

CHAPTER 1

INTRODUCTION

1.1 MOTIVATION FOR THE STUDY

The author of this thesis is a member of a group of 18 music educators, registered for Master's and Doctoral degrees, who have accepted the challenge of totally reconceptualising all facets of music education in South Africa, based on research, to develop a newly conceived music education sector for the country. This will include co-ordinated unit standards (nationally registered statements of desired education and training outcomes and their associated performance criteria) at all levels of education.

The research group is known as MEUSSA (Music Education Unit Standards for Southern Africa), under the leadership of Professors Caroline van Niekerk and Heinrich van der Mescht of the University of Pretoria. MEUSSA members are all known individually for their experience and the quality of their work, and they are committed to delivering proposed unit standards within the specific area in which they are working.

To ensure the writing of coherent unit standards for musics, across the board, for Southern Africa, the MEUSSA team registered for this purpose at the University of Pretoria.

After a workshop held in April 2000 at the University of Pretoria's facilities at Hammanskraal, north of Pretoria, Adri Bezuidenhout (facilitator of the workshop) compiled a report in which she reflected the mission statement developed by MEUSSA (Bezuidenhout 2000:4–5):

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

and the vision

to empower learners with music skills and knowledge, leading to lifelong active involvement in a variety of musics.

The author started her teaching career in 1962. Although she is mainly interested in the teaching of music as a subject for Grades 8–12, she was also a class music teacher at Irene Primary School during 1962–1963 and a lecturer at the Pretoria College of Education from 1981–1984. She is currently Head of Music as a Subject at Centurion High School, and a part time teacher at the Eldoraigne Music Centre in Centurion, Gauteng.

From 1984–1994 she served on the Music as Subject: Grades 8–12 and Music Centre (Extra Curricular) Syllabus committee of the Transvaal Education Department. She is currently appointed as examiner for the Gauteng Education Department for Music Grade 12, and also as cluster organiser for assessment Grade 12, of Gauteng, District N1, 2001.

The main interests of the author are to experiment with sound and the practical experience of music by means of

- group work
- ensemble
- theory of music
- music technology.

She started an ensemble at her school with only xylophones and recorders. As the learners developed, more instruments were used, e.g. flute, clarinet, guitar and violin. Learners, who cannot afford personal instruments, play on the xylophone, glockenspiel, electronic keyboard, or any available instrument provided by the school. Currently the author is the director of a small orchestra called Electro Ensemble, which differs every year, due to the availability of

instruments and players. The Ensemble was founded in 1992. Originally its purpose was to give students who take piano tuition the opportunity to play in an ensemble. Consequently, learners mostly use electronic keyboards and melodic percussion instruments. Gradually, learners started using a second instrument and the group extended into an ensemble of available instruments. The music arrangements are revised annually to suit the specific instruments of that year group. The instrumentation is unique every time, and arranged by the author. Ample opportunity is provided for improvisation by learners.

Instruments mostly used are

- clavinova
- keyboard
- flute
- clarinet
- guitar
- bass
- violin
- xylophone
- marimba.

Sound tracks on CDs are annually made to stimulate the learners and to give them the opportunity to assess themselves critically.

The author experienced that learners' listening skills develop using instrumental playing in the theory and eartraining classes. They enjoy it more, and learn more. Drilling of ear tests and theory exercises is boring. Learners want to take part and make sounds (music).

Various theory books and arrangements for Ensembles have been written and published by the author, e.g.:

- *Ensembles for percussion and recorder*
- *Ensembles for the very young, Book 1*
- *Ensembles for the very young, Book 2*
- *Ensembles for Available instruments – Easy Series I*
- *Ensembles for Available instruments – 2000*
- *Ensembles for the very young – 2000*
- *Music colouring book for the very young.*

Because of the author's teaching experience, she is in the position to give valuable inputs in formulating unit standards and to make a contribution to SAQA's mission, which 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).

1.2 NEED FOR THE RESEARCH

Twenty-first century education, training and learning in South Africa need a fresh approach to build the country into an international role-player through effective learning and enhancement of a culture of creative thinking and lifelong learning. The aim of this thesis is to provide understandable, practical and workable unit standards in Music to help attain this.

MEUSSA is looking for better ways of educating people musically and organising their education and training systems so that they might gain the edge in an increasingly competitive economic global environment. The motivation for this research was to confirm the need for group/ensemble as part of the curriculum of the education system and to make it accessible to all learners in South Africa. Looking back over the thirty-eight years of my professional career, music always played some role in the school curriculum,

for example operettas, revues, music concerts and brass bands. Yet not all learners had the opportunity to take part in music activities, due to a lack of experienced facilitators, instruments, facilities, etc.

Through the ages music, and by implication music education, has been one of the priorities of all people. In an article written by Ruth Zinar, a professor of Music Education at York College of the City University of New York, she sums up Plato's contribution in the following words (1983:32):

Plato discusses the nature of Justice and how it can be achieved. He concludes that each man must, according to his own abilities, contribute to the life of a rational society. In order to achieve this Justice, the moral and religious education of youth must be determined by the State. Only such a proper Education can lead to an ordered society ruled by men of courage and wisdom (aristocracy of statesmen) who would decide policies to be carried out by a general civilian population, with a force of army and police to maintain order and to prevent attacks from without. And because it can be used for the "improvement" and "training" of the soul, this education must include Music.

The importance of music as part of the school curriculum is discussed by Gloria Kiester, professor of Music at St. Olaf College in Northfield, Minnesota, United States. She writes (Kiester 1987:34):

Throughout history wherever humans have confronted the ultimate questions of life and death, they have turned to the arts for expression. Some cultures have been found to exist without reading and writing, but not one has been found without the arts.

Schools that fail to foster the development of feelingful intelligence deny students access to a stunning part of their culture. They deny them a basic key to understanding themselves and other peoples. They deny them communion with the most profound forms of human achievement.

The scope that needs to be addressed in this thesis includes all aspects of Western (classical and popular) music, as covered in formal curricula at present. In addition, an urgent attempt needs to be made to formulate unit standards for Music Technology, and for World music, including Indian and

African music, so that these can be said to be on a par with the existing formal curricula.

At a MEUSSA meeting held at the University of Pretoria on 20 January 2001, Caroline van Niekerk said:

There is a desperate need for music educators to make a paradigm shift away from the existing boundaries, inherited systems and requirements of the traditional examining bodies within which we have operated to date. In addition, multi-faceted contemporary South African music culture is in no way reflected by the currently operating curricula/standards. Yet the diversity and vibrancy of musical practices, and their economic value to the country, not only have to be reflected, but need to be celebrated within the formal education system.

According to van Niekerk, “The requirement that unit standards have to be registered on the National Qualifications Framework (NQF) provided the final impetus to take the bull by the horns.”

1.3 BACKGROUND TO THIS RESEARCH

As a background to this research, the MEUSSA team viewed the current situation of music education in South Africa, and other countries, before formulating unit standards to give new dimensions to a new outcomes-based music curriculum.

1.3.1 General background

In 1994 the international community witnessed the birth of a new democracy and welcomed the new South Africa as the most recent member of its global village. In accepting that honour, this country took on the associated challenges of that position.

Many countries all over the world are looking for better ways of educating their people and organising their education and training systems so that they might gain the edge in an increasingly competitive economic global environment. Furthermore, the world is an ever-changing place, politically, geographically and technologically. Indeed, the rapid technological advances of the twentieth century have placed education systems under extreme pressure as they try to adapt and incorporate these changes in an effort to produce more creative, effective and adaptable people. Success, or even survival, in such a world demands that South Africa has a national education and training system that provides quality learning, is responsive to the ever-changing influences of the external environment and promotes the development of a nation that is committed to life-long learning.

When learners know that there are clear learning pathways which provide access to, and mobility and progression within education, training and career paths, they are more inclined to improve their skills and knowledge, as such improvements increase their employment opportunities. The increased skills base of the workforce has a wider implication, namely the enhancement of the functional and intellectual capability of the nation, thereby increasing our chances for success in the global community.

The South African National Qualifications Framework (NQF) has been developed as a 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. Standards and qualifications, agreed to by education and training stakeholders throughout the country, are registered on the National Qualifications Framework (NQF). The NQF came into being through the South African Qualifications Authority Act (No. 58 of 1995, *Government Gazette* No. 1521, 4 October 1995), which provides for the development and implementation of a National Qualifications Framework. The role of the NQF is

to empower all role players in education to obtain nationally recognised qualifications that can be compared to international standards. The role players can include teachers/facilitators, parents, learners, curriculum developers, labour parties, unions, community training programmes, upliftment programmes, churches and employers, to name but a few. As seen below, formal education is categorised by the South African Qualifications Authority (SAQA) (SAQA 2000b: 11) into three levels:

- The General Education and Training (GET) band which incorporates a reception year and learners up to Grade 9, as well as an equivalent adult basic education qualification.
- The Further Education and Training (FET) band which comprises Grades 10-12 in school education, out-of-school youth and adult learners. Technical, youth and community colleges, as well as a range of other industry-based and non-formal providers, also fall into the FET band.
- The Higher Education and Training (HET) band which incorporates a range of national diplomas and certificates up to and including postdoctoral degrees.

The structure of the NQF is outlined in tabular form in a publication of the South African Qualifications Authority (2000b:11) *The National Qualifications Framework: An Overview*, as set out in Table 1.1.

Table 1.1: The National Qualifications Framework: An Overview (SAQA 2000b:11)

NQF LEVEL	BAND	QUALIFICATION TYPE
8	Higher Education and Training	<ul style="list-style-type: none"> • Post-doctoral research degrees • Doctorates • Masters degrees • Professional Qualifications • Honours degrees • National first degrees • Higher diplomas • National diplomas • National certificates
7		
6		
5		
4		
3	Further Education and Training Certificate (FETC)	National certificates
2		
1	General Education and Training Certificate (GETC)	National certificates ABET Level 4
	Grade 9	

According to a pamphlet (SAQA 2000c), the NQF is a means for transforming education and training in South Africa. It has been designed to:

- combine education and training into a single framework, and bring together separate education and training systems into a single national system;
- make it easier for learners to enter the education and training system and to move and progress within it;
- improve the quality of education and training in South Africa;
- open up learning and work opportunities for those who were treated unfairly in the past because of their race or gender; and
- enable learners to develop to their full potential and thereby support the social and economic development of the country as a whole.

SAQA identified 12 fields and their various sub-fields in which National Standards Bodies (NSBs) function. NSBs are registered bodies that are responsible for (SAQA 2000d:8):

- establishing education and training qualifications and/or standards, and

- specific functions relating to the registration of national qualifications and/or standards.

The functions of the NSBs are to (SAQA 2000d:9):

- define and recommend to SAQA the boundaries of the Organising field
- define and recommend a framework of sub-fields to be used as a guide for SGBs
- recognise and/or establish Standards Generating Bodies (SGBs) within the framework of sub-fields, and ensure that the work of the SGBs meets SAQA requirements
- recommend the registration of qualifications and standards
- oversee the update and review of qualifications and standards
- liaise with Education and Training Quality Assurance (Bodies) (ETQAs) through SAQA
- define requirements and mechanisms for the moderation of qualifications and standards.

In each of the fields, NSBs (numbered 01–12) were elected to recommend qualifications and outcomes-based unit standards integrated with assessment tools, for registration by SAQA. The fields and sub-fields as compiled by SAQA (SAQA 2000d:5-6) are set out in tabular form in Table 1.2.

Table 1.2: Organising Fields and Sub-fields (SAQA 2000d:5-6)

NSB	ORGANISING FIELD	SUB-FIELDS
01	Agriculture and Nature Conservation	<ul style="list-style-type: none"> • Primary Agriculture • Secondary Agriculture • Nature Conservation • Forestry and Wood Technology • Horticulture
02	Culture and Arts	<ul style="list-style-type: none"> • Design Studies • Visual Arts • Performing Arts • Cultural Studies • Music • Sport • Film, Television and Video
03	Business, Commerce and Management	<ul style="list-style-type: none"> • Finance, Economics and Accounting • Generic Management • Human Resources • Marketing • Purchasing • Procurement • Office Administration • Project Management • Public Relations

04	Communication Studies and Language	<ul style="list-style-type: none"> • Communication • Information Studies • Language • Literature
05	Education, Training and Development	<ul style="list-style-type: none"> • Schooling • Higher Education and Training • Early Childhood Development • Adult Learning
06	Manufacturing, Engineering and Technology	<ul style="list-style-type: none"> • Engineering and Related Design • Manufacturing and Assembly • Fabrication and Extraction
07	Human and Social Studies	<ul style="list-style-type: none"> • Environment Relations • General Social Science • Industrial and Organisational Governance and Human Resource Development • People/Human Centred Development • Public Policy, Politics and Democratic Citizenship • Religious and Ethical Foundations of Society • Rural and Agrarian Studies • Traditions, History and Legacies • Urban and Regional Studies
08	Law, Military Science and Security	<ul style="list-style-type: none"> • Safety in Society • Justice in Society • Sovereignty of the State
09	Health Sciences and Social Services	<ul style="list-style-type: none"> • Preventive Health • Promotive Health and Developmental services • Curative Health • Rehabilitative Health
10	Physical, Mathematical, Computer and Life Sciences	<ul style="list-style-type: none"> • Mathematical Sciences • Physical Sciences • Life Sciences • Information Technology and Computer Sciences • Earth and Space Sciences • Environmental Sciences
11	Services	<ul style="list-style-type: none"> • Hospitality, Tourism, Travel, Gaming and Leisure • Transport, Operations and Logistics • Personal Care • Wholesale and Retail • Consumer Services
12	Physical Planning and Construction	<ul style="list-style-type: none"> • Physical Planning, Design and Management • Building Construction • Civil Engineering Construction • Electrical Infrastructure Construction

Music forms one of the sub-fields in NSB 02 for Culture and Arts (as in Table 1.2 above). Although Music can function on its own, there are inevitable areas where there is overlapping with other fields. So unit standards directed

towards a qualification in *Sound Engineering* overlap with certain unit standards in NSB 06 – *Manufacturing, Engineering & Technology*. The overlapping areas are called Cross-field linkages.

Overlapping will also take place with other sub-fields of NSB 02, for example dance, drama, heritage, film industry, as well as arts technology and industry. General Education and Training (GET) and Further Education and Training (FET) were officially registered in April 2001 and launched in August 2001. It is important that an SGB can interact with other SGBs and other sub-fields, either informally or formally to standardise common areas and formulate generic unit standards that can be contextualised in specific sub-fields.

The following qualifications map (Table 1.3) for music was discussed and distributed at a start-up meeting of SGBs for Music Industry, Music Higher Education (HET), General Education and Training (GET) and Further Education and Training (FET), held at Caesars' Palace, Kempton Park in Gauteng on 10 August 2001 to assist SGBs with the formulating and writing of unit standards for Music Education in South Africa.

Table 1.3: Qualifications Map: Music (SAQA meeting: 10 August 2001a)

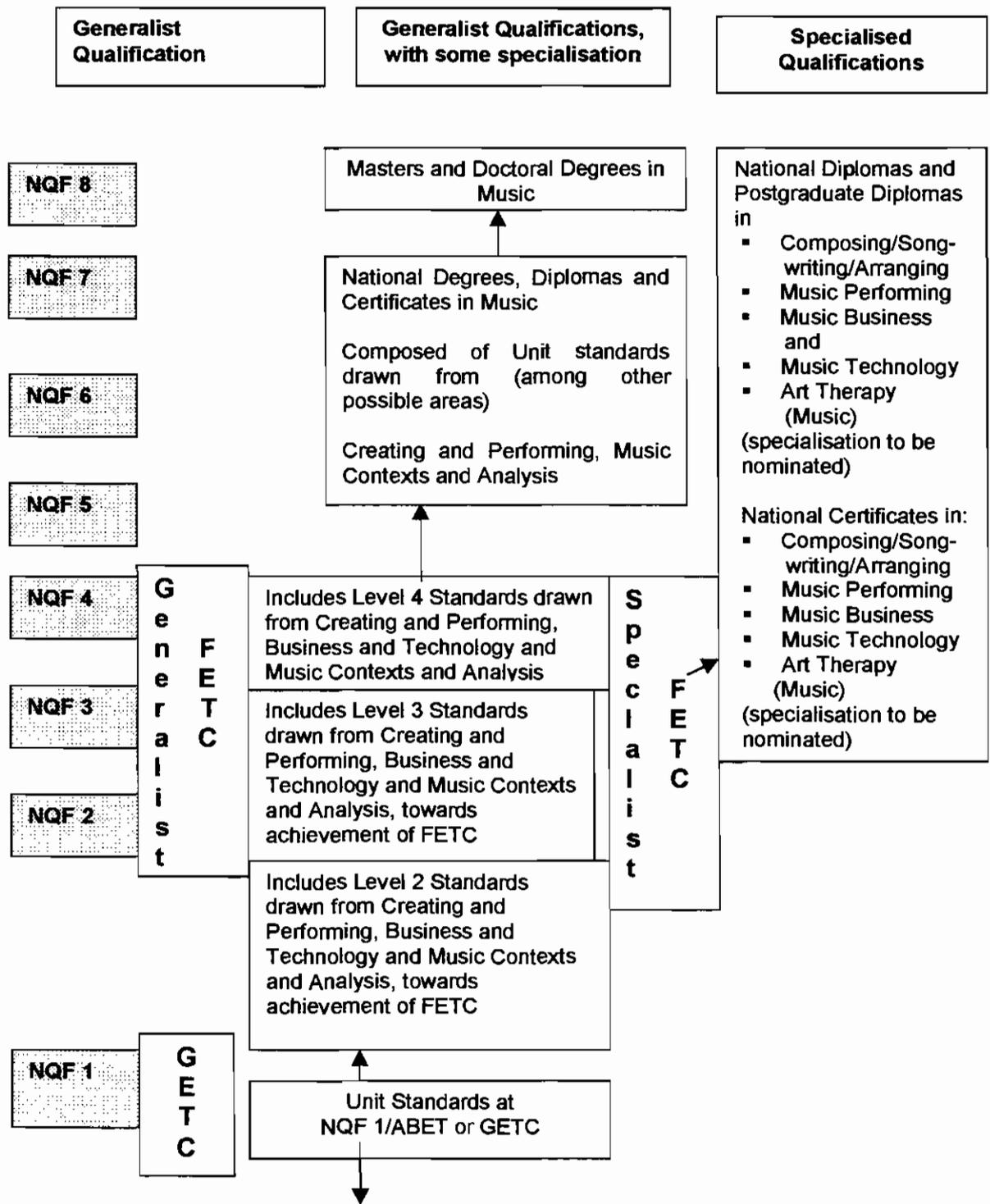


Table 1.4 below sets out future work contexts and job roles for learners obtaining music qualifications in NSB 02 as discussed at a SAQA meeting, 10 August 2001.

Table 1.4: Work contexts and Job roles

<p>Performing and Creating: Performers, musical directors, instrumentalists, vocalists, writers/arrangers/orchestrators/copyists, instrument technicians and tuners, artists and repertoire specialists, recording artists, studio session musicians, jingle writers.</p>
<p>Music Business: artists' managers, booking agents, stage producers, stage managers, transportation personnel, record producers, copyright and contract specialists, promoters and marketers, performing rights specialists, marketing staff, sales and merchandising personnel, buyers, wholesalers and distributors, catalogue compilers, copy-right/licensing specialists.</p>
<p>Music Technology: mixers/audio engineers, designers and technicians, lighting designers and technicians, studio engineers, technicians, radio plugging, programmers and designers of music software packages for composition, performance and learning applications, programmers and designers of multi media packages, artists and creators, licensing specialists, sample editors, sourcing, music video specialists and sampling.</p>
<p>Miscellaneous: musicologists, researchers, music archivists, music librarians, music educators, music therapists, music entries and journalists.</p>

1.3.2 Outcomes-based education (OBE)

Outcomes-based education is being developed for South African schools. The main aspects of the curriculum are prescribed by the national Department of Education (DoE), and must be adhered to in all provinces. The (DoE) defined the years of general education and training (GET) to span Grades 1-9 that lead to a General Education and Training Certificate (GETC). The goal of OBE is captured in the mission statement of the DoE (DoE 2001):

Our vision is of a South Africa in which all people have equal access to lifelong education and training opportunities, which will contribute towards improving the quality of life and build a peaceful, prosperous and democratic society.

The DoE gives GET high priority, because of the particular role that it has in providing education for all learners. In a review document *Education Change and Transformation in South Africa: A Review 1994-2001* (DoE 2001:18-19), it

was pointed out that Curriculum 2005 defines particular balances between central control and devolution, between common, national outcomes and learner-centred education.

The implementation of Curriculum 2005 began in 1998 in Grade 1, followed by Grade 2 in 1999, Grades 3 and 7 in 2000, Grades 4 and 8 in 2001, and Grades 5 and 9 in 2002. Large-scale programmes in teacher education and classroom support accompany this implementation.

In February 2000, the Ministry commissioned a review of Curriculum 2005, which was completed in May. The central findings were that (DoE 2001:18-19):

- There was wide support for the curriculum changes envisaged (especially its underlying principles), but levels of understanding of the policy and its implications were highly varied
- There were basic flaws in the structure and design of the policy. In particular, the language was often complex and confusing (including the use of unnecessary jargon). Notions of sequence, concept development, content and progression were poorly developed, and the scope of the outcomes and learning areas resulted in crowding of the curriculum overall
- There was a lack of alignment between curriculum and assessment policies, with insufficient clarity in both areas
- Training programmes, in concept, duration and quality, were often inadequate, especially early in the implementation process
- Learning support materials were variable in quality, and often unavailable
- Follow-up support for teachers and schools was far too little
- Timeframes for implementation were unmanageable and unrealistic – the policy was released before the system was ready, with timeframes that were too rushed.

The Department of Education responded to the review, and is currently refining policy documents.

Curriculum 2005 is organised around 8 Learning Areas. These have replaced the traditional school subjects. For each Learning Area there is a set of outcomes, based on the critical outcomes, which give the most important

outcomes of learning associated with the particular Learning Area. These outcomes are called Specific Outcomes because they are specific to the Learning Area. They help make the critical outcomes applicable to the Learning Area.

Outcomes-based education will form the basis of the researcher's proposed unit standards for a General Music Appraisal Programme (GMAP) and Ensemble Specialisation for NQF levels 2-4.

1.3.3 National perspectives

The importance of music education in South Africa lies close to the heart of many musicians. Apart from MEUSSA, a trade union for music educators, the National Union of Music Educators (NUME) was initiated under the leadership of Marianne Feenstra. A group of music educators first met on Saturday 4 September 1999 and took the historic decision to form a trade union to cater for their specific interests. Since then, the Union has been actively involved in the proposals regarding the restructuring of music centres in Gauteng province and has also requested a meeting with the current Minister of Education, Professor Kader Asmal, to discuss matters relating to music education. The researcher, however, finds that the Union places too much emphasis on music centres, and not on music as a whole.

The present education situation in South Africa as discussed in Chapter 2 is driven by a paradigm of structure, and ruled by an inflexible curriculum. Such a curriculum does not promote a vision for a global citizen. Music education needs change. Heads of schools and music educators need guidelines to support them. By having discussions with facilitators attached to schools in Gauteng and North-West provinces, it came to the researcher's attention that facilitators have to teach music without either the necessary training or sufficient guidance. This results in inadequate music education. According to

the author, most schools and music facilitators are presently experimenting with new ideas.

Also because of the long history of disparate and unequal education in South Africa, a paradigm shift from a content-driven to an outcomes approach is imperative. In her doctoral study, Dawn Joseph (2000:3) describes a paradigm shift as

- A move from one paradigm to another, from one way of looking at something to a new way,
- A move to a new mindset, a new attitude, a new way of thinking,
- A change to a new game with a new set of rules – when the rules change then part of our world changes.

Dr. Cas Olivier, a nationally recognised facilitator in outcomes-based learning programme development and involved in SAQA and Curriculum 2005 developments from the onset, writes (Olivier 2000:1):

There is an unclouded need to opt for a learning approach that will equip learners to think critically and creatively, to develop opportunities and challenges, to pose and solve problems, to work individually and with one another and to become independent and lifelong learners.

Professor Kader Asmal gives his support to change with the following statement:

The new curriculum should move towards a new, balanced learning experience that will provide flexible access to further education, lifelong learning and higher education, and to productive employment in a range of occupational contexts (South Africa 2000:ii).

Annarine Röscher (2001:2–6), one of the MEUSSA members, discusses recent South African educational developments in her thesis that will give the reader of this thesis more information about the South African education system since 1994. This information is therefore not repeated here.

1.3.4 International perspectives

There are many countries where the importance of music education receives high priority. Therefore, the MEUSSA team has an international network referred to as “critical friends” with whom views, expertise and concerns about music education can be shared. The international critical friends include members from the following countries:

- Argentina
- Australia
- Botswana
- Brazil
- Finland
- Ghana
- Ireland
- Japan
- Kenya
- Namibia
- New Zealand
- Scotland
- Sweden
- United Kingdom
- United States of America
- Uganda.

John Drummond, currently President of the International Society for Music Education (ISME), offers a contribution to music advocacy and writes in an article, “Making a Noise about Music Education” (Drummond 2000:2):

The arts are essential in the education of all children and a comprehensive education in the arts (visual arts, dance, music and theater) provides a powerful means of engaging children in learning and improving student achievement.

Who said that?

No, not a professional arts educator, but the United States Conference of Mayors, in a resolution unanimously approved by them at their 64th Annual Meeting.

The article ends with the following:

We need not be shy about the role we perform as music educators. We give children and young people a wide range of essential life skills, as well as the skills to be successful in the modern world, and we give them something else too, for music education is also about two other things. It puts us in touch with where we come from, our cultural heritage or heritages, and there can be no better basis than that on which to build our visions of the future. It also develops our aesthetic understanding – our grasp of things beyond the mundane. Music articulates our visions, and as the Bible puts it, ‘where there is no vision a people perish’.

David Elliot, well-known writer on Music Education philosophy (1995:12-13), describes Music Education as having at least four basic meanings:

- Education **in** music, involving the teaching and learning of music and music listening
- Education **about** music, involving the teaching and learning of formal knowledge about music making, music listening, music history
- Education **for** music involving teaching and learning as preparation for making music, or becoming a performer, composer, music teacher, and
- Education **by means of** music, involving the teaching and learning of music, in direct relation to goals such as improving one’s health, mind, soul, etc.

The above views underline the vision of the author that music education should form an integral part of all learners’ educational careers from Grades 1-12. It also underlines the importance of South African unit standards for a balanced GMAP for levels 1-4, with the option to specialise from levels 2-4.

1.4 RESEARCH QUESTIONS

The main question on which this study is based was:

How can a General Music Appraisal Programme (GMAP) with the option to specialise in Ensembles for available instruments be facilitated in the Further Education and Training (FET) phase?

The following questions can be regarded as sub-questions:

- Is there a demand for a General Music Appraisal Programme (GMAP) with the option to specialise in Ensembles for available instruments in the Further Education and Training (FET) phase?
- How can realistic unit standards for an Ensemble Specialisation Programme (ESP) for available instruments be formulated that can be used by all schools in South Africa?

1.5 AIM OF THE RESEARCH

The research outcomes of this study will be:

- A proposal with written unit standards for a General Music Appraisal Programme (GMAP) for NQF levels 2–4 (Grades 10–12), as an elective, with the option to specialise
- A proposal with written unit standards for an Ensemble Specialisation Programme (ESP) for available instruments in a General Music Appraisal Programme (GMAP) for NQF levels 2–4 (Grades 10–12).

1.6 RESEARCH METHODOLOGY

Professor Caroline van Niekerk initiated the MEUSSA Research Project in 1999 at the University of Pretoria. Prospective Master's and Doctoral students in various music domains were given the option of taking part in the project with the goal set on generating unit standards by the end of 2001. Being a member of the Project grants all the participants the opportunity to test philosophies, ideologies, theories and opinions by drawing from the collective knowledge and expertise of the group.

The evidence for this research was collected through action research, "a type of applied research that focuses on finding a solution to a local problem in a local setting" (Leedy & Ommrod 2001:114). According to Johan Garbers, extraordinary professor at the University of Pretoria, the key objective of action research is (1996:270)

to involve interest groups or selected members of a particular field of interest in such a way that there will be a joint search for evidence so that a particular topic or collective endeavour can be addressed.

Since the purpose of this research is to propose a new field for Music education in South Africa with applicable and relevant unit standards, it was necessary to collect the views and expertise of facilitators from different schools and cultures, and to experiment with learners in the field of this research.

The following research procedures were followed:

- action research with facilitators from secondary schools in the Gauteng and North-West provinces in South Africa
- discussion with fellow musicians, critical friends, music facilitators and other interested persons of the proposed standards for a GMAP at NQF levels 2-4, with the option to specialise

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- utilisation of the collective expertise of the MEUSSA team. Enormous experience and expertise in music education and the writing of unit standards were accumulated by the researcher by being a member of this team
- action research with facilitators from St Angela's Ursuline Convent School for Girls, Forestgate, London, UK
- action research with ensembles for available instruments
- experimental lessons in General Music for Grade 8 learners at Centurion High School, Gauteng, South Africa
- experimenting with improvising for ensembles with learners since 1984.

The following research procedures formed part of the research:

- Literature reviews and reports on the latest developments of the school curriculum, as well as proposed lessons for general music education in England and the United States of America
- Official publications on unit standards and outcomes-based education and training, prescribed for South Africa
- E-mails and correspondence via the internet to stay in contact with the MEUSSA members, critical friends and facilitators from various schools
- Browsing the internet for information concerning any relevant information on the topic of this thesis.

The research took place with the following constraints:

- The author is used to having instruments available at all times. When more instruments are required, learners collect money by selling cakes during breaks at school, after school, and also by performing at shopping centres. Unit standards for GMAP are written with the hope

that schools and facilitators will do their utmost to supply instruments to learners.

- The author knows that schools in rural areas in South Africa have limited facilities and instruments available for General Music. She wrote the unit standards with the assumption that available instruments such as sticks, tins, etc. will be used for a start, and that the Department of Education and schools will expand the instruments yearly.
- The cultural diversity of the learner population. All learners' learning needs had to be taken into consideration in the compiling of unit standards for GMAP with the option to specialise.
- The lack of technology at schools. The fact that many learners stay in rural areas of South Africa can influence the selection of media for GMAP.

1.7 VALUE OF THE RESEARCH

The proposals presented in this thesis are based on the experience of the author who is aware of the problems and present limitations of music education in South Africa. The proposed GMAP for NQF levels 2-4 as an elective, with the option to specialise in ensembles, is unique, since it will be a new area in South Africa's music curriculum.

The unit standards presented in this thesis presume group/ensemble at all stages, regardless of the experience and ability of the facilitator and the learner, in contrast to the present situation where the current music curriculum aims to cater only for specialist facilitators and learners.

This study is therefore extremely necessary in order to confirm a GMAP as basis for facilitators to work from. Without clearly and realistically formulated

standards, a quality and appropriate GMAP at NQF levels 2–4, with the option to specialise, cannot be achieved in South Africa's Further Education and Training (FET) phase.

The proposals made in this study will also, according to the author, stimulate Music Education in the rest of Southern Africa, because the proposed GMAP and ESP will give equal opportunities for all learners.

1.8 DELIMITATIONS OF THIS STUDY

This study is primarily concerned with a proposed GMAP for NQF levels 2–4 with the option to specialise in Ensembles for available instruments. No attention was therefore given to specialisation in other fields of music, e.g. Music Technology, Choral singing, and individual performance practices.

Proposed lessons, with which the author has experimented, are offered. Since the MEUSSA team wrote and are still busy writing unit standards concerning African music specifically, the author gives little attention to this aspect which falls outside her field of expertise.

1.9 THESIS OUTLINE

Chapter 2 presents findings of a study based on planning the writing of coherent unit standards for musics across the board for South Africa. A background study is made of music education for secondary schools in England, the United States of America, and status quo education in South Africa. The researcher also investigates the demand for a General Music Appraisal Programme (GMAP) with the option to specialise in Ensembles for available instruments, as an elective for NQF levels 2–4.

Chapter 3 investigates the MEUSSA model structured by Petro Grové (2001:3-18 to 3-20). A proposal is made for a General Music Appraisal Programme for NQF levels 2–4 (Grades 10–12). Proposed unit standards for Listening and Notation are written to help pre-service and in-service music facilitators implement this new field of music.

Chapter 4 was structured around the question whether or not a secondary school music curriculum in which an ensemble plays a key role contributes to the raising of the standard of music education. Action research was the main method followed in this chapter.

Chapter 5 structures an Ensemble Specialisation Programme (ESP) with four proposed projects to assist facilitators.

1.10 NOTES TO THE READER

The readers of this thesis should note the following:

- References made to other theses in the MEUSSA project were correct at the time this document was submitted. However, where theses are still in progress, page numbers may have changed and yet change.
- References that were made to other theses in the MEUSSA project without page numbers means that no page numbers were available at the time this document was submitted.
- The former Department for Education and Employment (DfEE) of England was renamed the Department for Education and Skills (DfES) in June 2001 (QCA 2001:1). References in this thesis are made to the DfEE, since most of the material referred to was produced by the DfEE.