

## **Chapter 3**

### **South African unit standards for sight-singing**

#### **3.1 Introduction**

In this chapter, national unit standards for sight-singing are suggested. To understand the role of these unit standards in South Africa's new educational system, a brief outline of the different bodies that are involved in the South African Qualifications Authority is given. The requirements for national unit standards are outlined and applied in the suggested unit standards. It is necessary for learners to master certain knowledge and skills which will enable them to achieve the required standard of sight-singing. The knowledge and skills that are essential for sight-singing (Chapter 2) are graded in the proposed unit standards. In Chapter 6, the author suggests a multiple-media study package for sight-singing to help learners master the required knowledge and skills which will enable them to reach the national unit standards for sight-singing.

The unit standards presented here describe the requirements for sight-singing in a condensed form. The unit standards described in this chapter form a part of the South African unit standards for music education, which are currently being written.

#### **3.2 Transformation in South Africa's education system**

South Africa is currently in a process of change and transformation in many different aspects. The education system has not escaped the transformation process and it is changing gradually. The emphasis is changing from traditional education to Outcomes-Based Education (OBE). This shift in paradigm was published in Act 58 of 1995, which led to the creation of the National Qualifications Framework (NQF) and the South African Qualifications Authority (SAQA). Outcomes Based Education (OBE) is being phased in to replace the system of traditional education.

In his vision for education in South Africa, the present Minister of Education, Prof. Kader Asmal, confirms the idea that good education can solve many of South Africa's problems. He stated his vision for education in South Africa as follows (Asmal 1999):

The vision of my ministry is the promise of a South Africa in which all people have equal access to lifelong education and training opportunities, which will contribute towards improving the people's quality of life and build a peaceful, prosperous and democratic society. Although this vision has not been achieved, we know that education is a long-term business. I strive for that.

This vision is undoubtedly a worthy one to strive for, but there are serious doubts whether Outcomes-Based Education will bring us any closer to realise this ideal. Van der Horst and McDonald (1997: 7) describe OBE as “an approach which requires teachers and learners to focus their attention on [...] the desires and results of each learning process [and] the instinctive learning processes that will guide the learners to these results.” According to this definition, OBE emphasises the importance of the learning process. Traditional education, on the other hand, emphasises knowledge and skills while in OBE the learners should learn how to learn, instead of simply acquiring pre-determined knowledge.

In the author's opinion, only certain principles of OBE are applicable for teaching and learning sight-singing. To be able to sing from sight, each learner has to learn certain facts. Only when the student has mastered this knowledge, can he apply it to sing from sight. Along with this knowledge, it is equally important that learners acquire the necessary skills to read, interpret and reproduce notated music. In the author's opinion it is more important to acquire clearly defined knowledge and skills, than to focus on the process of learning, as advocated in OBE. When the focus is on the learning process, the outcome should be that the learner has mastered the learning process. When the focus is on mastering the learning content, the outcomes should be that the learner is able to apply new knowledge and skills. If a learner wants to improve his sight-singing, the learning process is less important than acquiring the relevant knowledge and skills.

### **3.3 Selected terms and abbreviations**

In the documentation of the South African Qualifications Authority, a number of particular terms are used and are usually abbreviated. To ensure that the reader understands these terms, they are briefly explained here. The author only intends to explain the meaning of the

abbreviations and terminology in these paragraphs and not to provide an extensive description of the functioning of each body that is involved in the standards generating process. For a more elaborate description of the functioning and responsibilities of the different bodies involved in the creating of the new education system, the reader can consult SAQA's publications, e.g. *The National Qualifications Framework: an overview* (SAQA 2000a).

### **3.3.1 South African Qualifications Authority (SAQA)**

This authority is responsible for setting the standards for education in South Africa. SAQA's mission is

to ensure the development and implementation of a National Qualifications Framework which contributes to the full development of each learner and to the social and economic development of the nation at large (SAQA 2000a: 2).

### **3.3.2 National Qualifications Framework (NQF)**

This is a framework that encompasses recognised learning achievements and registers them as a NQF level of achievement. SAQA (2000c) describes the NQF as

the set of principles and guidelines, by which records of learner achievement are registered to enable national recognition of acquired skills and knowledge, thereby ensuring an integrated system that encourages life-long learning.

There are eight NQF levels, divided into three bands of education. The *General Education and Training Band* (NQF level 1) starts with pre-school education and progresses to the ninth schoolyear. The *Further Education and Training Band* (NQF level 2-4) starts with the tenth schoolyear and progresses to the twelfth schoolyear. This band makes provision for various certificates. The *Higher Education and Training Band* (NQF level 5-8), includes diplomas, occupational certificates and degrees. These levels and bands are summarised in Table 3.1 (Olivier 1998: 5).

**Table 3.1: The eight levels in the National Qualifications Framework (Olivier 1998: 5)**

NQF level	Band	Types of qualifications and certificates	
8	Higher Education and Training Band	Doctorates and further research degrees	
7		Higher degrees	
6		First degrees and higher diplomas	
5		Diplomas and occupational certificates	
4	Further Education and Training Band	School/College/NGO certificates (Grade 12)	
3		School/College/NGO certificates	
2		School/College/NGO certificates	
1	General Education and Training Band	Senior Phase Grades 7–9	ABET Level 4
		Intermediate Phase Grades 4–6	ABET Level 3
		Foundation Phase Grades 1–3	ABET Level 2
		Pre-school	ABET Level 1

### 3.3.3 National Standards Body (NSB)

NSBs are registered bodies that are responsible for establishing education and training standards. They have specific functions relating to the registration of national qualifications and/or standards (SAQA 2000a: 8).

There is an NSB for each of the eight learning areas. This thesis is only concerned with the NSB 02 for Culture and Arts, of which music education is a subsection.

### 3.3.4 Standards Generating Body (SGB)

SAQA (2000c: 9) describes SGBs as “registered bodies responsible for the generation of qualifications and/or standards.” According to SAQA’s website (SAQA 2003), three SGBs

are registered as part of NSB 02. There are three SGBs functioning under the NSB for Culture and Arts, namely

- the SGB for Music in General and Further Education and Training,
- the SGB for Music in Higher Education and Training, and
- the Music Industry SGB.

The author intends to contribute towards the work of the SGB for Music in General and Further Education and Training. This SGB creates standards for NQF level 1 to 4.

### **3.3.5 Education and Training Assurance Body (ETQA)**

ETQAs are bodies established by SAQA to “monitor and audit achievements in terms of national qualifications and standards” (SAQA 2000a: 10). The ETQAs are assigned to ensure that the registered standards for education are achieved.

### **3.3.6 Transformation**

This is a term that is frequently used in the literature on the new educational system, without being defined formally. According to *The Oxford paperback dictionary* (Pollard 1994: 853-854), transformation is to “make a great change in the appearance or character of...” OBE is indeed making a great change in the character of South Africa’s education. Whether this change is a wise one for a developing country such as South Africa, only time will tell.

## **3.4 MEUSSA (Music Education Unit Standards for Southern Africa)**

MEUSSA is a group of post-graduate students at the University of Pretoria under the guidance of Proff. Caroline van Niekerk and Heinrich van der Mescht. Several of the members of MEUSSA are registered with SAQA as part of the different SGBs for music. The two SGBs concerned with music education and training consist mainly of MEUSSA members. Each member of the group has expertise in specific sub-fields of music education. This expertise makes MEUSSA a diverse group, representing different areas of music education. The diversity of the group enables members to benefit from each other’s knowledge and experience.

The author is a member of MEUSSA and has the assignment of writing national unit standards for sight-singing in the General and Further Education and Training field for music education. General and Further Education and Training includes learners from pre-school to grade 9 and ABET (Adult Basic Education and Training) up to level 4. This level of education is compulsory for all children in South Africa.

All MEUSSA contributions will be combined to recommend national unit standards for music education in South Africa. The concerned NSB for Culture and Arts and the concerned ETQA should then evaluate the proposed unit standards and recommend some changes. When these two bodies are satisfied with the unit standards, they will be registered on the NQF and implemented in the new educational framework.

Dr. Petro Grové, one of MEUSSA's members, designed a model for Music Education in South Africa. Grové's model is very useful to structure the different unit standards in an "organised and musically logical way" (Grové 2000: 2). The model symbolises aspects of music skills and music knowledge in the form of a cube, with the eight NQF levels and ABET as one side of the cube. In Table 4.2, the aspects of music that form part of the MEUSSA model are summarised. Grové (2000: 5) mentions that the different aspects are not in a specific order and that they can be moved around.

The reader will notice that *notation* is listed in Grové's model under *creating*, *appraising*, *knowledge* and *style*. This underlines the importance of notation in music education. The notated music can be realised by using the groups of instruments listed under *performing*.

**Table 3.2: Summary of the MEUSSA model (Grové 2001: 5)**

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

In Table 4.2, all of the aspects of music education are summarised. Although each aspect is mentioned separately, they are interrelated. Many of these aspects cannot function separately; e.g., the reading of music notation is not possible without clear concepts of melody and rhythm.

The MEUSSA project is a good example of how a tertiary institution can use its knowledge, infrastructure and its students to make an important contribution towards the whole nation's education. Projects such as this one can help to ensure that universities use their resources optimally and that they remain a vital part of South Africa's education system.

### **3.5 National standards of education**

It is of great importance at this stage that the reader should have a clear understanding of "national standards of education". Only when this term is clearly defined, will it be possible to understand the essence of the standards-writing process.

#### **3.5.1 Defining unit standards**

According to the *South African Qualifications Authority Act of 1995* (SAQA 1995) unit standards are:

registered statements of desired education and training outcomes and their associated assessment criteria, describing the quality of the expected performance, together with administrative and other information specified in the NSB regulations (SAQA 2000b: 8).

In the *Standards Generating Body Manual* (SAQA 2000c: 41) a unit standard is defined as

a document that describes a coherent and meaningful outcome of learning (title) that we want recognised nationally, the smaller more manageable outcomes that make up the main outcome (specific outcomes), the standards of performance required as proof of competence (assessment criteria), and the scope and contexts within which competence is to be judged.

The author can conclude that unit standards describe the learning outcome at a specific level and in a specific field and they also provide criteria which can be used to evaluate learners' achievement of the outcomes. The unit standards are of importance to all the role players in education, namely the learners, the providers and the assessors.

SAQA (2000b: 8) explains the purpose of a unit standard as providing guidance to:

- **Assessors** so that they have criteria against which they can evaluate learning outcomes,
- **Learners** so that they know what outcomes they should achieve, and
- **Providers** so that they can design and implement learning programmes that can help learners reach the desired outcomes.

This brief description can leave no doubt about the importance of national unit standards in the new educational system for South Africa. Now that the term “national unit standard” is defined, attention can be focussed on the NSB regulations for unit standards, mentioned in the SAQA act.

### **3.5.2 Prescribed format of National standards**

Different people from all over South Africa are involved in writing unit standards for all twelve fields into which education has been divided. To help ensure that the unit standards are clear to all the stakeholders, they are to be written in a standardised format. The format required by SAQA prescribes the different headings that should be included in the unit standard.

The required format for South African unit standards is the following (SAQA 2000b: 37-40):

- a) Title
- b) Logo \*
- c) Number \*
- d) Level on the NQF
- e) Credit(s)
- f) Field and sub-field
- g) Issue date \*
- h) Review date \*
- i) Purpose
- j) Learning assumed to be in place
- k) Specific outcomes
- l) Assessment criteria
- m) Accreditation process, including moderation



- n) Range statement(s)
- o) Notes, including the critical outcomes:
  - *Problem solving*
  - essential embedded knowledge, and
  - supplementary information.

SAQA will provide the headings that are marked with a (\*) above.

The SAQA format will be used in the next part of the present chapter to create unit standards for sight-singing.

Before the author can write the actual unit standards, it is essential to consider each of the headings of the unit standards. These headings should provide guidance in writing the unit standards in an acceptable format. The following is a summary of SAQA's expectations of unit standards (SAQA 2000c: 41-45).

#### ***3.5.2.1 Title***

The title should indicate the contents of the unit standard and should be unique. This title will enable readers to distinguish between different unit standards.

#### ***3.5.2.2 Level on the NQF***

This level of difficulty must be appropriate for the specific unit standard. The knowledge and skills that learners need to complete the unit standard, should follow on previous standards and lead to the next standard.

#### ***3.5.2.3 Credit(s)***

Credits are awarded according to the hours normally spent to achieve the standard of learning. One credit equals ten hours of learning (notional hours).

#### ***3.5.2.4 Field and sub-field***

National unit standards for sight-singing are relevant in the field of Culture and Arts, and the sub-field is Music.

#### ***3.5.2.5 Purpose***

The purpose of the unit standard describes its importance to the learner, the (sub-)field and the transformation process.

### ***3.5.2.6 Learning assumed to be in place***

This describes what the learner should know before starting to work on meeting this unit standard.

### ***3.5.2.7 Specific outcomes***

Between four to six specific outcomes describe the competence outcomes of the unit standard. It is important that these should not be confused with methods or procedures.

### ***3.5.2.8 Assessment criteria***

This sub-section contains criteria for evaluating whether learners comply with the requirements of this standard. In these criteria the underlying knowledge base is assessed by evaluating learners' skills, abilities and values, reflecting this knowledge.

### ***3.5.2.9 Accreditation process, including moderation***

This is how assessors should evaluate learners' achievement of the specific standard.

### ***3.5.2.10 Range statement(s)***

These statements describe the range of the standard. This heading is not relevant for all standards.

### ***3.5.2.11 Notes***

Under this heading, comments regarding the following aspects of learning can be written:

- Critical cross-field outcomes
- Problem solving
  - Team work
  - Self-organization and -management
  - Information evaluation
  - Communication
  - Use of science and technology
  - Inter-relatedness of systems
  - Learner and social development
  - Essential embedded knowledge
  - Supplementary information.

### **3.6 Suggested national unit standards for sight-singing**

Keeping the relevant criteria and restraining factors in mind, the author suggests the following unit standards for sight-singing at NQF level 1 to 4. Each unit standard is presented as a table containing the relevant information.

These four unit standards can enable teachers to guide learners towards the mastering of sight-singing diatonic and chromatic music. They are aimed at learners who need or want to read staff notation and perform it vocally. Alternative unit standards for music based on other tonal systems, such as Indian and Chinese music, could be appropriate for learners who want to sing these types of music from sight.

The suggested national unit standards for sight-singing are incorporated into the national unit standards for Music Education by the SGB for Music in General and Further Education and Training. Seeing that the unit standards for music should provide for all the different elements of music education, sight-singing is not the only priority in these standards.

## 3.6.1 South African unit standard for sight-singing, Level 1

Table 3.3: South African unit standards for sight-singing, NQF level 1

## Title: Sight-singing

Level on the NQF:	Level 1	
Credits:	3	
Field:	Culture and Arts	
Sub-field:	Music	
Generic Unit Standard:	<b>Singing diatonic melodies from sight</b>	
Purpose:	Achieving this unit standard should enable the learner to: <ul style="list-style-type: none"> <li>• sing a great variety of songs from sight,</li> <li>• understand diatonic music better, and</li> <li>• follow the notation of a single melody.</li> </ul>	
Learning assumed to be in place:	Learners should be able to: <ul style="list-style-type: none"> <li>• distinguish between higher and lower pitches,</li> <li>• read words,</li> <li>• echo simple melodic and rhythmic phrases accurately.</li> </ul>	
<b>Specific outcomes</b>	<b>Assessment criteria</b>	<b>Range statement</b>
Interpret diatonic music (melody).	Sing a melody accurately from notation.	Single-staff diatonic notation.
Read and interpret diatonic intervals from a score.	Sing diatonic intervals accurately from a score.	Diatonic intervals up to an octave from the lower tonic.
Read and interpret rhythmic patterns in simple time from a score.	Sing rhythmic patterns accurately, keeping a steady beat.	Use four different note values.
Recognise a melody from notation.	Recognise a diatonic melody visually, based on inner hearing.	Within the range of an octave.
Notes:	Learners may use aids such as <i>Tonic sol-fa</i> and <i>French rhythm names</i> if they prefer to do so. Using a metronome or beating the time visibly should help learners to maintain a steady beat.	

## 3.6.2 South African unit standard for sight-singing, Level 2

Table 3.4: South African unit standards for sight-singing, NQF level 2

## Title: Sight-singing

Level on the NQF:	Level 2	
Credits:	2	
Field:	Culture and Arts	
Sub-field:	Music	
Generic Unit Standard:	<u>Singing diatonic melodies with chromatic passing notes from sight</u>	
Purpose:	Achieving this unit standard should enable the learner to: <ul style="list-style-type: none"> <li>• Sing a great variety of songs from sight,</li> <li>• Understand diatonic and chromatic music better,</li> <li>• Recognise and sing notes with accidentals, and</li> <li>• Follow the notation of a single melody.</li> </ul>	
Learning assumed to be in place:	To start with level 2, learners should have mastered the unit standard for sight-singing, level 1. The learner should be able to: <ul style="list-style-type: none"> <li>• Interpret diatonic music (melody).</li> <li>• Read and interpret diatonic intervals from a score.</li> <li>• Read and interpret rhythmic patterns, using up to four different note values, from a score.</li> <li>• Recognise a melody from notation.</li> </ul>	
<b>Specific outcomes</b>	<b>Assessment criteria</b>	<b>Range statement</b>
Read and interpret diatonic music with chromatic passing notes.	Sing diatonic melodies with chromatic passing notes.	Single staff chromatic notation in the major mode.
Read and interpret rhythmic patterns in simple time from a score.	Sing rhythmic patterns accurately, keeping a steady beat.	Use five different note values.
Recognise a melody from notation.	Recognise a diatonic melody with chromatic passing notes visually, based on inner hearing.	Within the range of a twelfth.
Determine the key and the tonic.	Name the key and find <i>do</i> by observing the key signature.	Major keys.
Notes:	Learners may use aids such as <i>Tonic sol-fa</i> and <i>French rhythm names</i> if they prefer to do so. Using a metronome or beating the time visibly should help learners to maintain a steady beat.	

## 3.6.3 South African unit standard for sight-singing, Level 3

Table 3.5: South African unit standards for sight-singing, NQF level 3

## Title: Sight-singing

Level on the NQF:	Level 3	
Credits:	2	
Field:	Culture and Arts	
Sub-field:	Music	
Generic unit standard:	<b>Singing melodies in different modes from sight</b>	
Purpose:	Achieving this unit standard should enable the learner to: <ul style="list-style-type: none"> <li>• Sing a great variety of songs from sight,</li> <li>• Recognise and sing melodies in different modes, and</li> <li>• Follow the notation of a single melody in the major or in the minor mode.</li> </ul>	
Learning assumed to be in place:	To start with level 3, learners should have mastered the unit standard for sight-singing, level 2. The learner should be able to: <ul style="list-style-type: none"> <li>• Interpret diatonic music (melody) with chromatic passing notes.</li> <li>• Read and interpret diatonic and chromatic intervals from a score.</li> <li>• Read and interpret rhythmic patterns, using up to five different note values, from a score.</li> <li>• Recognise a melody from notation.</li> </ul>	
<b>Specific outcomes</b>	<b>Assessment criteria</b>	<b>Range statement</b>
Read and interpret diatonic music with chromatic passing notes.	Sing diatonic melodies with chromatic passing notes.	Single staff chromatic notation in the major and the minor modes.
Read and interpret all diatonic and chromatic intervals from the lower or higher tonic.	Sing intervals accurately from notation.	Diatonic and chromatic intervals up to an octave.
Read and interpret rhythmic patterns in simple and compound time from a score.	Sing rhythmic patterns accurately, keeping a steady beat.	Use five different note values.
Recognise a melody from notation.	Recognise a melody in the major or minor mode visually, based on inner hearing.	Within the range of a twelfth.
Determine the key and the tonic.	Name the key and find the tonic ( <i>do</i> or <i>la</i> ) by observing the key signature.	Major and minor keys.
Notes:	Learners may use aids such as <i>Tonic sol-fa</i> and <i>French rhythm names</i> if they prefer to do so. Using a metronome or beating the time visibly should help learners to maintain a steady beat.	

## 3.6.4 South African unit standard for Sight-singing, Level 4

Table 3.6: South African unit standards for sight-singing, NQF level 4

## Title: Sight-singing

Level on the NQF:	Level 4	
Credits:	2	
Field:	Culture and Arts	
Sub-field:	Music	
Generic unit standard:	<b>Singing melodies with modulations from sight</b>	
Purpose:	<p>Achieving this unit standard should enable the learner to:</p> <ul style="list-style-type: none"> <li>• Sing a great variety of songs from sight,</li> <li>• Understand modulations to related keys,</li> <li>• Sing songs with modulations to related keys from sight,</li> <li>• Recognise and sing melodies with irregular groupings of notes, and</li> <li>• Follow the notation of four-part vocal music in the major or in the minor mode.</li> </ul>	
Learning assumed to be in place:	<p>To start with level 4, learners should have mastered the unit standard for sight-singing, level 3.</p> <p>The learner should be able to:</p> <ul style="list-style-type: none"> <li>• Interpret music in the major and in the minor mode,</li> <li>• Read and interpret diatonic and chromatic intervals from a score, starting on the lower or the higher tonic,</li> <li>• Read and interpret rhythmic patterns, in simple or compound time, from a score, and</li> <li>• Recognise a melody from notation.</li> </ul>	
<b>Specific outcomes</b>	<b>Assessment criteria</b>	<b>Range statement</b>
Read and interpret diatonic music containing a modulation.	Sing diatonic melodies with a modulation.	Modulation to the dominant or subdominant key, or to the relative minor or major key.
Read and interpret rhythmic patterns, using irregular groupings of notes, from a score.	Sing rhythmic patterns accurately, keeping a steady beat.	Use five different note values.
Recognise a melody from notation.	Recognise a melody in the major or minor mode visually, based on inner hearing.	Within the range of a twelfth.
Determine the key and the tonic of each section of a song.	Name the key and find the tonic ( <i>do</i> or <i>la</i> ) by observing the key signature.	Major and minor keys containing a modulation.
Notes:	<p>Learners may use aids such as <i>Tonic sol-fa</i> and <i>French rhythm names</i> if they prefer to do so.</p> <p>Using a metronome or beating the time visibly should help learners to maintain a steady beat.</p>	

Ideally, the unit standards for sight-singing should be implemented in all South African schools with immediate effect. Unfortunately, this is not a realistic expectation, as will be explained in the following section of this chapter. In the next paragraphs, the author discusses some suggestions regarding the practical implementation of the suggested unit standards.

### **3.7 Implementing the national unit standards for sight-singing**

Sight-singing is a skill that requires specialised knowledge and skills. Every person with normal abilities (mental abilities, hearing and vision abilities) should be able to master at least some aspects of sight-singing. Because accurate sight-singing requires a good musical ear, this is a skill that not all learners will be able to master completely.

The principle of Outcomes-Based Education stating that every person is able to achieve every outcome if he tries long enough is unfortunately not valid for music and, in particular, sight-singing. In his experience with both children and adults, the author found that some people simply do not have the musical talents to sing with acceptable intonation and rhythm. The author therefore suggests that sight-singing should be optional unit standards that learners can acquire. Credits for sight-singing can benefit the learner and contribute towards achieving a formal qualification at both school level and in further education.

The author strongly recommends that all teachers teaching music should achieve the suggested unit standards for sight-singing. This will enrich their teaching to the immediate benefit of their pupils.

The advantage of having unit standards for sight-singing is that both professional and amateur musicians can acquire accreditation for a skill that requires many hours of practice and hard work. Listeners can enjoy and appreciate music much more if they can read music. Sight-singing is a skill that can indirectly benefit the broad society. Choirs and soloists that can sing from sight can sing a wider repertoire and perform more often, enriching their own communities.



### 3.8 Summary

Outcomes-Based Education is being implemented in South Africa in an attempt to help solve the country's education problems. Although the author does not share the enthusiasm of South Africa's Minister of Education, Prof. Kader Asmal, about OBE, he wants to contribute towards a better music education for South Africa. As a member of both the MEUSSA group and of the SGB for Music in General Education and Training the author can help to improve music education for South Africans by suggesting national unit standards for sight-singing.

In this chapter, South Africa's official requirements for unit standards were summarised and they were used as guidelines for writing unit standards. Unit standards are suggested for NQF levels 1 to 4 with the aim to encourage music enthusiasts to improve their sight-singing skills.

The unit standards were used as criteria to evaluate a number of sight-singing methods (Chapter 5) and as guidelines for compiling a multiple media study package for sight-singing (Chapter 6).

In Chapter 4 the author discusses the attributes of educational media. He suggest criteria for media selection and applies the criteria by selecting appropriate media for a multiple-media study package for sight-singing.