

APPENDIX

EMPOWERMENT THROUGH MUSIC EDUCATION: A GENERAL MUSIC APPRAISAL PROGRAMME (GMAP) FOR ALL LEARNERS IN SOUTH AFRICA

by

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1. RATIONALE FOR A GMAP

In South Africa's culturally diverse society, the challenge in music education is to provide a broad basis of music knowledge while at the same time preserving the uniqueness of the different musics in context. It is therefore not desirable for music to be subsumed in a pot-pourri of general arts. According to Fletcher (1987:94) "multi-culturalism is often thought of as implying cultural integration"; however, "to attempt to integrate the *arts* of different cultures is usually to weaken them".

To enable all people to make informed career choices and positively consider music as an opportunity and viable option, Music Education should be accessible to *all* learners from an early age. The result could be a more music literate and aesthetically sensitive society that cuts across all relevant cultural groups.

To accomplish this the **General Music Appraisal Programme** (GMAP) has been compiled by the author of this article with the support of the MEUSSA (Music Education Unit Standards for Southern Africa) research team at the University of Pretoria. The aim of this programme in schools should be to empower all learners with music skills and knowledge that will lead to lifelong active involvement in a variety of music practices, thus educating a future music audience. In his paper entitled *Preparing Teachers for a Curriculum that Includes Arts Education Across the Arts*, Nierman (Leong 1997:134) underlines the fact that

The need to reach more students with more rigorous programmes that include the development of critical thinking skills seems central to the role of education in general and to arts education in particular.

The aim of the GMAP is to provide “successful, active encounters with art mediums” (Leong 1997:135), in this instance, music, through which a solid knowledge base can result in the learners being able “to develop competence in perceiving and analyzing the fundamental elements of the arts and in understanding the cultural and historical contexts of the arts” (Leong 1997:135).

Music educators such as Bergethon et al (1986), Bessom et al (1980), Choksy et al (1986), Mark (1978), Nye & Nye (1985), and Swanwick (1994), to name but a few, agree that the essence of music and its teaching lies in the forming of music concepts such as melody, tempo, timbre, texture, harmony, rhythm and form. The way by which the forming of concepts is facilitated may differ, for example Carl Orff favoured instrumental playing, Dalcroze concentrated on movement and Kodály emphasised singing. However, Southern African general music education specialists of the past fifteen years such as Cruywagen (1991), Grové (1993 & 1996), Markgraaff (1992), Oberholzer (1990), Potgieter (1990), Schoeman (1999) and Van Aswegen & Vermeulen (1993, 1995 & 1996) focused on a combined activities approach, also favoured by Reimer (1989). This approach has the potential to become a big success in Southern Africa as it could combine the arts in the sub-field of Music – music being the bonding factor.

2. THE GMAP

In providing the opportunity for learners to acquire general musical skills and knowledge through listening, conceptualising, contextualising, analysing and notation in a wide variety of musical styles and practices, the option of specialization at a later stage can easily be accommodated.

In music education the main aim is surely to bring musical conversation from the background of our awareness to the foreground. The question of ‘what is music’s function?’ is therefore best subordinated to the question ‘how does it function?’ (Swanwick 1999:35).

The GMAP may support and be extended in extra-curricular cultural activities relating to music such as:

- singing in the school choir or revue group

- o playing in the school band, orchestra or ensemble
- o playing a solo instrument.

It is possible that extra credits may be earned for the above. If added then to the total of the proposed allocation of 9 credits for the GMAP, including the supporting activities as an extension may bring the total possible credits to be earned to 15. A learner could therefore acquire credit for these additional activities.

Based on research done in the U.S.A., Nierman & Veak (1997:390) state the following:

There is a suggested body of skills and knowledge that each young student should master. Classes that demand active participation (e.g., band, chorus and orchestra) have frequently been used by music educators to achieve mastery of musical skills and knowledge. However, this approach has failed to attract a significant number of participants.

Taking this into consideration, the GMAP core provides the formal and structured background for obtaining music skills and knowledge at NQF (National Qualifications Framework) level 1 which is equal to grade 9 in schools. These core units could be broken down and implemented in the earlier grades, but without the compulsory additional activities. However, giving learners the opportunity to obtain additional credits for extra-curricular activities outside formal schooling may motivate them to continue their general music studies beyond the Foundation Phase (Grade 1 to 3), into the Intermediate Phase (Grade 4 to 6), and possibly further into the Senior Phase (Grade 7 to 9). It would be interesting to see whether such a development would increase the number of participants in music programmes in South Africa.

3. COMPONENTS OF THE GMAP

As South Africa is a multi-cultural country, the GMAP should include a wide variety of music styles and practices. In structuring the music encounters for GMAP, a wide variety of music practices of Southern Africa, as well as the rest of the world, should be included. It is only when the learner applies music knowledge in different contexts that he/she can demonstrate discriminative skills in music listening and analysis. However, although the music context plays a very important role, there are always

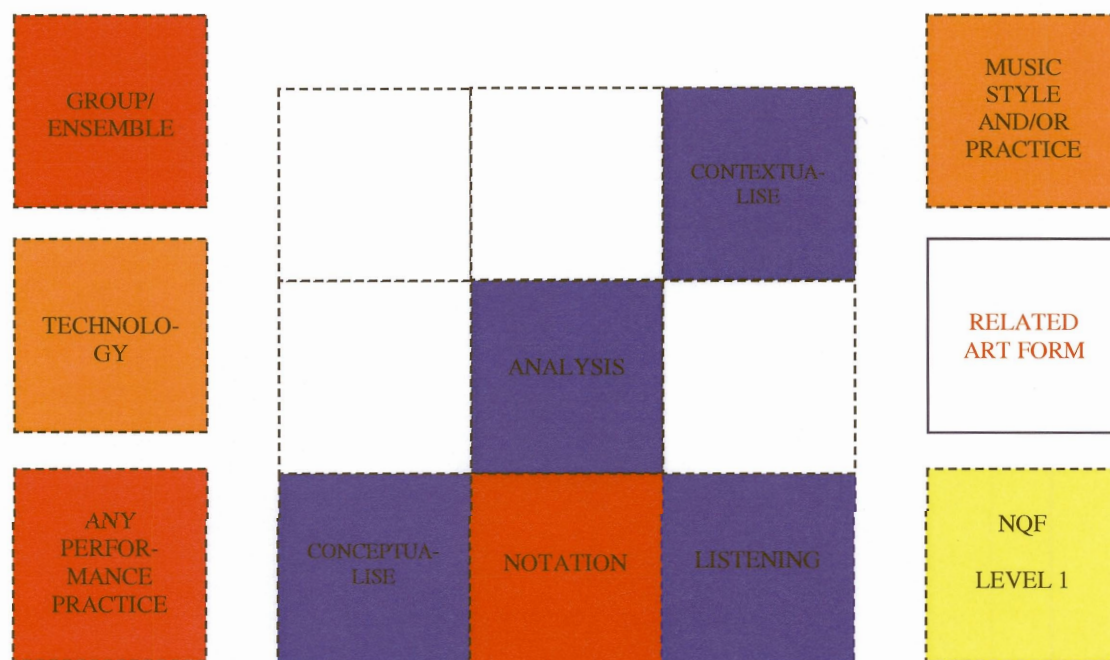
points of common ground in different music practices. Swanwick (1999:106-107) is of the opinion that,

While recognizing the social roots of all music we may sometimes have to cut off cultural labels and help shift out of the way some of the barriers of tribal possessiveness and exclusiveness. One strategy is to recognise that ... we can still identify elements which though they appear in quite different contexts, are common to much music.

These elements referred to by Swanwick and contextualised by Grové for the Southern African situation are mapped according to the MEUSSA Model (Grové 2001:3-18) in Figure 1 below. The essential or fundamental elements of the GMAP are mapped in the central combined square. The coloured blocks each represent a separate unit of the GMAP at NQF level 1 (Grade 9). It is suggested that the fundamental elements of the GMAP be presented and evaluated as an integrated core cluster of interwoven unit standards in a GMAP learning programme.

The blocks on the outside of the core cluster, represent elective music activities that may be chosen from and included as an extension of the programme to make up 6 credits. However, these extensions of the GMAP are not addressed in this article.

Figure 1 - Modeling the General Music Appraisal Programme



4. CREDIT STRUCTURE OF THE GMAP AT NQF LEVEL 1

The above mapping (Figure 1) implies that there are two integrated areas to be covered, namely the core cluster on the one side and the electives on the other. The core units are to be facilitated and learned during school hours by practical experience in an integrated way. Swanwick (1988:35) stresses that:

Musical encounter is always the ultimate and general aim of music educators: but within classrooms it is essential to be able to recognize and respond to the specific details of musical experience, sensitively and positively. Music teaching can be effective only when the nature of the music itself is understood and the development of the students respected.

The practical experience of the core music learning material, could be extended to include extra-curricular activities, such as participation in the choir, band, ensemble, as well as any solo instrument(s). In the sub-field of music, music-specific activities are compulsory, although some credits may be earned by participating in some other art form.

5. STRUCTURE OF THE GMAP – CREDIT ALLOCATION

According to SAQA guidelines, maximum credits obtainable by the learner will be allocated to unit standards according to notional hours: 1 credit = 10 notional hours. Credits are “the recognition that a learner has achieved a unit standard” (RSA 1998).

At a formal educational institution, 3 periods per week of 30 minutes each, or 2 periods of 45 minutes may be allocated to the programme. This brings the total hours of formal tutoring to 45 hours (if there are 30 tutoring weeks in a year). Add an estimate of 45 hours needed for extra projects, practicing and homework and it comes to 90 notional hours = 9 credits. These credits will be divided between the different segments of the GMAP (see Figure 1) that may be obtained by participation in music activities such as singing, playing, moving and creating in the classroom. The remaining 6 credits must be obtained by participating actively in at least one practice outside the classroom (see Table 1). A maximum of 3 credits can also be earned by participating in another art form.



Table 1 - GMAP credit allocation

GMAP – 16 CREDITS			
A minimum of 9 credits must be obtained for the learner to include the GMAP as part of a national certificate.			
The allocation of minimum credits is indicated in brackets.			
Unit standards for GMAP Maximum credits: 10 (Minimum credits : 5) No specific order		Electives Credits not limited: 6+ (Minimum credits : 4) At least 3 music specific credits	
The following credits can be obtained <i>only by</i> practical participation in music-specific activities such as singing, playing, creating and moving during tutoring.		Although there is a choice in performance practice, a minimum of 4 credits has to be earned and this is compulsory to pass the programme.	
Listening Conceptualising Contextualising Analysis Notation/Literacy* * Not only the reading and writing of music, but also developing a vocabulary that can describe the nature of music and encourage informed music choices.	(minimum)	Music- specific activities At least 3 credits	
	2 credits (1)	Group participation	(minimum)
	2 credits (1)	o Choir	3 credits (2)
	2 credits (1)	o Band	3 credits (2)
	2 credits (1)	o Revue	3 credits (2)
2 credits (1)	o Operetta	3 credits (2)	
2 credits (1)	o Ensemble	3 credits (2)	
		Solo instrument at NQF level 1+	6+ credits
		Other art form (optional) A maximum of 3 credits	
			(minimum)
		o Dance	3 credits (1)
		o Drama	3 credits (1)
		o Art	3 credits (1)

6. OUTCOMES OF THE GMAP CORE CLUSTER

The GMAP consists of five units regarding listening skills, conceptualising, contextualising, analysis and notation within the framework of world music. Each component is supported by specific outcome-statements and their assessment criteria. Table 2 is a condensed version of the suggested core and compulsory unit standards to be included in the GMAP. Although they are presented as different units, the ideal is to integrate them with each other.



Table 2 - GMAP core cluster

GENERAL MUSIC APPRAISAL PROGRAMME & ASSESSMENT: NQF LEVEL 1 / 9 CREDITS TOTAL				
SEGMENT	CREDITS	GENERIC UNIT STANDARD	SPECIFIC OUTCOMES	ASSESSMENT CRITERIA
Listening	2 (1)	Demonstrate critical aural perception skills.	1. The learners must recognise and describe the following concepts aurally: <ul style="list-style-type: none"> ○ Melody ○ Rhythm ○ Dynamics ○ Texture ○ Tempo ○ Timbre (tone colour) ○ Harmony ○ Form. 2. Recall and reproduce a music excerpt accurately or improvise appropriately using any music means.	1. Recognise and describe music concepts of any music practice by: <ul style="list-style-type: none"> ○ Verbal response ○ Written response. 2. Imitate, reproduce and recall and/or improvise melody and/or rhythm as required after an aural stimulus using any accepted music practice.
Conceptualising	2 (1)	Demonstrate understanding of music materials and their relation to each other.	1. Know (recognise), identify, understand, describe and objectify the following concepts: <ul style="list-style-type: none"> ○ Melody ○ Rhythm ○ Tempo ○ Dynamics ○ Timbre ○ Texture ○ Harmony ○ Form. 2. Analyse and describe any given music excerpt according to music concepts.	1. Recognise, identify and describe the following music concepts and their relation to each other: <ul style="list-style-type: none"> ○ Melody – contour and shape; steps, leaps and repeats; intervals ○ Rhythm – notate and/or reproduce a rhythmic pattern of 4 bars. (Specify note values) ○ Tempo – use of appropriate descriptive music terminology or reproduction in different music contexts ○ Dynamics – various levels and the changing of dynamic levels in a specific sound context ○ Timbre – differently sounding instruments and instrumental groups within a specific style ○ Texture – thick / thin; homophonic / polyphonic ○ Harmony – be sensitive to harmonic unity and/or changing harmonic progressions ○ Form – repetition, variation and contrast.



Contextualising	2 (1)	Know and understand musical materials within their milieu.	Know, understand and apply knowledge of any TWO of the following in relation to music practices in Southern Africa: <ul style="list-style-type: none"> o Music Style & Practice o Historical background o Social context. 	The learner will apply 2 of the following to at least 3 different music practices: <ul style="list-style-type: none"> o Identify the chosen styles & practices aurally o Classify various styles & practices according to similarities and/or differences o Describe the characteristics of the musical style & practice verbally or in written form after aural identification o Explain the social function of the relevant music style and practice o Value, respect and appreciate a variety of musics.
Analysis	2 (1)	Demonstrate an understanding of constituent music materials and their synthesis.	Analyse at least 5 music excerpts of various styles including two indigenous practices of Southern Africa. Apply integrated knowledge of the following segments: <ul style="list-style-type: none"> - Context - Concepts o Differentiate between music excerpts according to context o Understand music practice in context o Simplify music materials according to music concepts o Co-ordinate music materials in order to synthesise. 	The learner will be able to (via oral or written response, based on aural discrimination): <ul style="list-style-type: none"> o Identify the following music styles aurally and motivate: <ul style="list-style-type: none"> - Folk Music - Pop Music - Art Music - S.A. Music - Jazz - Indian Music o Interpret the performance practice involved o Compare and analyse different music styles & practices with each other based on concepts and context.
Notation/ Literacy	2 (1)	Use symbols to facilitate musical communication.	Interpret and apply at least TWO of the following, one being graphic notation: <ul style="list-style-type: none"> o graphic notation o staff notation o solfa notation (melody only and/or melody and rhythm integrated) o French rhythm names. 	Read and write music notation in relation to aural stimuli <ul style="list-style-type: none"> o Graphic notation – read & write graphic symbols within a specific sound context o Staff notation – read and write pitch and rhythm accurately according to widely accepted theory rules, including key-signature, time-signature and grouping o Solfa notation – read and write notation of rhythm and relative pitch on a moveable do o French rhythm names – read & apply French rhythm names.

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