Music III and IV
Optional Extra Modules	
7.	Improvisation III
8.	Practical Music Study B III
9.	Teaching Method III
Music Education Majors	
Compulsory Modules	
1.	Ethnomusicology III
2.	Music Education III and IV
3.	Musicology III
4.	Practical Music Study A III and IV
5.	Theory of Music III
6.	Teaching Method: Theory of Music III and IV
Optional Extra Modules	
7.	Improvisation III
8.	Practical Music Study B III
9.	Teaching Method III
Year 4	
<p>In year 4 students continue with many of the modules that they chose in year 3, as indicated above. Only modules not taken in year 3 are listed here.</p> <p>All students are expected to do the modules entitled “Service Learning” in the fourth year, in which students are expected to partake in a community service project organized by the department.</p>	

Table 7-36 University of Stellenbosch: Course Breakdown	
Performance Majors	
Electives	
1.	Musicology IV, or
2.	Theory of Music IV, and Orchestral Study IV, or
3.	Repertoire Study IV
Optional Extra Modules	
4.	Business Management (Music) IV
5.	Improvisation IV
6.	Orchestral Study IV
7.	Practical Music Study B IV
8.	Research Methodology (Music) IV
9.	Teaching Method IV
Composition Majors	
Electives	
Compulsory Electives	
1.	Musicology IV, or
2.	Theory of Music IV
Optional Extra Modules	
3.	Improvisation IV
4.	Practical Music Study B IV
5.	Teaching Method IV
6.	Research Methodology (Music) IV
Music Technology Majors	
Elective Modules	
Compulsory Electives	
1.	Musicology IV, or
2.	Theory of Music IV
Optional Extra Modules	
3.	Improvisation IV
4.	Practical Music Study B IV
5.	Teaching Method IV

Table 7-36 University of Stellenbosch: Course Breakdown	
6.	Research Methodology IV
Musicology Majors	
Optional Extra Modules	
1.	Improvisation IV
2.	Practical Music Study B IV
3.	Teaching Method IV
4.	Research Methodology (Music) IV
Music Education Majors	
Compulsory Modules: in addition	
1.	Creative Skills IV
2.	Business Management (Music) IV
3.	Teaching Practice IV
Elective Modules	
Compulsory Elective Modules	
4.	Musicology IV, or
5.	Theory of Music IV
Optional Extra Modules	
6.	Improvisation IV
7.	Practical Music Study B IV
8.	Teaching Method IV
9.	Research Methodology (Music) IV

8.5.1. Measuring up to the Master List

Point 1 (Flexible): Students enrolling at US have various entry points into the qualification, via: Music as a school subject; a Certificate; a Diploma. This qualification fulfills this requirement as far as admission is concerned. Once in the qualification however, there are not many electives and the electives on offer are generally music-related with very few non-music options available to music students;

Point 2 (Broad skills): The qualification has been designed in such a way that the students are empowered with broad musical skills: Research; Teaching (one-on-one and class teaching) (Stellenbosch, 2014: 284-5); Performance; Music Technology; Computer Skills.

Point 3 (Music education that focuses on a wide variety of music): The qualification appears to rely heavily on Western Classical music. It is not clear to how many other styles and/or genres students may be exposed; the compulsory Ethnomusicology modules may address this.

Point 4 (Music business): By interrogating various university policy documents it was ascertained that there is no module currently running at US, which teaches students about the music industry and the inner workings of the industry. In this respect the BMus qualification does not comply with Point 4 on the Master List.

Point 5 (Entrepreneurship): This aspect is partially fulfilled by a module entitled “Business Management for Musicians” (Stellenbosch, 2014: 270). It aims to teach students various aspects of managing a studio and entrepreneurial skills. The module is, however, only compulsory in one major, Music Education, and an elective in one other major, Performance. The module is, however, compulsory for all students doing the music certificate and diploma. If the university made this module compulsory for all majors it would fulfill this criterion.

Point 6 (Internships and WIL): The qualification does not have any modules that fulfill this criterion. The module entitled “Service Learning” (Stellenbosch, 2014: 284) expects students to get involved in a departmental community project. This module goes a long way to giving students on the job experience, teaching students about their environment, time management, project management and other vital skills that will assist them in their careers. This module is the closest that students come to WIL.

Point 7 (Technology): US has made Technology and Information Skills (Stellenbosch, 2014: 251) (which both contain technological elements) a compulsory module for all students enrolled for a BMus. The Information Skills module also includes technological elements (Stellenbosch, 2014: 251).

Point 8 (Education): US has made Education and Teaching Method (Stellenbosch, 2014: 285) a compulsory module for all students enrolled for a BMus. It would still, however, be necessary for a graduate to complete a PGCE before being registered by SACE as a teacher. Graduates with a Music Education major are thus limited in the teaching that they can do.

Table 7-37 University of Stellenbosch BMus qualification: Summary of alignment			
	Requirement	Achieved	Not Achieved
1.	Flexible and student-focused	X	✓
2.	Broad	✓	X
3.	Relevant music education that focuses on a wide variety of music (with reservations)	X	✓
4.	Music business skills	X	✓
5.	Entrepreneurial skills	X	✓
6.	Internships and WIL	X	✓
7.	Use of technology	✓	X
8.	Education module	✓	X

The BMus qualification offered at the University of Stellenbosch does not fulfill most of the criteria on the Master List. The university has positioned itself as a classical music provider in the region that it services as they have a strong classical music market. It is, however, important that students graduate with some entrepreneurial, business and music business knowledge as most of the students will require this information in order to survive in the broad music industry.

8.6. The University of the Witwatersrand (WITS)

The University of the Witwatersrand has two music qualifications registered on the NQF:

- BMus (ID 9085).
- BMus: Education (ID 9089).

After interrogating the WITS handbook for Humanities and Education and the WITS rulebook a different picture emerges. There is currently only one music qualification offered at WITS, the BMus (WITS, 2014: Guide for Applicants; WITS, 2014: Rules and Syllabuses-Humanities). Students wishing to major in music education register for a Bachelor of Education and can select music subjects to complete their degrees (WITS, 2014: Rules and Syllabuses-Education).

For the purposes of this study only the general BMus qualification offered at WITS will be investigated and compared to the Master List developed in section 4.3 of the thesis.

A breakdown of the BMus qualification currently offered at WITS (WITS, 2014: Guide for Applicants: Humanities, 72; WITS, 2014: Rules and Syllabuses-Degrees and Diplomas in Humanities, 52-54) follows.

Table 7-38 WITS: Course Breakdown	
Year 1	
Compulsory modules	
1.	Film, Visual and Performing Arts IA+B
2.	Music Literacies and Skills IA+B
3.	Music Performance Studies IA+B
Electives	
4.	Students need to select and complete two BA courses at first year level.
Year 2	
Compulsory Modules	
1.	Music History and Society IIA+IB
2.	Music Literacies and Skills IIA+IB
3.	Music Performance Studies IIA+IB
<i>There seems to be conflicting information regarding the progression of these modules. The WITS Guide for Applicants states that students in the second year need to do IIA and IB. The Rules and Syllabuses in Humanities states that students need to do IIA and IIB.</i>	
Electives	
4.	Students need to select and complete two BA courses at second year level.
Year 3	
Compulsory Modules	
1.	Music History in Society III: Music and Theatre
2.	Music History in Society III: Music, Sound and Moving Image
3.	Music History in Society III: Musical Modernism
4.	Music History in Society III: Music in Contemporary Lives
Students can either choose both of the following modules or they can choose one from the list below and one from the following list:	

Table 7-38 WITS: Course Breakdown	
5.	Composition IIIA+B
6.	Music Performance Studies IIIA+B
Students need to choose any one of the following modules:	
7.	Performing Arts Management IIIA+B
8.	Introduction to the World Wide Web as Creative Media
9.	Introduction to the Principles of Animation
10.	Music Composition IIIA+B
11.	Music Performance Studies IIIA+B
12.	Sound Design
13.	Theories of Art
14.	Any third year level BA course
<p><i>Once again there is contradiction between the WITS <u>Guide for Applicants</u> and the <u>Rules and Syllabuses in the Humanities</u> documents. The <u>Guide for Applicants</u> lists three options on the last list: <u>Performing Arts Management</u>; <u>Introduction to the World Wide Web</u>; <u>Introduction to the Principles of Management</u>. The <u>Rules and Syllabuses</u> document excludes these options and substitutes <u>Music Composition</u>; <u>Music Performance Studies</u>; <u>Sound Design</u>; <u>Theories of Art</u>; and <u>third year BA course</u>. The above list combines the options given in the two documents.</i></p>	
Year 4	
Compulsory Modules	
1.	Music Criticism: Research Project
2.	Music Business Studies
Students need to choose from the following modules:	
3.	Composition Studies IV: Portfolio, and
4.	Composition Studies IV: Theory and Analysis, or
5.	Community Music, or
6.	Long Essay, and
7.	Performing Arts Management, and
8.	Arts Marketing and Business Studies IV, or
9.	Music Performance Studies IV
10.	Any fourth year BA course
<p><i>There is contradiction between the WITS <u>Guide for Applicants</u> and the <u>Rules and Syllabuses in the Humanities</u> documents. The <u>Guide for Applicants</u> lists four options: <u>Composition</u>; <u>Community Studies</u>; <u>Long Essay</u>; <u>Music Performance Studies</u>. The <u>Rules and Syllabuses</u> document gives the students additional options: <u>Performance Arts Management</u>; <u>Arts Marketing and Business Studies</u>; <u>fourth year BA course</u>. The above list combines the options given in the two documents.</i></p>	

Table 7-38 WITS: Course Breakdown	
Students need to choose one of the following:	
11.	Composition Studies IV: Theory and Analysis
12.	Music Performance Studies IV: Minor Study
13.	Digital Animation
14.	Applied Concepts in Interactive Media Practice
15.	Performing Arts Management
16.	Arts Marketing and Business Studies IV
17.	Musical Theatre IVA+B
18.	Performance Studies IVA+B
19.	Key Moments in the 20th Century Arts: Tradition and Innovation
20.	Any fourth year BA module
<p><i>There is conflict between the WITS <u>Guide for Applicants</u> and the <u>Rules and Syllabuses in the Humanities</u> documents. The <u>Guide for Applicants</u> provides five options for the above list, while the <u>Rules and Syllabuses</u> document lists 10 options. The above list is a combination of the lists contained in both documents.</i></p>	

8.6.1 Measuring up against the Master List

As this qualification is not linked to the SAQA generic BMus qualification a comparison cannot directly be drawn between what WITS is offering in their BMus qualification and the Master List which was created in section 4.3 of the thesis.

Point 1 (Flexible and student focused): WITS has introduced a foundational year for students who do not have the skills to enter the first year of the BMus. They have also created a BMus degree that has few compulsory modules and students are more easily able to choose their own path. Students have access to a wide variety of programmes that are not offered anywhere else in South Africa. This does, however, mean that students will not easily be able to articulate into a music degree at any other local HEI, with the possible exception of TUT. The qualification requires students to gain knowledge in their area of specialisation from as early as possible.

Point 2 (Broad): The qualification offered at WITS, with its strong interdisciplinary approach, is completely different from anything else currently running in the country. Students entering into this qualification get exposure to theatre, music, and the visual arts in modules such Film, Visual and Performing Arts IA+B; and Music History in Society III: Music and Theatre. Both of these modules are compulsory. Students are

also expected to take two non-music BA modules in the first year, which may continue through to the fourth year, giving them additional streams of knowledge. Over and above these modules students are also exposed to electives that give them a broader understanding of the ever-changing and growing music industry: Introduction to the Principles of Animation; Introduction to the World Wide Web as a Creative Media; Sound Design; Digital Animation; Applied Concepts in Interactive Media Practice; and Musical Theatre.

Point 3 (Relevant music education that focuses on a wide variety of music): WITS seems to have achieved this goal. A general music education, including performance and music theory, is provided for the first two years. In their third and fourth years students focus more generally on the music industry, with modules that include Film, Visual and Performing Arts; Digital Animation; Sound Design; Performing Arts Management; Introduction to the World Wide Web as a Creative Media; Composition; Theories of Art; Community Music; Arts Marketing; Business Studies; Applied Concepts in Interactive Media Practice; Musical Theatre; Key Moments in the 20th-Century Arts: Tradition and Innovation. The options available to music students at WITS are fairly wide and currently relevant to the music industry. WITS is physically situated on the present doorstep of the South African TV and movie industry: Auckland Park, where the national broadcaster, the SABC, is situated; Randburg, where the biggest pay station in South Africa, DSTV, is situated; and the hub of the entertainment industry and all the major recording labels are also located in Johannesburg. The university is therefore actively providing graduates that can move into careers associated with this aspect of the music industry.

Point 4 (Music business skills): WITS is the only HEI in South Africa that makes Music Business Studies compulsory for all music students enrolled at the university.

Point 5 (Entrepreneurial skills): The modules offering entrepreneurial skills (Performing Arts Management; Arts Marketing) are electives and should be included in the core or fundamental part of the curriculum.

Point 6 (Internship and WIL): Apart from the live public performances required in Music Performance Studies (WITS, 2014: Rules and Syllabuses-Degrees and Diplomas in Humanities, 257, 259, 262) and the community work expected from the Community Work module (263), there is no documented evidence that would suggest

that students are engaging with the music industry in order to acquire their qualification. It would be highly beneficial for students if WITS invested more time in making the relevant contacts in the industry to assist in structuring internship/WIL programmes that can be rolled out at the university.

Point 7 (Technology): Technology is embedded in different modules throughout the degree. An example of this is the Music Literacy module, which is a compulsory module in the first two years of study in the degree. In the module Music Literacies IIA (WITS, 2014: Rules and Syllabuses-Degrees and Diplomas in Humanities, 259) students are, for example, expected to use Pro-Tools to mix music and to create mixed audio projects.

Point 8 (Education): Only one module in the whole degree, Community Music, addresses education. This fourth-year elective teaches students how to teach in the community by learning how to apply musical, education, facilitation and related knowledge and skills vital to community teaching. Students are finally assessed on how they teach in an actual community context (WITS, 2014: Rules and Syllabuses-Degrees and Diplomas in Humanities, 263). WITS therefore only partially fulfills point 8; it would appear that it considers that all education matters should be addressed within the BEd.

	Requirement	Achieved	Not Achieved
1.	Flexible and student-focused	✓	X
2.	Broad	✓	X
3.	Relevant music education that focuses on a wide variety of music	✓	X
4.	Music business skills	✓	X
5.	Entrepreneurial skills	X	✓
6.	Internships and WIL	X	✓
7.	Use of technology	✓	X
8.	Education module	X	✓

8.7. North-West University (NWU)

North-West University was formerly known as the University of North West, but this seems to have been changed to avoid confusion with a university of the same name based in the United States of America. Much of its documentation, however, still uses the old name, and this is reflected in references to the Calendar and other official documents.

According to the NQF the NWU offers one degree in Music: BMus (SAQA ID 72781). Finding this degree on the NQF is challenging. The qualification is not immediately evident and it was only after a few searches were conducted that it was located.

Once the qualification was found a search was conducted of the University of the North West Calendar, or prospectus, (2014) to determine whether the qualification is offered. The Calendar (2014) contains all the humanities qualifications on offer at the university, the modules available and a description of these modules. This interrogation revealed that the NWU offers two additional music qualifications, namely a Bachelor of Arts with Music Subjects, and a Bachelor of Arts: Music and Society.

Neither of these two qualifications is eligible for analysis for this study as they are both three year Bachelor of Arts degrees. The Bachelor of Arts with Music subjects is currently being phased out and the students enrolled in the course will be the final ones to graduate with these majors from NWU (2014: 74). Regarding the Bachelor of Arts: Music and Society, there is no evidence of this qualification on the NQF; this qualification might be aligned to a generic BA qualification.

The BMus on offer at NWU is not aligned to the generic BMus qualification and will therefore be compared to the criteria set out on the Master List.

Students enrolled at NWU may choose more than one major in the fourth year of study. The music majors available are:

- African Music;
- Music Technology;
- Methodology of Main Instrument;

- Composition;
- Music Education;
- Music Theory;
- Music Performance;
- Musicology.

The BMus offered at the University of the North West (2014: 138-144) is summarised below.

Table 7-40 NWU: Course Breakdown	
Year 1	
1.	Musicology (MUSC 111/121/122)
2.	Aural
3.	Music Education
4.	Music Theory (MUST111/121)
5.	Academic Literacy
6.	24 credits from the following list of electives over semester 1 and 2:
6.1.	Afrikaans: Language without borders (12 credits)
6.2.	Afrikaans and Dutch: Language and Literary Study: Text and Context-The Language of Texts (12 credits)
6.3.	English: Introduction to Literary Genres (12 credits)
6.4.	English: Introduction to Literary Genres and Grammatical Analysis (12 credits)
6.5.	French for Beginners (Semester 1 and 2) (12 credits each semester)
6.6.	Business German Elementary (Semester 1 and 2) (12 credits each semester)
6.7.	Introductory Algebra and Analysis (Semester 1 and 2) (12 credits each semester)
6.8.	Advanced Mathematical Techniques (12 credits)
6.9.	Basic Mathematical Techniques (12 credits)
6.10.	Introduction to Psychology (12 credits)
6.11.	Social and Community Psychology (12 credits)
Year 2	
1.	Musicology (MUSC 211/212/221/222)
2.	Aural
3.	Methodology of Main Instrument (MUSE 211/221)
4.	Music Education (MUSO 211/221)
5.	Music Theory (MUST 211/221)
6.	Music Performance
7.	Understanding the Cultural World
Year 3	
1.	Aural

Table 7-40 NWU: Course Breakdown	
2.	Music Performance
3.	African Music
4.	Aesthetics
5.	Any 64 credits from the following list over semester 1 and 2 (32 credits in semester 1 and 32 credits in semester 2)
5.1.	African Music (MUSA 311/321) (8 credits each) (students need MUSA 221 in order to be allowed to do MUSA 311)
5.2.	Arts Management (MUSB 312/322) (8 credits each)
5.3.	Music Technology (MUSC 311/321) (16 credits each)
5.4.	Methodology of Main Instrument (MUSE 311/321) (16 credits each). Students doing Methodology of Main Instrument need to do Music Performance S.
5.5.	Composition (MUSK 311/321) (16 credits each)
5.6.	Music Education (MUSO 311/321) (16 credits each)
5.7.	Choral Conducting (MUSR 319/329) (8 credits each)
5.8.	Music Theory (MUST 311/321) (16 credits each)
5.9.	Music Performance A (MUSU 374) (32 credits)
5.10.	Music Performance B (MUSU 375) (32 credits)
5.11.	Music Performance S (MUSU 376) (32 credits)
5.12.	Music Therapy (MUSV 311/321) (8 credits each)
5.13.	Musicology (MUSX 311/321/322) (321 and 322 are 8 credits each and 311 is 16 credits). If the student is doing Musicology as a major they need to do 321 and 322.
Year 4	
1.	Research Methodology
2.	Research Essay (Semester 1 and 2)
3.	Any 64 credits from the following list over semester 1 and 2 (32 credits in semester 1 and 32 credits in semester 2)
3.1.	African Music (MUSA 411/421) (8 credits each)
3.2.	Music Technology (MUSC 411/421) (16 credits each)
3.3.	Methodology of Main Instrument (MUSE 411/421) (16 credits each). Students doing Methodology of Main Instrument need to do Music Performance S.
3.4.	Composition (MUSK 411/421) (16 credits each)
3.5.	Music Education (MUSO 411/421) (16 credits each)
3.6.	Music Theory (MUST 411/421) (16 credits each)
3.7.	Music Performance A (MUSU 474) (32 credits)
3.8.	Music Performance B (MUSU 475) (32 credits)
3.9.	Music Performance S (MUSU 476) (32 credits)
3.10.	Musicology (MUSX 411/421) (16 credits each)
4.	Students need to do 32 credits (16 credits per semester) from the list of electives in either 3rd year or 4th year.

Measuring up against the Master List

Point 1 (Flexible and student focused): This qualification fulfills this requirement. Students enrolling at the University have a selection of electives from which to choose in their third and fourth year. Students may graduate with two majors if they wish, which broadens their skills base and makes them more employable. This also relates to **Point 2** (a broad education).

Point 2 (Broad education): All BMus graduates from NWU acquire skills in Music Education; Research; Performance; Music Theory; Methodology of Main Instrument; African Music; Aural ability. Students are all expected to do a research project and submit it in their last year of study. Students wanting to major in Methodology of Main Instrument are however, because of staff constraints, limited to the following instruments: Bassoon; Violin; Voice; Piano; Organ; Flute (University of the North West, 2014: 221-228). It is also compulsory for students majoring in Methodology of Main Instrument to take Music Performance S, which is a 32-credit module in third and fourth year respectively. The inclusion of two compulsory modules, Understanding the Cultural World and Aesthetics, (University of the North West, 2014: 160) give students a better understanding of themselves in society and to critically analyse and communicate their world view from an academic and educated point of view.

The qualification appears to rely heavily on Western Classical music, with a traditional music education focus. In Methodology of Main Instrument students can only focus on six instruments, all of which have a Western Classical leaning; again, this is probably due to staffing constraints.

The education module includes an analysis of the UNISA exams curricula which are based on Western Classical music. This directly addresses a reality that many music teachers face, whether in private practice or teaching at schools, namely that the UNISA music examination system is widely regarded as a very credible one. Parents, and school principals, expect teachers to be able to prepare learners for these practical (and theoretical) examinations as an independent measure of competence. The fact that students only analyse one curriculum is, however, limiting: they should have access to the curricula of other music examinations bodies too.

The Musicology students, in the second year, first semester (MUSX 212) (University of the North West, 2014: 239), are exposed to Jazz, Popular and Rock Music and how music videos are used as an educational tool. This appears to be the only exposure that students have to other styles and genres of music.

Point 4 (Music business): Based on information gleaned from the university's Calendar, there is no single module currently offered that addresses this area. However, an in-depth analysis of the various modules reveals that this knowledge is imbedded in the Musicology module in the first year of study (MUSX 121) (University of the North West, 2014: 238), which is compulsory for all students. In this module students need to gain knowledge of the South African music industry and music trends from around the world.

Point 5 (Entrepreneurship): The module entitled Arts Management (University of the North West, 2014: 220) addresses entrepreneurship. In this module, which is a third year elective, students are taught advanced procedures of arts management, including fund raising. This type of training stimulates an entrepreneurial spirit amongst students. This is knowledge with which all students should graduate, but in the current structure it is limited to students who select this module.

Point 6 (Internships and WIL): Although no internships form part of the training, several modules address WIL. In the Music Education module (MUSO 211) (University of the North West, 2014: 230) students are expected to learn different teaching strategies, analyse the national curriculum and implement the knowledge learnt. It is also compulsory for education students to be a part of the music education community project, run at the university, and that at the end of every semester a concert be planned and hosted by the students. In Methodology of Main Instrument (University of North West, 2014: 221-228) students teach a pupil and present them for an external examination. The Choral students (MUSR 329) (University of the North West, 2014: 232) are expected to work with a choir and prepare them for a performance. The African Music students are expected to conduct field research in their third year (University of the North West, 2014: 220). The Composition (University of the North West, 2014: 229-230) and Performance students (University of the North West, 2014: 234-237) are expected to perform their work publicly. These requirements expose students to actual work situations. Music Education students are

also supervised while participating in community work, which has an internship approach.

Point 7 (Technology): Students may choose Technology as a major for their degree. Students graduating with this major have an understanding of different types of music software, digital music, live music and how to apply music technology in music education environments (University of the North West, 2014: 220-221). Students are expected to present a portfolio of their work in their final year.

In other modules the use of technology is embedded. In African Music (University of the North West, 2014: 220) students are expected to demonstrate the application of virtual databases in research and use audio-visual equipment in research. In Aesthetics students are meant to use available technology in order to demonstrate their world view (University of the North West, 2014: 160).

Point 8 (Education): All students are expected to take two education modules: Music Education and Methodology of Main Instrument. In the one module students are taught to teach in a group class environment and in the other module students are taught to teach at a one-on-one level. Teaching also forms part of the Technology majors' curriculum. The University of the North West therefore adequately fulfills this point.

What follows is a final summary of how the NWU qualifications measures up against the Master List requirements:

Table 7.41 North-West University BMus qualification: Summary of alignment			
	Requirement	Achieved	Not Achieved
1.	Flexible and student-focused	✓	X
2.	Broad	✓	X
3.	Relevant music education that focuses on a wide variety of music	X	✓
4.	Music business skills	✓	X
5.	Entrepreneurial skills	X	✓

6.	Internships and WIL	✓	X
7.	Use of technology	✓	X
8.	Education module	✓	X

CHAPTER 9

Conclusion and Recommendations

It is important to foster individuality, for only the individual can produce new ideas.

(Albert Einstein quoted in Isaacson, 2007: 7)

9.1. Introduction

The music industry is a vibrant and growing industry in which millions of people are employed and which generates large annual revenues. Currently international trends show that the majority of people studying music are not articulating into jobs within the music industry and that the people employed in the music industry are generally not trained professionally in music.

The trigger for this study was three puzzling questions: Why is this happening? How can this trend be changed so that more graduates seek careers in the industry? What will make graduates more attractive to employers within the music industry?

The factor that seemed to have the most important impact on all three of these questions was the influence exerted by the kind of training that is provided by higher education institutions. The research was then narrowed down to an exploration of the situation in South Africa. The main research question therefore became:

How is tertiary music education in South Africa preparing graduates for a career in the music industry?

In order to answer the main research question, four sub-questions were also posed:

1. What are Government's expectations of students enrolled in higher education?
2. What are the music industry requirements of music graduates?
3. What are the music qualifications currently offered at higher education institutions in South Africa?
4. How are these qualifications fulfilling music industry requirements?

In this chapter the findings of this study will be summarised, conclusions drawn and recommendations made. Recommendations for future studies are also made.

9.2. Government's expectations of tertiary music education

In order to answer the question regarding government expectations of tertiary education in South Africa, various policy documents and papers published by government committees, organisations and international bodies were interrogated. These included various publications of the National Planning Commission; Department of Labour; Department of Higher Education and Training; Ministry of Education; Council on Higher Education; Higher Education South Africa; Higher Education Act; and the World Bank.

The information gathered from the above documents indicates that both Government and international bodies consider higher education to be the key to future economic growth and social development worldwide, because of a greater focus on, and a demand for, skilled labour in the 21st century (NPC, 2011: 262; MoE, 1997: 7; MoE, 2001: 5, 15).

According to the Draft National Plan for Higher Education (MoE, 2001: 4) higher education has a very specific role to play in our society, and that role is threefold:

- Human resource development;
- High skills training and provision of manpower in order to strengthen this country's enterprises, services and infrastructure;
- Production, acquisition and application of new knowledge through research output.

The problem with the higher education system, in South Africa, is that its structure was adopted over a hundred years ago in colonial times and it has mostly remained unchanged despite major changes in our economy and society (Task Team on Undergraduate Curriculum Structure, 2013: 15). Presently, problems facing higher education systems in South Africa include (NPC, 2011: 271):

- Low participation rates;
- High attrition rates;
- A curriculum that does not speak to society and its needs;
- The absence of an enabling environment that allows every individual to express and reach their full potential;
- Poor knowledge production, which does not translate into innovation.

- Under qualified staff (presently only 34% of staff working at higher education institutions have a PhD).

The Government expects that higher education should be altered to become more attractive to a greater number of students (CHE, 2007: 163) and to reflect the South African reality (Task Team on Undergraduate Curriculum Structure, 2013: 25). An education system that caters and speaks to the needs of students who enroll for higher education studies as well as the industries for which they cater is therefore a requirement set out by the Government.

Current trends, however, show a drop in enrollments for vocational qualifications. This is attributed to the fact that such qualifications do not speak to the technical and career-orientated skills required by their relative industries (Fisher, 2011: 37). Yet one of the country's competitive advantages, and what could differentiate South Africa from other countries, are the humanities courses that could be offered. More money and energy should therefore be invested in developing the humanities in the country (NPC, 2011: 290). The Government has therefore implemented various strategies (including a Scarce Skills List and higher education funding models) in order to promote the humanities qualifications in South Africa.

Research conducted has highlighted the following as possible remedies that could make a difference in higher education offerings with the aim of increasing student enrollments, according to the government expectations:

- More flexible education model that will cater to the needs of students and industry in order to fill the skills gap in South Africa (NPC, 2011: 291; Fisher, 2011: 36);
- Broader tertiary offerings that will cater to our growing and ever transforming economy and community (DHET, 2010: 15, 32, 64; NPC, 2011: 291; MoE, 2001: 43, 68-9; MoE, 1997: 10, 18; Higher Education Act, No101, 1997);
- Programmes that will give students the entrepreneurial skills required to generate an income, be economically stable and contribute to the *fiscus* (DHET, 2010: 28; MoE, 2001: 26-7; MoE, 1997: 14; NPC, 2011: 290);
- A close link between the industry and education in order to develop appropriate and relevant courses/modules, internships, apprenticeships and on

the job experience, which will assist in bridging the human resource need in the country (DHET, 2010: 19; DoE, 2010: 62, 68);

- More collaboration between universities to prevent overlap in programmes and to better utilize resources (DoE, 2010: 9);
- Universities need to identify areas of strength and excellence and spend their budgets in developing these areas (MoE, 2001: 43; NPC, 2011: 267, 290);
- More qualified staff at tertiary level that will be able to impart the relevant information to students (NPC, 2011: 271).

9.3. Music industry requirements of music education and music graduates

Once the Government expectations of higher education had been determined, it was clear that an investigation needed to be conducted into the music industry requirements of music education and music graduates. As indicated in 9.1, one of the main goals of higher education is to fulfill human resource gaps, thus the human resource needs of the music industry needed to be determined. This would assist in determining the kind of qualifications that would assist graduates in their quest for employment and employability. This in turn informed the second sub-question of this study, which relates to the music industry requirements of graduates articulating into the music industry.

In order to gain an understanding of these human resource needs a sample group, consisting of various music industry experts, was established. The participants in the sample group included an academic; music teacher; army colonel; recording artist; music entrepreneur; music executive; musical director; musician; and an internationally-renowned backing vocalist.

Interviews were conducted with each of the nine members of the sample group individually. The interviews were then transcribed and resubmitted to the relevant participant, if so requested. The information that was gathered from these interviews was very much in line with the findings in 9.1.

The participants believe that higher music education is partially preparing graduates for certain aspects of the industry. They generally felt that there is much more that can be done within higher education to achieve the human resource requirements of the broad music industry.

The participants also felt that there should be a closer link between higher education and the music industry in order for more relevant, student-focused courses to be developed to assist in fulfilling the human resource needs within the music industry. The participants concurred that music academics need to have a better relationship with the music industry. Music academics also need actively to engage with the industry and be more active participants within the industry, in order to impart knowledge directly to their students and keep their students informed of current and future trends.

The participants were in agreement that most music graduates would, at some point in their careers, be running their own business, even if this only involved teaching either on a one-on-one level or in a class environment. It is therefore important that graduates have an understanding of the structure and functioning of the music industry and of entrepreneurship. This type of thinking must be taught and encouraged within their basic training.

Participants consistently reiterated the fact that experience is the best teacher when it comes to conducting a successful career in the music industry. It was therefore suggested by the participants that universities invest in the development and implementation of internship or WIL programmes. This is in line with the requirements set out by other faculties in their professional degrees.

It was also suggested that a more relevant, flexible, student-focused education system be developed in order to attract a greater number of students into music degrees and to better prepare these students for careers in the music industry. Participants therefore felt that more courses focused on technology, branding, marketing, law and the music business (i.e. other aspects of the music industry) be created for music students enrolled for music degrees.

Based on the knowledge distilled from Government policy documents, international documents published, literature reviewed and the interviews conducted with the sample group, a Master List was created to which all music qualifications currently being offered at HEIs in South Africa were compared. The Master List consisted of the following points, which aided in determining whether or not music qualifications, offered in South Africa, are adequately preparing graduates for careers in the music industry:

1. A flexible education that is student-focused;
2. Education that imparts a broad set of skills;
3. A relevant music education that focuses on a wide variety of music;
4. An education that imparts knowledge of the structure and inner workings of the music business;
5. Courses that promote an entrepreneurial spirit in students;
6. Internships or WIL that aim for an easier transition for students from higher education into the work environment;
7. The use of more technology in various course offerings;
8. Compulsory modules that impart knowledge of how to teach.

9.4. Tertiary music qualifications in South Africa

In order to answer the third sub-question of this study, music qualifications offered at HEIs in South Africa were compared to the requirements set out in the Master List.

The NQF was used as a point of departure for this section of this study. A search was conducted on the NQF to determine which universities have registered music qualifications and which of these music qualifications are currently being run in South Africa. This study was limited to the interrogation of music degrees and how they are preparing graduates for a career in the music industry.

The initial search conducted of the NQF revealed 36 BMus, BA or BTech degrees offered at 16 universities in South Africa, with one generic BMus qualification, written by the Music SGB. The generic BMus can be used as a tool against which universities can align their various music qualifications. This list was further refined by only focusing on four-year music degrees. This is the international norm used in the generic BMus, and it has also been adopted by the overwhelming majority of HEIs in South Africa. This refinement eliminated all BA qualifications with Music as a major.

Professional degrees offer students a more career-driven qualification that prepares them for careers within their fields. Students enrolled in professional degrees generally have a better chance of graduating, as opposed to general route students, and are generally more employable. These professional degrees are four years long,

carry 480 credits (minimum) and end at an NQF level 8. This means that once students graduate from this undergraduate degree they immediately articulate into a Master's degree. All music with these criteria should be classified as professional degrees, but, because they are not accredited by a professional body, they cannot be classified as such.

Once all BA (Music) degrees were eliminated, the list was reduced to 29 music degrees offered at 15 universities. At this point a comparison was drawn between BMus qualifications on offer at universities and qualifications registered on the NQF. This was done to determine whether qualifications registered on the NQF correlated with qualifications being offered at universities. More degrees were removed from the list: The University of the Western Cape and the University of Venda have registered BMus qualifications on the NQF, but do not run them; the Bachelor of Musicology offered at UNISA was removed from the final list because it is a three-year qualification. There was also no way of evaluating the contents because this information was not available at the time of writing.

After this process, the list consisted of 24 BMus qualifications offered at 10 universities in South Africa and the generic BMus qualification generated by the Music SGB, commissioned by SAQA. Eleven of these 24 qualifications are aligned to the generic BMus qualification, in other words 45% of all BMus qualifications in South Africa are currently aligned to the generic BMus qualification generated by the Music SGB.

Once the analysis of the qualifications began the list was further reduced because of various inconsistencies noted while comparing qualifications offered at universities and qualifications listed on the NQF. These inconsistencies were noted but were not investigated in depth as they fell outside the ambit of this study. This could be an area for future study: such inconsistencies create uncertainty within the higher education environment and therefore instability within education. Students wanting to study music in South Africa are encouraged to use the NQF as a point of departure in determining for which qualifications to enroll. It is therefore vital that whatever is reflected on the NQF is available at universities and that this information is clearly stated on the NQF and in the literature disseminated to students by the universities. Taking these discrepancies into account, there are, finally, only 16 music degrees

available in South Africa and these qualifications are offered at 10 universities. This information is summarised in Table 9-1.

Table 9-1 Summary of BMus qualifications offered by HEIs in South Africa, and their status

Institution	Degree	SAQA ID	Aligned to generic BMus ID 59301	Unaligned institutional qualification	Currently offered	Dissertation page reference
Nelson Mandela Metropolitan University	BMus: General	87254	yes	no	yes	p 94-109
	BMus: Interdisciplinary Studies	87255	yes	no	yes	p 94-109
	BMus: Music Education	87256	yes	no	yes	p 94-109
	BMus: Music Technology	87257	yes	no	yes	p 94-109
	BMus: Performance	87258	yes	no	yes	p 94-109
Rhodes University	BMus	73157	yes	no	yes	p 109-114
University of Cape Town NQF listed qualifications						
University of Cape Town	BMus	7477	no	yes	no	p 114-133
	BMus: African Music and Dance	21271	no	yes	no	p 114-133
	BMus: Composition	21270	yes	no	no	p 114-133
	BMus: Education	10589	no	yes	no	p 114-133
	BMus: Performance	14519	yes	no	no	p 114-133
	BMus: Dance	19817	no	yes	yes	p 114-133
University of Cape Town qualification currently running at the university						
University of Cape Town	BMus	Unknown	Unknown	Unknown	yes	p 114-133
In this qualification students are able to follow one of 10 streams: <ul style="list-style-type: none"> - General; - Western Classical Music; - Jazz Performance; - African Music Performance; - Orchestral Studies; 						

Table 9-1 Summary of BMus qualifications offered by HEIs in South Africa, and their status

Institution	Degree	SAQA ID	Aligned to generic BMus ID 59301	Unaligned institutional qualification	Currently offered	Dissertation page reference
<ul style="list-style-type: none"> - Opera; - Musicology; - Music Technology; - Western Classical Composition; - Jazz Studies, Composition and Arrangement. 						
University of KwaZulu-Natal NQF listed qualifications						
University of KwaZulu-Natal	BMus	73014	yes	no	yes	p 133-154
	BMus: Education	81826	no	yes	no	p 133-154
	BPracMus: Jazz and Popular Music	78105	no	yes	yes	p 133-154
University of KwaZulu-Natal qualifications currently running at the university						
University of KwaZulu-Natal	BPracMus	Unknown	Unknown	Unknown	yes	p 133-154
	BMus	Unknown	Unknown	Unknown	yes	p 133-154
Students doing the BMus have access to the following majors: <ul style="list-style-type: none"> - African Music and Dance; - Composition; - Jazz Studies; - Music Education; - Musicology and Ethnomusicology; - Music Technology; - Orchestral Performance; - Performance; - Popular Music Studies. - 						

Table 9-1 Summary of BMus qualifications offered by HEIs in South Africa, and their status

Institution	Degree	SAQA ID	Aligned to generic BMus ID 59301	Unaligned institutional qualification	Currently offered	Dissertation page reference
University of the Free State NQF listed qualifications						
University of the Free State	BMus	16782	yes	no	yes	p 155-160
	BMus: Education	8341	no	yes	no	p 155-160
University of the Free State qualification currently running at the university						
University of the Free State	BMus	Unknown	Unknown	Unknown	yes	p 155-160
Students doing the BMus have access to the following majors:						
<ul style="list-style-type: none"> - Performance; - Musicology; - Theory and Composition; - Music Education; - Music Technology. 						
Tshwane University of Technology	BTech: Music	72435	no	yes	yes	p 161-166
	BTech: Vocal Art: Pedagogy	none	no	yes	yes	p 161-166
	BTech: Vocal Art: Performance	none	no	yes	yes	p 161-166
	BTech: Vocal Art: Choral Training	none	no	yes	yes	p 161-166
University of Pretoria	BMus	8841	no	yes	yes	p 166-173
University of South Africa	Bachelor of Musicology	5345	no	yes	yes	p 173
University of Stellenbosch NQF listed qualifications						
University of Stellenbosch	BMus	7095	no	yes	yes	p 173-182

Table 9-1 Summary of BMus qualifications offered by HEIs in South Africa, and their status

Institution	Degree	SAQA ID	Aligned to generic BMus ID 59301	Unaligned institutional qualification	Currently offered	Dissertation page reference
	BMus: Education	7101	no	yes	no	p 173-182
University of Stellenbosch qualification currently running at the university						
University of Stellenbosch	BMus	Unknown	Unknown	Unknown	yes	p 173-182
Students doing the BMus have access to the following majors:						
<ul style="list-style-type: none"> - Performance; - Composition; - Music Technology; - Musicology; - Music Education. 						
University of Witwatersrand	BMus: Education	9089	no	yes	no	p 182-188
	BMus	9085	no	yes	yes	p 182-188
North-West University	BMus	72781	no	yes	yes	p 188-194

Table 9-2 presents the final analysis of all the BMus qualifications, and how they compare to the requirements set out in the Master List.

	Requirement	UKZN	UFS	RU	UCT	NMMU	WITS	UP	TUT	US	NWU
1.	Flexible and student focused	✓	✓	✓	✓	✓	✓	X	X	X	✓
2.	Broad	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
3.	Relevant music education that focuses on a wide variety of music	✓	✓	✓	✓	✓	✓	X	✓	X	X
4.	Music business skills	X	X	✓	X	X	✓	X	✓	X	✓
5.	Entrepreneurial skills	X	X	✓	X	X	X	X	✓	X	X
6.	Internships or WIL	✓	✓	✓	X	X	X	X	X	X	✓
7.	Use of technology	✓	✓	✓	X	✓	✓	✓	✓	✓	✓
8.	Education module	✓	✓	✓	✓	✓	X	✓	X	✓	✓

From the above findings it can be said that in general qualifications in South Africa are flexible and broad giving students access to a number of majors within various disciplines: performance (mainly in Classical, Jazz, African music); research; musicology; composition; music education; music technology; music therapy; choral music; orchestral music; opera; popular music; interdisciplinary skills. Some universities have included foundation courses to accommodate students that have not fulfilled the entry requirements for their flagship BMus qualifications. This makes qualifications more flexible and accessible to a greater number of students.

The more simply the qualifications are structured, the more efficiently they seem to incorporate the core elements embodied on the Master List.

It was a general requirement in the Government policy documents interrogated and interviews conducted that music education in South Africa be more relevant in order to attract a greater number of students. In 5 out of 10 universities there is a heavy reliance on Western Classical music. The universities that have additional options offer African Music or Jazz as alternatives, while only one university includes Popular music. From this point of view higher music education does not expose

students sufficiently to the realities of a music business in which neither Jazz nor African Music plays a really significant role.

According to the Government policy documents read and information gathered during the interviews conducted it is vital that students graduate from higher institutions with a good understanding of the structure of the music business and the policies that govern the whole industry, including the education sector. It was found that only four of 10 universities have broached this in their qualifications and made it compulsory knowledge for their students. Some universities have invested in developing modules that fulfil this criterion on the Master List but these modules have not been made compulsory for all music students. The universities in question are considered not to have adequately tackled this criterion. It is important that universities invest in developing this knowledge and make the modules compulsory for all students in order to satisfy this requirement.

Only two of 10 universities have made entrepreneurial knowledge a key component of their qualifications. All the universities have modules that deal with entrepreneurship, financial and personal management and business management for musicians but unfortunately these modules are not always available to all the students. They should form part of the core or fundamental components of the curriculum.

Internships and/or WIL are currently offered at two HEIs in the country. Even though this type of knowledge and experiential learning forms part of many other professional degrees it is almost completely neglected in music qualifications. This is an area that most of the universities in South Africa can work on developing, as it is not only a Government expectation but was echoed in the interviews conducted with the sample group. This type of experience will better prepare graduates for a career and give them invaluable knowledge of the inner workings in their field of study.

From the data collected it would appear that most universities in South Africa have either incorporated a music technology major within their qualification offerings or have made technology a core component of their music qualifications. Where universities have not included a technology module as a compulsory module within their BMus qualifications, they have embedded technological knowledge in the various modules comprising the qualification.

Regarding the last point on the Master List, Education, most universities have some kind of compulsory education or teaching module included within the core of their qualifications.

9.5. Conclusion: How are music qualifications preparing graduates for careers in the music industry?

From the research conducted on the 26 professional music degrees offered at 10 HEIs in South Africa, the answer to that question, very simply, is that the universities are fairly adequately preparing graduates for a specific *sector* of the music industry. Graduates leaving our institutions of higher learning have a good grounding for careers in Research; Music Technology; Musicology (including ethnomusicology), Western Classical Performance (including opera, conducting, choral conducting, ensemble, chamber music and orchestral performance); Theory and Music History; Composition and Arrangement; Orchestration; Jazz music performance and composition; African Music performance and composition; and Music Therapy. This knowledge will prepare graduates for only a very small portion of the vast number of jobs available within the music industry and even then the qualifications are not giving them all the skills they need in order to attain success within their chosen career.

In literature reviewed for this study it was found that all musicians will, at some point in their career, run their own business and therefore require entrepreneurial skills in order to succeed in the broad music industry (Bennett, 2007: 185; Global Access Partners, 2011: 31). The cultural industries are considered a key to the economic growth of developing countries such as South Africa because of the power these industries have for job creation and small business development (Throsby, 2002: 2; Concerts South Africa, 2013: 23). The National Development Plan (NPC, 2011: 290) states that courses at tertiary level should be designed, introduced and taught to promote and instill a culture of entrepreneurship within our graduates. This was a sentiment echoed by all the members of the sample group interviewed for this study, in particular those who are themselves music entrepreneurs (Zwai Bala, Lira, Robin Kohl, Melissa Conradie, Devereaux van der Hoven-Oosthuizen and Tessa Niles). These are skills that should be core to any student studying music at a tertiary

institution in South Africa, yet it is an area which is generally neglected within music qualifications in South Africa.

With this in mind it is also vital that students embarking on a career in music have a good understanding of the structure of the music industry and what the career options are within the industry. They need to understand their rights, know about the various organisations that control the industry in South Africa, and know the laws governing the music industry. Branscome (2010: 102) stated that, in order to adequately prepare students for a career in music, not only do they require artistic skills, but they also require skills related to the business they are entering. This was another sentiment that was echoed by the sample group interviewed for this study. This is an area that more universities in South Africa are acknowledging; however, they do not yet fully acknowledge its importance. At some universities students are, within their BMus qualification, even able to get an understanding of the inner workings of other industries, but graduate without knowledge of the inner workings of the industry into which they wish to articulate.

In literature reviewed for this study it was found that, while many students graduating with music qualifications will at some point teach, many of them gain no knowledge of teaching at university and most choose to become music performance majors (Scott, 2010; Global Access Partners, 2011: 32; Bennett, 2007: 185; Devroop & Devroop, 2010: 39). Within South African qualifications, however, it was found that most universities include some sort of teaching or education module for most of their students. Many of the qualifications surveyed also offer a Music Education major.

Music Education majors graduating from a university with a BMus degree have very limited career prospects within a school environment. Schools in South Africa require that graduates be registered with the relevant education council (SACE) in order to practice at a school. SACE will only register graduates with the following qualifications: Bachelor of Education; and a PGCE (which requires an undergraduate degree as an entrance requirement). This means that students graduating with a four-year BMus degree with Music Education as a major are unemployable in a school unless they acquire a PGCE. Universities have responded to this in different ways.

- No Music Education major: students need to do a Bachelor of Education with music subjects.

- No Music Education major: students need to do a Bachelor of Arts with Education as a major and music subjects and then complete a PGCE.
- Music Education major in the BMus: students need to complete a PGCE once they have completed their BMus.

Out of the 10 universities in South Africa offering professional music qualifications, five universities still offer a pure Music Education major within their BMus qualification. The literature given to students does not mention the PGCE requirement in order to teach at a school. This means that students enrolling in these majors will only find out about the PGCE provision once they have started their course or – worse still – only once they have graduated with their degrees. If the PGCE is a requirement to gain employment, this should be conveyed to students in advance, in literature disseminated by the universities.

Music education is a major industry in this country and also internationally, and one that is often overlooked. A future study could be undertaken to determine the real, rand-value of music education in South Africa and how many people are employed within this industry. Many of the statistics mentioned in this study exclude music educators and education from employment numbers and general income figures of the music industry in South Africa.

Another area which emerged as an area that requires future research relates to music industry figures. In the course of this study it became evident that there are very few documents generated in South Africa that discuss music tastes, consumer trends, statistics, employment numbers and income generation within the music industry in South Africa.

Music Education majors are currently the only students who have exposure to work integrated learning. While music education majors generally do not receive instruction in Entrepreneurship and Music Business they are expected to do extensive work integrated learning within a school environment. This means that students learn how to manage a class, how to prepare for lessons, how to deal with problems in the workplace, and how to interact with pupils and other staff at a school. The knowledge acquired by students prior to the commencement of their education careers is invaluable to their future success in music education. This is an area that is conspicuously lacking in other majors on offer in the country. In his study, Okafor

(1991: 63) found that students who underwent internships were more successful in the industry than students who have a purely academic education. Students in the United States who are completing Music Business qualifications are encouraged to do internships (Baskerville, 1982: 34). A precedent for this sort of learning exists, but it is not being implemented in South African HEIs. Some universities have ventured into this branch of education, but they are in the minority. This is an area that needs to be explored. The use of internships within tertiary music education could be a future area for research. The Department of Education (2010: 62) reiterates that work-integrated learning and apprenticeships or learnerships are vital for students at tertiary level in order to bridge the gap between tertiary education and the labour market. The sample group interviewed for this study overwhelmingly agreed with this sentiment, stating that there is a great need for communication between tertiary institutions and the music industry in order to better prepare graduates for the human resource requirements within their businesses.

In general there is an overreliance on Western Classical music at tertiary institutions in South Africa, which is not something that is unique to the South African situation. Some universities have ventured into Jazz and African Music and one university even offers a major in Popular Music Studies. Bennett (2007: 184) has said that it is vital that students have a good knowledge of various genres in order to ensure success in a career in music. Access to three broad genres will not fulfill this need for knowledge of a wide variety of genres. Zwai Bala commented that music education in South Africa is too focused on Western Classical music, despite his own mainly Classical training. He went on to say that unfortunately this kind of music does not resonate with “our people” and that it is also not where the money is being made in the South African music industry. Various international studies concur that current music consumption trends place Pop as the biggest selling genre in the world (31.7%), followed by Rock (25.7%), Country (6.3%), Dance (5.5%), R&B (5.2%), Hip-Hop (5%), Classical Music (5%) and Jazz (2%) (Music & Copyright, 2013). In South Africa in studies conducted in respect of teenagers’ music tastes it was found that classical music was the genre which least resonated with them, with Jazz being on a par, and African Music not featuring (Matthews, 2011: 102; James, 2000). When looking at the live music scene, which is becoming a bigger employer each year, it was found that Rock, Jazz, Reggae and Hip-Hop are the most popular genres at music

festivals, niche festivals and live venues in South Africa (Concerts South Africa, 2013: 7). What this means is that universities in South Africa are adequately preparing performance graduates for 5% of the world market if they focus on classical music and 2% of the world market if their focus is Jazz music. This is incongruent with music industry expectations and it is unfathomable that an entire system would be created to prepare graduates for so little. It also does not take into consideration a statement made by the Task Team on Undergraduate Curriculum Structure (2013: 25) that universities in South Africa need to offer curricula that reflect the South African reality. The CHE wants to make post-school education more attractive to a greater number of students while also making institutions of higher learning more economically viable (CHE, 2007: 163). This is not possible if the curriculum does not speak to the students that it is trying to attract. If qualifications are structured in a way that will speak to the student base then students will be attracted to the qualifications (Nevhutanda, 2005: 7:7

Ultimately tertiary music education should be preparing graduates for a career in the broad music industry, which is the function mandated to them by Government. Government sees higher education as a tool for social and economic development in the country and as a means to fulfill human resource requirements (MoE, 1997: 7; NPC, 2011: 262, 264; Task Team on Undergraduate Curriculum Structure, 2013: 15; Fisher: 2011: 1). The cultural industries, in particular, are seen as a vital part of our economic reformation because of the immense employment and entrepreneurial opportunities that they offer (Concerts South Africa, 2013: 23).

Programmes at universities need to be revised and restructured in order to better meet the human resource needs of the music industry (Higher Education Act, No. 101 of 1997). The current South African curriculum structure at tertiary level was adopted over a hundred years ago, in colonial times and it has remained largely unchanged despite major changes in our economy and society (Task Team on Undergraduate Curriculum Structure, 2013: 15). In today's music industry some of the biggest trending jobs do not all relate to making or even performing music. The scope within the industry is much wider with music lawyers, publicists and booking agents being much sought after employees. These people are not necessarily musicians, but, as Melissa Conradie said, it helps if they have an understanding of music because it

facilitates the completion of their jobs and provides for more effective communication with musicians within the industry.

The biggest human resource trends within the music industry, currently reside in social media; digital marketing; branding and sponsorship; streaming music; mobile music; and online private instruction (Berklee College of Music, 2012). Current enrollments of students in vocational programmes such as music are declining and The World Bank is of the opinion that one possible reason for this decline is because courses are not offering the technical and career orientated skills required (Fisher, 2011: 37).

Music is considered a scarce skill in South Africa (Department of Labour, 2008: 6) and government has changed its funding models in order to rectify this situation (Higher Education South Africa, 2011: 24, 29). But are universities in South Africa looking at education from this perspective and trying to address the human resource requirements of the industry they should be servicing, and at the same time accessing the funding for which they are eligible? Regarding the dissemination of a knowledge of many styles and genres, entrepreneurial skills and music business skills the universities do not seem to be paying enough attention to the reality of the South African situation.

Most people employed in the music industry are not musically educated (Scott: 2010), and this was confirmed during the interviews with the sample group. Zwai Bala made the observation that the music industry must be the only profession in which there are so few professionals. Melissa Conradie stated that, in order to make music graduates more attractive to music industry employers, qualifications need to be restructured. Employers currently know that students graduating with a BMus qualification are graduating with a certain skill base that are of no use to them, so they are opting for people who have other qualifications, but do not understand music, in order to ensure the success of their businesses.

As most of the people interviewed for this study stated, tertiary music education could make a big difference to the South African music industry if it were properly structured to meet the human resource needs of the industry. Only 21% of music graduates ever pursue a career in the music industry. Yet the industry is a multi-trillion dollar industry internationally (IFPI, 2006) and in South Africa it is a multi-

billion rand industry (IFPI, 2013: 86, 91) in which there are many job prospects and many people are employed in its ranks (Higher Education Academy, 2003; De Villiers, 2006: 10). The Ministry of Education (2001: 27; 1997: 14) states that it is important to create graduates with skills and qualities required for participation in a democratic society as workers and professionals in the economy of the 21st century, but it notes that higher education is currently not meeting these needs (Task Team on Undergraduate Curriculum Structure, 2013: 16, 40; Fisher, 2011: 1).

9.6. Recommendations

As explained above, the qualifications currently on offer in South Africa are preparing students for certain aspects of the music industry, for which there is a need within the market. Students are, however, not always graduating from courses fully understanding their job prospects or the make-up of industry into which they are articulating. The recommendations listed below flow from this study and may assist in starting to address the shortcomings of music education in higher education in South Africa.

1. It is important that universities in South Africa restructure their current offerings in order to better prepare students for careers within the industry by developing courses on music business and entrepreneurship and embedding them into the core and fundamental components of their qualifications.
2. Internships, apprenticeships or work-integrated learning should be developed in conjunction with the relevant industries into which graduates want to articulate in order to give graduates a better understanding of the environments into which they want to articulate and to give them the working skills they require for success. This will also make music education more relevant and attract a greater number of students to music courses when they see the value of their education put into practice.
3. There seems to be an overreliance on Western Classical and Jazz music at South African universities offering music qualifications, with some attention being given to African Music. There is undoubtedly a market for this kind of music in the country, but research conducted has shown that there are other genres of music that generate a bigger income in South Africa and internationally. It is therefore important that the bigger-selling genres in South Africa and internationally be represented in course

offerings for performance majors and history modules at universities. This does not, however, mean that the current genres need to be removed as course offerings at universities. It means that they need to be balanced against other, new and vibrant ones. Investigating ways in which contemporary genres and styles can be included in the practical training of musicians is an area open for research.

4. While there is a place and a market for the qualifications that currently exist and are being offered at universities in South Africa, these qualifications only cater to a very small part of the music industry and human resources needs within that industry. They do not really speak to the South African reality. Universities should create new music degrees or majors that specifically deal with the music business/music industry and that will prepare graduates for careers as music industry executives. Universities should also develop modules and majors that will cater to a whole new reality in the music industry for the need for jobs in social media; digital marketing; branding and sponsorship; streaming music; mobile music; and online private instruction. These are trends that are watched and used to develop new courses in universities like Berklee College of Music. Higher education in South Africa should offer current and relevant music education to local students. In doing so, students will also want to study in South Africa. Developing curricula for such courses would be extremely fruitful areas for research.

5. The establishment of a music council similar to SACE (which regulates educators) could go a long way to making the music profession more credible. It would make the job of employers easier and it would also help universities in the creation of qualifications and modules for qualifications. A study of music councils around the world will provide more insight into how to better regulate the industry in South Africa. Many professional degrees in South Africa already require that graduates enroll within their structures in order to be able to practice within the profession. This is not expected of music graduates. This is an area that requires further investigation.

Finally: Should tertiary music education in South Africa restructure to become student and industry focused to a greater degree, not only will they attract a greater number of students but they will also be able to curb the declining numbers of students in vocational courses; make music departments economically viable entities within universities; add more music professionals to the music industry; give the industry

more structure and formality; create a stronger and more dynamic music industry from which more people can benefit; make South Africa an attractive destination for international students; make music graduates more attractive to employers in the music industry; and create more music entrepreneurs who will be able to build their own businesses and in so doing employ a greater number of people within the music industry. A well-structured and relevant music education system will benefit music graduates, the music industry and tertiary music institutions, bringing structure, formality and prosperity to everyone concerned.

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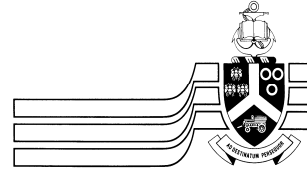
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11.Addenda

Addendum A: Letter of informed consent for sample group

Letter of informed consent for the participant



Music Department

Faculty of Humanities

University of Pretoria

Date 27 July 2012

Contact details of supervisor:

Ms. Marianne Feenstra

E-mail: marianne.feenstra@gmail.com

Researcher: Sheldon Rocha Leal

Tel: (083) 375 9887

E-mail: time.leal@gmail.com

Title of the study: **Tertiary music education in South Africa: Meeting the needs of music students and the music industry**

Dear XXXXX

You are invited to participate in a research project aimed at improving the relationship between music education and the music industry. I hereby ask your kind permission for an interview in which your responses to questions relevant to the topic of the study can be recorded.

Your experience and expertise in the field are of critical importance to the success of this research project. Your views will enable me to document solutions for issues relevant to the betterment of a relevant music curriculum which attract a wider music audience.

Before the dissemination of data, your recorded views will be carefully transcribed to ensure that the data accurately reflect the views expressed during the interview. Should you wish to remain anonymous, your anonymity will be respected. You may decide to withdraw at any stage should you wish not to continue with the interview.

The recorded interviews will be stored digitally for a period of 15 (fifteen) years in the Department of Music of the University of Pretoria. According to the tradition of this type of study, participation is voluntary and no remuneration is offered for contributions made to this research project.

I undertake to share the outcomes of the research via e-mail after completion of the study. It is my sincere hope that this research project will contribute towards streamlining important aspects of programme planning and that each participant will benefit from a fountain of shared knowledge and creativity.

If you are willing to participate in this study, please sign this letter as a declaration of your consent.

I, **XXX** give permission that my responses to the interview may be used for the purpose of research and education. I am fully aware of the nature of the research and acknowledge that I may withdraw at any time and that my participation in this research is voluntary. The information that I will disclose during the interview is not regarded as being sensitive. However, should I wish to remain anonymous, my anonymity and confidentiality will be adhered to. I understand that this research is for the development and promotion of a more relevant music curriculum, in South Africa, that will aim to attract a wider audience.

Participant: _____

I wish to remain anonymous:
(tick the appropriate box)

 Yes No

Date: _____

MMus student/researcher:

Sheldon Rocha Leal

Date: _____

Addendum B: Semi-structured interview schedule with a music educator/academic

1. What sort of qualification do you require in order to adequately be able to do your job?
2. What qualification do you have?
3. Do you think that music education, at tertiary level, will assist in the advancement of the music industry in South Africa and why or why not?
4. Do you think that the South African music education environment is adequately preparing students for a career in the music industry?
5. What do you think that tertiary music education can do better to prepare students for a career in the music industry?
6. Is it important for industry to get involved in the development and structuring of tertiary music education? Why do you say so?
7. What steps can tertiary music education take to ensure more active music industry involvement in their activities?
8. What would you have changed about the qualification you did in order to better prepare you for the job you currently do?
9. What kind of training/skills are vital for success in your field of employment?
10. What do you require of a prospective employee?

Addendum C: Semi-structured interview schedule with a music executive

1. What sort of qualifications do the people you employ have?
2. Do you yourself have a music qualification or qualifications?
3. Do you think that music education, at tertiary level, will assist in the advancement of the music industry in South Africa? Why do you say so?
4. Would a music education or a music qualification have helped you with the position you currently occupy?
5. Do you think that the South African music education environment is adequately preparing students for a career in the music industry?
6. What do you think that tertiary music education can do better to prepare students for a career in the music industry? (*This will only be asked of people that actually have a music education.*)
7. Is it important for industry to get involved in the development and structuring of tertiary music education? Why do you say so?
8. What steps can tertiary music education take to ensure more active music industry involvement in their activities?
9. What will persuade you to employ a music graduate rather than a non-music graduate in your organisation?
10. What kinds of training/skills are vital for success in your field of employment?
11. What do you require of a prospective employee?

**Addendum D: Semi-structured interview schedule with a
Musician/Performer/Songwriter/Producer**

1. Do you have a music qualification or qualifications?
2. Is it a requirement that you have a music qualification to enable you to do the job you currently do?
3. Would it assist you to have a music qualification or training to be able to do the job you currently do?
4. Do you think that music education, at tertiary level, will assist in the advancement of the music industry in South Africa? Why do you say so?
5. Do you think that the South African music education environment is adequately preparing students for a career in the music industry? (*This will only be asked of people that have a music qualification.*)
6. What do you think that tertiary music education can do better to prepare students for a career in the music industry? (*This will only be asked of people that have a music qualification.*)
7. Is it important for industry to get involved in the development and structuring of tertiary music education? Why do you say so?
8. What steps can tertiary music education take to ensure more active music industry involvement in their activities?
9. What kind of training/skills are vital for success in your field of employment?