

## CHAPTER 3

# PROPOSAL FOR A GENERAL MUSIC APPRAISAL PROGRAMME FOR NQF LEVELS 2-4, GRADES 10-12, WITH THE OPTION TO SPECIALISE

### 3.1 INTRODUCTION

Personal experience has revealed the difference in standards achieved in Music as a subject by learners at the end of Grade 9. This seems to be a major concern for music educators. In addition, more than 80% of learners in secondary school do not participate in music performance because the curriculum essentially excludes them. Music became selective, because learners who started with music education in Grade 8 experienced difficulty in continuing with the prescribed syllabus for Grade 10, as they could not achieve the basic level requirements.

For many South African learners, entrance into a secondary school marks a complete change in music education. In primary school the emphasis is usually on a general music class with non-specialist educators. In Secondary school since 2001, Culture and Arts (one of the eight learning areas for NQF level 1) is compulsory for Grades 8 and 9. While some schools provide beginning instrumental education on the secondary level, learners are less likely to be able to start a new instrument as they progress through secondary school, because time and specialised educators for individual tuition are not always available. Learners who want to start with a new instrument must do it at their own cost after school hours with a private music educator or at a music centre.

In the light of the foregoing explanation, the vision of the researcher is:

- to give all learners the opportunity to include Music in their curriculum from Grades 1-12
- General Music from Grades 8–12 with the option to specialise in a specific music field
- opportunity for all learners to participate in ensemble/group work as part of the curriculum and as an elective after school hours.

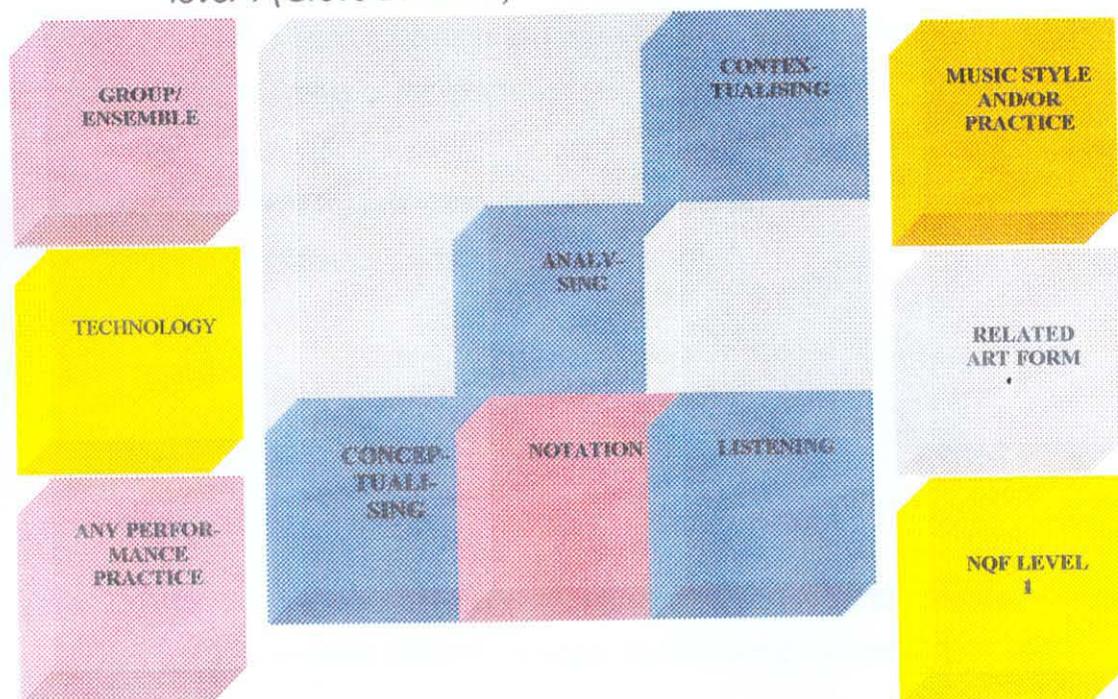
Petro Grové (a member of the MEUSSA team) compiled a **General Music Appraisal Programme for Groups (GMAP)** towards a General Education and Training Certificate for NQF level 1 (Grades 8-9), to give schools the opportunity to empower all learners with music skills and knowledge that will lead to lifelong active involvement in a variety of music practices, thus enabling the learners to learn musical language through firsthand activity. Grové applied the guidelines given by SAQA (2000c: 54-57) in the form of a diagram that gives an overview of the intended outcomes for NQF level 1. The GMAP consists of five unit standards regarding listening skills, conceptualising, contextualising, analysis and notation within the framework of world music. Specific outcome statements and their assessment criteria support each unit standard.

In Diagram 3.1 the fundamental elements of the GMAP at NQF level 1 are mapped according to the MEUSSA model which was compiled by Petro Grové. Because the MEUSSA model is fully discussed in Grové's thesis, *Music Education Unit Standards in South Africa: A Model and its application in a General Music Appraisal Programme* (Grové 2001), it will not be discussed in this thesis, but will only be referred to. The colours used in the diagrams of this thesis represent the different sides and colours of the cube on which the model is based. For detailed information about the colours of the cube, the reader is again referred to the above-mentioned thesis (Grové 2001: 3-5).

The fundamental elements are mapped as follows:

- The mapped segments are to be covered during school hours, and are the core of the programme
- The outside segments are the electives or specialisation field.

Diagram 3.1: Modeling the General Music Appraisal Programme (GMAP), NQF level 1 (Grové 2001:5-5)



Although the core and electives are mapped separately and separate credit allocations will be made, they are still to be integrated in the learning programme.

The aim of the General Music Appraisal Programme for groups, according to Grové should be (2001:5-2)

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.

Grové states in her thesis (2001:5-2) that the GMAP

provides 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 specialisation at a later stage can easily be accommodated.

The flexible GMAP-programme gives ample opportunity for learners to link the GET band with their extra-curricular cultural activities relating to music such as:

- singing in the school choir
- taking part in the revue/opera/musical
- playing in an ensemble/school orchestra/band
- playing a solo instrument
- tuition of theory of music at a private institution or music centre.

The same model can be used for a **General Music Appraisal Programme for Groups (GMAP)** towards a Further Education and Training Certificate for NQF levels 2-4 (Grades 10-12).

The General Music Appraisal Programme for Groups, NQF level 1, will give most learners the opportunity to select Music as an elective for NQF levels 2-4. Learners choosing GMAP levels 2-4 as an elective, may also choose from any specialising field. The programme provides opportunities for learners to specialise in different fields of music, for example:

- Music Performance (one or two instruments)
- Theory of Music (Composition/Creating)
- Choir
- Ensemble
- Bands
- Music Technology.

A proposal is compiled in this chapter for a **General Music Appraisal Programme for Groups (GMAP Grades 10-12)**, which enables learners to make

well-informed career as well as recreational choices. The programme provides opportunities for learners to acquire musical skills and knowledge through listening, conceptualising, contextualising, technology, analysing and organising in a wide variety of musical styles and practices, as applied in the General Music Appraisal Programme for NQF level 1.

### **3.2 PROPOSED GENERAL MUSIC APPRAISAL PROGRAMME FOR NQF LEVELS 2-4**

The programme outlined for GMAP reflects the researcher's beliefs concerning the musical learning of learners in South Africa:

- All learners have musical potential.
- Learners are capable of developing critical thinking skills through music.
- Learners should experience music through practical demonstration by the facilitator and by themselves.
- Learners should not be encumbered by the need to meet performance goals.

#### **3.2.1 Structure of the GMAP, NQF levels 2-4 (Grades 10-12)**

The same principle used for GMAP NQF level 1, is applicable for a **General Music Appraisal Programme for groups (GMAP)** towards a Further Education and Training Certificate for NQF levels 2, 3 and 4 (Grades 10-12), with the addition of

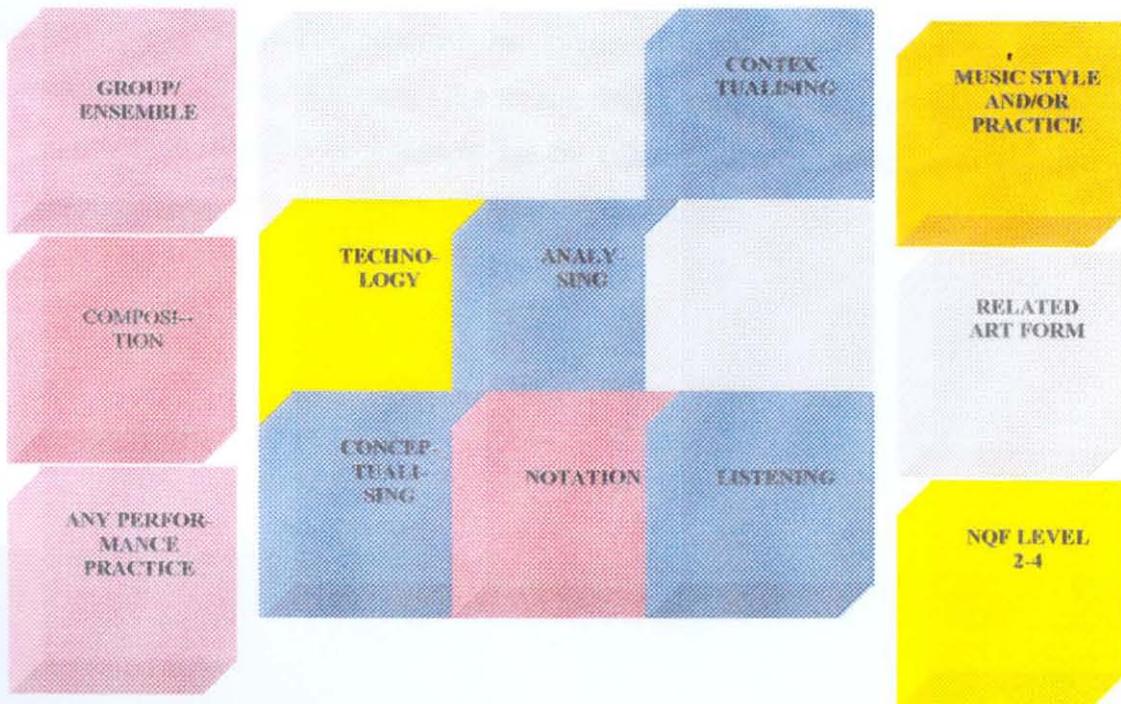
- Technology: essential element
- Composition: specialisation.

The reader is referred to the thesis of Petro Grové (2001) for detailed information about the MEUSSA model and the modeling of the GMAP for NQF level 1,

because the GMAP, levels 2-4 (Diagram 3.2), is mapped in a similar way, with the inclusion of Technology as a core unit.

In Diagram 3.2, the elective unit standards on the outside of the core cluster are specialisation fields for learners who want to specialise in a specific instrument, Music Technology, Ensemble, etc. The author considers specialisation in Ensemble for available instruments as a very important part of the GMAP programme, because she knows from years of experience that learners want to take part in a group activity.

*Diagram 3.2: Modeling the General Music Appraisal Programme (GMAP), NQF levels 2-4*



Learners should have a choice of elective areas where they have the opportunity to specialise in

- ensemble
- bands
- choir

- related art form
- instruments
- composition
- jazz
- technology.

### 3.2.2 Structure of the electives for the GMAP, NQF levels 2-4

Diagram 3.3 is a model of the unit standards for specialising. Every segment forms a specialisation field. Learners can specialise in any of the proposed fields, with or without taking part in the GMAP. (See Chapter 5 for information about Ensemble specialisation.)

*Diagram 3.3: Modeling unit standards for the GMAP, NQF levels 2-4*



Learners with disabilities should be given the same opportunities to elect specialisation as other learners. If a music task cannot be performed by a learner with disabilities exactly as it would be by other learners, adaptation should be provided so that they can participate where possible.

Special experiences should be designed for musically gifted and talented learners according to their abilities and interests.

The period represented by the GMAP, at NQF levels 2–4, is critical in learners' musical development. The music they perform and study often becomes an integral part of their personal musical repertoire, and at the same time the experience they gain in performing and experiencing music develops connections they make between music and other disciplines. By understanding the cultural and historical forces that shape social attitudes and behaviours, learners are better prepared to live and work in communities that are increasingly multicultural. The role that music will play in the learners' future, depends largely on the music experience gained during their school years.

Training of facilitators for GMAP levels 1–4 needs high priority. Short courses for NSB 02 should be identified in the Higher Education and Training band (HET) to provide schools with qualified facilitators with specialised knowledge and training.

Schools should be equipped with a high-quality sound reproduction system capable of utilizing current recording technology and facilitators should have convenient access to sound recordings representing a wide variety of music styles and cultures. Schools with little or no equipment should be guided and facilitated by Magnet schools identified by the Department of Education (GDE 2001) at a meeting with music educators attached to extra curricular centres.

The following are the generally acceptable minimum requirements to resource the GMAP:

- Good quality sound reproduction facilities
- Good quality tape recording equipment

- Portable electronic keyboards, some of which should have a single-finger chord facility - those with mini-sequencers on board are particularly useful though not essential
- A selection of standard classroom percussion instruments such as drums of various sizes, tambourines, triangles, wood blocks, etc.
- A selection of pitched classroom instruments - these might be xylophones, glockenspiels, recorders, melodicas, etc.
- Support material, such as workable lessons with sound examples and assessment support.

Britain's new curriculum, supported by comprehensive music courses such as *Music Matters, 14–16* (Metcalf & Hiscock 1995) for GCSE, for pupils in Years 10 and 11 (S3/S4) i.e. aged 14-16, could be used as an example for facilitators.

Learners for GMAP levels 2 - 4 should be assessed by means of

- Internal assessment by the facilitator during the course of the year
- External assessment and moderation at the end of the programme.

### **3.3 AIMS OF THE GENERAL MUSIC APPRAISAL PROGRAMME FOR GROUPS**

The aims of the new curriculum of Britain (Metcalf & Hiscock 1995:5) can be used as an example for the GMAP:

- Promote in learners growth and development of musical understanding and sensitivity, and to foster learner's lifelong musical creativity, imagination, interest and enjoyment
- Develop learner's musical skills, abilities, and perceptions, to enable an active and rewarding participation in music styles and practices, music knowledge, performing, appraising and creating

- Enable learners to locate a wide range of music in social, historical and cultural contexts, and encourage them to temper personal response with informed critical appraisal.

The curriculum should provide for learners to:

- Perform, both individually and in a variety of groups, demonstrating, as appropriate, technical and expressive control, a sense of performance and a feeling for ensemble.
- Compose/improvise, developing ideas within musical structure.
- Discriminate aurally within musical elements; recognize the distinctive characteristics of music from a wide variety of sources, demonstrating knowledge and understanding of its historical and cultural context; make critical judgements about music
- Demonstrate a basic competence in the use of staff notation, and an understanding of chords and harmony.

In addition to the above aims, the author suggests the following aims:

- To give learners the opportunity to explore and enjoy the diversity of music of different cultures
- To encourage learners to develop perceptual skills through a breadth of musical experiences throughout the whole programme
- To enable learners to develop creatively their knowledge, abilities and understanding through notation, group work, performances and listening
- To assist learners to develop their potential as musicians to the full, both individually and collaboratively.

### **3.4 ASSESSMENT CRITERIA**

According to SAQA guidelines, credits obtainable by the learner are allocated to unit standards according to notional hours: one credit will be equal to 10 notional hours. At a formal educational institution, 6 periods per week of 30 minutes each, or 4 periods of 45 periods may be allocated to the GMAP. This brings the total hours of formal tutoring per year to 120 hours (approximately 40 weeks). Add an

estimate of 30 hours needed for extra projects, tasks and practising and it comes to 150 notional hours = 15 credits. These credits will be divided between the different segments that form the GMAP.

The proposed progression of credits is a suggestion made by the author. She is aware of the fact that the Department of Education is currently in a phase where changes occur continually, and therefore the suggested credits may need to be revised. However, the MEUSSA team's suggestion is that a minimum of 15 credits must be obtained for the learner to include the GMAP at NQF level 1 as part of a national certificate.

Table 3.1: Credit allocation for the GMAP, NQF level 1 (Grové 2001:5-11)

<b>GMAP, NQF LEVEL 1: 15+ CREDITS</b>			
<b>A minimum of 9 credits must be obtained for the learner to include the GMAP as part of a national certificate.</b> The allocation of minimum credits is indicated in brackets.			
<b>Unit standards for GMAP</b> Maximum credits: 10 Minimum credits : 5 No specific order		<b>Electives</b> Credits not limited: 6+ Minimum credits : 4 At least 3 music specific credits	
The following credits can be obtained <i>only</i> by 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)	<b>Music-specific activities</b>	
	2 credits (1)	At least 3 credits	
	2 credits (1)	Group participation	(minimum)
	2 credits (1)	<ul style="list-style-type: none"> <li>• Choir</li> <li>• Band</li> <li>• Revue</li> <li>• Operetta</li> <li>• Ensemble</li> </ul>	3 credits (2)
2 credits (1)		Solo instrument at NQF level 1+	6+ credits
		<b>Other art form (optional)</b>	
		A maximum of 3 credits	
		<ul style="list-style-type: none"> <li>• Dance</li> <li>• Drama</li> <li>• Art</li> </ul>	3 credits (1) 3 credits (1) 3 credits (1)

A proposed mapping for GMAP at NQF levels 2-4 is given in Table 3.2. The researcher adopted the mapping of GMAP NQF level 1 (Table 3.1) as a basis for the GMAP at NQF levels 2-4.

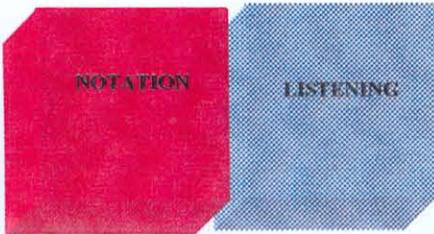
Table 3.2: Credit allocation for the GMAP, NQF levels 2-4

<b>GMAP, NQF LEVELS 2-4: 16 CREDITS</b>			
<p><b>A minimum of 15 credits must be obtained for the learner to include the GMAP as part of a national certificate.</b></p> <p>The allocation of minimum credits is indicated in brackets.</p>			
<p><b>Unit standards for GMAP</b>            Maximum credits: 10            Minimum credits : 6            No specific order</p>		<p><b>Electives</b>            Credits not limited: 6+            Minimum credits: 4  <b>At least 3 music specific credits</b></p>	
<p>The following credits can be obtained by</p> <ul style="list-style-type: none"> <li>• Practical participation in music-specific activities such as singing, playing, creating and moving, during tutoring</li> <li>• Written work such as notation, composing, creating and a written paper for conceptualising, contextualising and analysing.</li> </ul>		<p>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.</p>	
<p>Listening            Conceptualising            Contextualising            Analysis            Notation/Literacy*            Technology</p> <p>• 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.</p>	<p>(minimum)            2 credits (1)            2 credits (1)            2 credits (1)            1 credit (1)            2 credits (1)            1 credit (1)</p>	<p><b>Music-specific activities</b>  <b>At least 3 credits</b></p>	
		<p><b>Group participation</b></p> <ul style="list-style-type: none"> <li>• Choir</li> <li>• Band</li> <li>• Revue</li> <li>• Operetta</li> <li>• Ensemble</li> </ul> <p>3 credits (2) each</p>	
		<p><b>Specialisation:</b></p> <ul style="list-style-type: none"> <li>• Technology</li> <li>• Composition</li> </ul> <p>3 credits (2) each</p>	
		<p><b>Solo instrument at NQF level 2-4+</b></p> <p>6+ credits</p>	
<p><b>Other art form (optional)</b>  <b>A maximum of 3 credits</b></p>			
		<ul style="list-style-type: none"> <li>○ Dance 3 credits (1)</li> <li>○ Drama 3 credits (1)</li> <li>○ Art 3 credits (1)</li> </ul>	

### 3.5 UNIT STANDARDS FOR THE GMAP AT NQF LEVELS 2-4

Members of the MEUSSA team involved in the writing of the proposed unit standards for this thesis are:

- Antoinette Hoek (author of this thesis)



- Elma (A.M.E.) Britz (MMus in progress)



- Jeanet Domingues (MMus in progress)



On subsequent pages unit standards for Listening and Notation are outlined to help pre-service and in-service music facilitators implement FET NQF levels 2-4 for a General Music Appraisal Programme.

Unit standards are written in a format suggested to the MEUSSA team by Petro Grové (2001:4-40) who made an intensive study of unit standards, and who is the alternate NSB 02 member for Music.

Although the researcher concentrates on Listening and Notation in this chapter, she discusses Ensemble/group work in Chapter 4 with all standards of GMAP levels 1-4 in mind.

### **3.5.1 Unit standard: Listening**

Although listening forms an integral part of all unit standards in the GMAP, it is necessary to write a separate unit standard to accommodate a listening examination paper of approximately 2 hours for each of levels 2, 3 and 4.

Unit standards are now outlined below for Listening for the GMAP at NQF levels 2-4. Separate standards for each level are presented on a separate page.

*Table 3.3: Unit standard, GMAP, NQF level 2 (Grade 10): Listening*

<b>FIELD: NSB 02 Culture and Arts (Sport)</b>		<b>SUBFIELD: MUSIC DOMAIN: Music Appraisal Programme SUB DOMAIN: Listening</b>
<b>NQF Level: 2</b>	<b>Credits: 2 = 20 notional hours</b>	<b>Standard No: (to be filled in by SAQA)</b>
<b>Title of Standard: LISTENING</b>		
<b>Generic Unit Standard: Demonstrate critical aural perception skills</b>		
<b>Purpose (aim):</b> To develop learners' aural skills through a breadth of musical experiences, where they will learn to recognise, analyse, identify, discriminate and hypothesize in relation to music.		
<b>Specific Outcomes for integrated competence</b>	<b>Assessment criteria for integrated assessment</b>	<b>Range statements</b>
<p>Learners should demonstrate the ability to</p> <ul style="list-style-type: none"> <li>Identify the sounds made by a variety of instruments individually and in combination</li> <li>Compare music from contrasting music traditions, and respond to differences in character and mood</li> <li>Recognise and describe the following concepts aurally:             <ul style="list-style-type: none"> <li>Melody</li> <li>Rhythm</li> <li>Dynamics</li> <li>Texture</li> <li>Tempo</li> <li>Timbre (tone colour)</li> <li>Harmony</li> <li>Form</li> </ul> </li> <li>Express ideas and opinions about music, developing a musical vocabulary and the ability to use musical knowledge to support views.</li> </ul>	<p>Learners must be able to</p> <ul style="list-style-type: none"> <li>Discriminate aurally between a variety of instruments individually and in combination</li> <li>Discriminate between musical traditions, and differences in character and mood</li> <li>Recognise and describe music concepts of any music practice by verbal and written response.</li> <li>Respond to short pieces of music, recognising repetition and changes within the musical elements. They listen attentively and describe and compare sounds and pieces of music using simple terms.</li> </ul>	<p>Learners should be taught to aurally</p> <ul style="list-style-type: none"> <li>Identify how resources are used in different combinations, for example orchestra, choir, chamber ensemble, and different genres, for example opera, ballet, jazz</li> <li>Relate music to its social, historical and cultural context, using a music score where appropriate</li> <li>Describe or explain what is happening musically in a given listening example. For example, what instruments are playing the melody? In what way is the melody altered when it reappears? What is happening harmonically at this point?</li> </ul>
<b>Critical cross-field linkages/Articulation possibilities</b>		
<ul style="list-style-type: none"> <li>NSB 04: Communication studies and language: Music criticism</li> <li>NSB 07: Human &amp; Social Studies: Music Contextualising and Ethnomusicology</li> <li>NSB 10: Mathematical, Computer and Life Skills: Pitch, timbre, dynamics, duration and structure</li> </ul>		
<b>Learning assumptions</b>		
Learners will have attained music knowledge through extra-curricular teaching, or through the General Music Appraisal Programme (GMAP) in the Senior phase.		
<b>Knowledge of the elements of sound:</b>		
<ul style="list-style-type: none"> <li>Tone duration: note values, time signatures and grouping</li> <li>Pitch: clefs, and ranges of voices and instruments</li> <li>Timbre: quality and possibilities of voices and instruments</li> <li>Tone intensity: basic concepts and terminology of dynamics in music</li> </ul>		
<b>Skills to:</b>		
<ul style="list-style-type: none"> <li>Discriminate between elements of sound</li> <li>Describe basic music terms</li> <li>Discriminate between orchestral instrument and traditional instruments</li> <li>Discriminate between sounds of instruments</li> <li>Discriminate between music of different cultures.</li> </ul>		

<b>Notes</b>	<b>Accreditation process/moderation</b>
Overlapping with Conceptualising, Contextualising, Analysis, Notation and Technology  Specialisation options.	<ul style="list-style-type: none"><li>• Internal assessment</li><li>• Facilitator</li><li>• Self-assessment</li><li>• Group assessment</li><li>• Listening paper</li></ul> External assessment and Portfolio

Table 3.4: Unit standard, GMAP, NQF level 3 (Grade 11): Listening

<b>FIELD: NSB 02</b> <b>Culture and Arts (Sport)</b>		<b>SUBFIELD: MUSIC</b> <b>DOMAIN: Music Appraisal Programme</b> <b>SUB DOMAIN Listening</b>
<b>NQF Level: 3</b>	<b>Credits: 2 = 20 notional hours</b>	<b>Standard No: (to be filled in by SAQA)</b>
<b>Title of Standard: LISTENING</b>		
<b>Generic Unit Standard: Demonstrate critical aural perception skills</b>		
<b>Purpose (aim):</b> To develop learners' aural skills through a breadth of musical experiences, where they will learn to recognise, analyse, identify, discriminate and hypothesize in relation to music.		
<b>Specific Outcomes for integrated competence</b>	<b>Assessment criteria for integrated assessment</b>	<b>Range statements</b>
In addition to the specific outcomes for NQF level 2, learners should demonstrate the ability to <ul style="list-style-type: none"> <li>Listen to, analyse, and describe music.</li> </ul>	In addition to the integrated assessment criteria of NQF level 2, learners must be able to <ul style="list-style-type: none"> <li>Analyse aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices.</li> </ul>	In addition to the range statements of NQF level 2, learners make <ul style="list-style-type: none"> <li>Relevant and accurate observations concerning three of the following characteristics applying knowledge to their own work:               <ul style="list-style-type: none"> <li>Medium</li> <li>Form</li> <li>Melody</li> <li>Rhythm</li> <li>Harmony or texture</li> <li>Expressive devices.</li> </ul> </li> </ul>
<b>Critical cross-field linkages/Articulation possibilities</b> <ul style="list-style-type: none"> <li>NSB 04: Communication studies and language: Music criticism</li> <li>NSB 07: Human &amp; Social Studies: Music Contextualising and Ethnomusicology</li> <li>NSB 10: Mathematical, Computer and Life Skills: Pitch, timbre, dynamics, duration and structure</li> </ul>		
<b>Learning assumptions</b> Learners will have attained music knowledge through extra-curricular teaching, or through the General Music Appraisal Programme (GMAP), NQF level 2.  <b>Knowledge of the elements of sound:</b> <ul style="list-style-type: none"> <li>Tone colour: note values, time signatures and grouping</li> <li>Pitch: clefs, and ranges of voices and instruments</li> <li>Timbre: quality and possibilities of voices and instruments</li> <li>Tone intensity: basic concepts and terminology of dynamics in music</li> </ul> <b>Skills to:</b> <ul style="list-style-type: none"> <li>Discriminate between elements of sound</li> <li>Discriminate between basic music terms</li> <li>Recognise and discriminate between orchestral and traditional instruments</li> <li>Discriminate between sounds of instruments</li> <li>Discriminate between music of different cultures</li> <li>Criticise music performances.</li> </ul>		
<b>Notes</b>  Overlapping with Conceptualising, Contextualising, Analysis, Notation and Technology  Specialisation options		<b>Accreditation process/moderation</b>  Internal assessment <ul style="list-style-type: none"> <li>Facilitator</li> <li>Self-assessment</li> <li>Group assessment</li> </ul> External assessment and Portfolio

Table 3.5: Unit standard, GMAP, NQF level 4 (Grade 12): Listening

<b>FIELD: NSB 02 Culture and Arts (Sport)</b>		<b>SUBFIELD: MUSIC</b>
		<b>DOMAIN: Music Appraisal Programme</b>
		<b>SUB DOMAIN: Listening</b>
<b>NQF Level: 4</b>	<b>Credits: 2 = 20 notional hours</b>	<b>Standard No: (to be filled in by SAQA)</b>
<b>Title of Standard: LISTENING</b>		
<b>Generic Unit Standard:</b> Demonstrate critical aural perception skills.		
<b>Purpose (aim):</b> To develop learners' aural skills through a breadth of musical experiences, where they will learn to recognise, analyse, identify, discriminate and hypothesize in relation to music.		
<b>Specific Outcomes for integrated competence</b>	<b>Assessment criteria for integrated assessment</b>	<b>Range statements</b>
In addition to the specific outcomes for NQF level 3, learners should demonstrate the ability to <ul style="list-style-type: none"> <li>Criticise, listen to, describe, and analyse representative works in various styles, more than one of which is from a non-Western culture.</li> </ul>	In addition to the integrated assessment criteria of NQF level 3, learners must be able to <ul style="list-style-type: none"> <li>Analyse aural examples of representative works, live and recorded, in various styles.</li> </ul>	In addition to the range statements of NQF level 3, learners make <ul style="list-style-type: none"> <li>Relevant and accurate observations concerning all of the following characteristics:               <ul style="list-style-type: none"> <li>Medium</li> <li>Form</li> <li>Melody</li> <li>Rhythm</li> <li>Harmony or texture</li> <li>Expressive devices.</li> </ul> </li> <li>Respond to, and evaluate, live performances and recorded music, including their own and others' performances and compositions.</li> </ul>
<b>Critical cross-field linkages/Articulation possibilities</b>		
<ul style="list-style-type: none"> <li>NSB 04: Communication studies and language: Music criticism</li> <li>NSB 07: Human &amp; Social Studies: Music Contextualising and Ethnomusicology</li> <li>NSB 10: Mathematical, Computer and Life Skills: Pitch, timbre, dynamics, duration and structure</li> </ul>		
<b>Learning assumptions</b>		
Learners will have attained music knowledge through extra-curricular teaching, or through the General Music Appraisal Programme (GMAP), NQF level 3.		
<b>Knowledge of the elements of sound:</b>		
<ul style="list-style-type: none"> <li>Tone duration: note values, time signatures and grouping</li> <li>Pitch: clefs, and ranges of voices and instruments</li> <li>Timbre: quality and possibilities of voices and instruments</li> <li>Tone intensity: basic concepts and terminology of dynamics in music.</li> </ul>		
<b>Skills to:</b>		
<ul style="list-style-type: none"> <li>Discriminate between elements of sound</li> <li>Discriminate between basic music terms</li> <li>Discriminate between orchestral instruments</li> <li>Discriminate between sounds of instruments</li> <li>Discriminate between music of different cultures</li> <li>Criticise music performances.</li> </ul>		
<b>Notes</b>	<b>Accreditation process/moderation</b>	
Overlapping with Conceptualising, Contextualising, Analysis, Notation and Technology	Internal assessment	
Specialisation options.	<ul style="list-style-type: none"> <li>Facilitator</li> <li>Self-assessment</li> <li>Group assessment</li> <li>Listening paper</li> </ul>	
	External assessment and Portfolio	

### **3.5.2 Unit standard: Notation**

In this section the proposed standards for notation are compared with internationally structured Theory of Music grades such as those of the Associated Board of the Royal Schools of Music, Trinity College of Music, London, and the University of South Africa.

The author suggests that learning to be in place for most students for NQF level 2 will be a basic theoretical knowledge of the elements of music. Learners with previous tuition specialising in notation, have the option to specialise in composition/creativity.

The following grades are the minimum requirements for a qualification in Notation for NQF levels 2-4:

Grade 1	-	NQF level 2
Grade 2	-	NQF level 3
Grade 3	-	NQF level 4.

The author compiled a workable programme for the above grades (Hoek 1986, 1988, 1990) with special attention to practical experience of the elements of music and ensemble/group activities that are applicable for GMAP.

Separate unit standards are compiled in Tables 3.6-3.8, and each standard will start on a new page.

Table 3.6: Unit standard, GMAP, NQF level 2 (Grade 10): Notation

<b>FIELD: NSB 02</b> <b>Culture and Arts (Sport)</b>		<b>SUBFIELD: MUSIC</b> <b>DOMAIN: Music Appraisal Programme</b> <b>SUB DOMAIN: Notation</b>
<b>NQF Level: 2</b>	<b>Credits: 2 = 20 notional hours</b>	<b>Standard No: (to be filled in by SAQA)</b>
<b>Title of Standard:</b> NOTATION		
<b>Generic Unit Standard:</b> Use symbols to facilitate musical communication.		
<b>Purpose (aim):</b> To develop learners' understanding and enjoyment of music through musical experiences of notation that bring together requirements from Contextualising, Conceptualising, Analysing, Listening and Technology wherever possible.		
<b>Specific Outcomes for integrated competence</b>	<b>Assessment criteria for integrated assessment</b>	<b>Range statements</b>
<p>Learners should demonstrate the ability to</p> <ul style="list-style-type: none"> <li>• Interpret and apply conventional staff notation and at least TWO of the following:           <ul style="list-style-type: none"> <li>- graphic notation</li> <li>- solfa notation (melody only and/or melody and rhythm integrated)</li> <li>- French rhythm names</li> </ul> </li> <li>• Communicate musical ideas by means of notation</li> <li>• Sing and play music from various forms of notation, including conventional staff notation and chord symbols</li> <li>• Refine and complete melodies.</li> </ul>	<p>Learners must be able to</p> <ul style="list-style-type: none"> <li>• Demonstrate the ability to use musical elements and resources appropriately in written exercises and short compositions</li> <li>• Read, write and interpret music notation in relation to aural stimuli and practical experience</li> <li>• Demonstrate the ability to read an instrumental score by describing how the elements of music are used.</li> </ul>	<p>Learners should be taught to write, interpret and experience the elements of music by means of</p> <ul style="list-style-type: none"> <li>• Graphic notation: read and write graphic symbols within a specific sound context</li> <li>• Staff notation: read and write pitch and rhythm accurately according to widely accepted theory rules, including key signatures and grouping</li> <li>• Solfa notation: read and write notation of pitch on a moveable doh</li> <li>• French rhythm names: read and apply French rhythm names.</li> </ul>
<b>Critical cross-field linkages/Articulation possibilities</b>		
<ul style="list-style-type: none"> <li>• NSB 04: Communication studies and language: Music Literacy (Notation)</li> <li>• NSB 07: Human &amp; Social Studies: Music Contextualising</li> <li>• NSB 08: Law, Military Science Security: Music Publishing</li> <li>• NSB 10: Physical, Mathematical Sciences: Music Technology</li> </ul>		
<b>Learning assumptions</b>		
<p>Learners will have attained knowledge of notation through extra-curricular teaching, or through the General Music Appraisal Programme (GMAP), NQF level 3.</p> <p><b>Knowledge of the elements of sound:</b></p> <ul style="list-style-type: none"> <li>• Tone duration: note values, time signatures and grouping</li> <li>• Pitch: clefs, and ranges of voices and instruments</li> <li>• Timbre: quality and possibilities of voices and instruments</li> <li>• Tone intensity: basic concepts and terminology of dynamics in music.</li> </ul> <p><b>Skills to:</b></p> <ul style="list-style-type: none"> <li>• Discriminate between elements of sound</li> <li>• Apply and discriminate between basic music terms</li> <li>• Use technology</li> </ul>		
<b>Notes</b>	<b>Accreditation process/moderation</b>	
<p>Overlapping with International Grade 1 Theory of Music standards.</p> <p>Overlapping with all unit standards of GMAP level 2</p>	<p>Internal assessment</p> <ul style="list-style-type: none"> <li>• Facilitator</li> <li>• Self-assessment</li> <li>• Group assessment</li> </ul> <p>External assessment and Portfolio</p>	

Table 3.7: Unit standard, GMAP, NQF level 3 (Grade 11): Notation

<b>FIELD: NSB 02</b> <b>Culture and Arts (Sport)</b>		<b>SUBFIELD: MUSIC</b> <b>DOMAIN: Music Appraisal Programme</b> <b>SUB DOMAIN</b> <b>Notation</b>
<b>NQF Level: 3</b>	<b>Credits: 2 = 20 notional hours</b>	<b>Standard No: (to be filled in by SAQA)</b>
<b>Title of Standard:</b> NOTATION		
<b>Generic Unit Standard:</b> Use symbols to facilitate musical communication.		
<b>Purpose (aim):</b> To develop learners' understanding and enjoyment of music through musical experiences of notation that bring together requirements from Contextualising, Conceptualising, Analysing, Listening and Technology wherever possible.		
<b>Specific Outcomes for integrated competence</b>	<b>Assessment criteria for integrated assessment</b>	<b>Range statements</b>
<p>Learners should demonstrate the ability to</p> <ul style="list-style-type: none"> <li>Interpret and apply conventional staff notation and at least TWO of the following:           <ul style="list-style-type: none"> <li>Graphic notation</li> <li>Solfa notation (melody only and/or melody and rhythm integrated)</li> <li>French rhythm names</li> </ul> </li> <li>Communicate musical ideas by means of notation</li> <li>Sing and play music from various forms of notation, including conventional staff notation and chord symbols</li> <li>Refine and complete melodies using notation(s).</li> </ul>	<p>Learners must be able to (by spiral curricular concept*)</p> <ul style="list-style-type: none"> <li>Demonstrate the ability to use musical elements and resources appropriately in written exercises and short compositions</li> <li>Read, write and interpret music notation in relation to aural stimuli and practical experience</li> <li>Demonstrate the ability to read an instrumental score by describing how the elements of music are used.</li> </ul> <p>* Aspects are repeated continually, with gradual increase in complexity at each repetition.</p>	<p>Learners should be taught to write, interpret and experience the elements of music by means of</p> <ul style="list-style-type: none"> <li>Graphic notation: read and write graphic symbols within a specific sound context</li> <li>Staff notation: read and write pitch and rhythm accurately according to widely accepted theory rules, including key signatures and grouping</li> <li>Solfa notation: read and write notation of pitch on a moveable doh</li> <li>French rhythm names: read and apply in aural and written exercises.</li> </ul>
<b>Critical cross-field linkages/Articulation possibilities</b>		
<ul style="list-style-type: none"> <li>NSB 04: Communication studies and language: Music Literacy (Notation)</li> <li>NSB 07: Human &amp; Social Studies: Music Contextualising</li> <li>NSB 08: Law, Military Science Security: Music Publishing</li> <li>NSB 10: Physical, Mathematical Sciences: Music Technology.</li> </ul>		
<b>Learning assumptions</b>		
Learners will have attained knowledge of notation through extra-curricular teaching, or through the General Music Appraisal Programme (GMAP), NQF level 3.		
<b>Knowledge of the elements of music</b>		
<ul style="list-style-type: none"> <li>Tone duration: note values, time signatures and grouping</li> <li>Pitch: clefs, and ranges of voices and instruments</li> <li>Timbre: quality and possibilities of voices and instruments</li> <li>Tone intensity: basic concepts and terminology of dynamics in music.</li> </ul>		
<b>Skills to:</b>		
<ul style="list-style-type: none"> <li>Discriminate between elements of sound</li> <li>Demonstrate between basic music terms</li> <li>Experience notation by means of ensemble/group work and individual performances</li> <li>Create a melody</li> <li>Use technology</li> </ul>		
<b>Notes</b>	<b>Accreditation process/moderation</b>	
<p>Overlapping with International Grade 2 Theory of Music standards</p> <p>Overlapping with all unit standards of NQF level 3</p>	<p>Internal assessment</p> <ul style="list-style-type: none"> <li>Facilitator</li> <li>Self-assessment</li> <li>Group assessment</li> </ul> <p>External assessment and Portfolio</p>	

Table 3.8: Unit standard, GMAP, NQF level 4 (Grade 12): Notation

<b>FIELD: NSB 02</b> <b>Culture and Arts (Sport)</b>		<b>SUBFIELD: MUSIC</b> <b>DOMAIN: Music Appraisal Programme</b> <b>SUB DOMAIN</b> Notation
<b>NQF Level: 4</b>	<b>Credits: 2 = 20 notional hours</b>	<b>Standard No: (to be filled in by SAQA)</b>
<b>Title of Standard:</b> NOTATION		
<b>Generic Unit Standard:</b> Use symbols to facilitate musical communication.		
<b>Purpose (aim):</b> To develop learners' understanding and enjoyment of music through musical experiences of notation that bring together requirements from Contextualising, Conceptualising, Analysing, Listening and Technology wherever possible.		
<b>Specific Outcomes for integrated competence</b>	<b>Assessment criteria for integrated assessment</b>	<b>Range statements</b>
<p>Learners should demonstrate the ability to</p> <ul style="list-style-type: none"> <li>Interpret and apply conventional staff notation and at least TWO of the following:           <ul style="list-style-type: none"> <li>Graphic notation</li> <li>Solfa notation (melody only and/or melody and rhythm integrated)</li> <li>French rhythm names</li> </ul> </li> <li>Communicate musical ideas by means of notation</li> <li>Sing and play music from various forms of notation, including conventional staff notation and chord symbols</li> <li>Refine and complete melodies and short compositions using notation(s).</li> </ul>	<p>Learners must be able to (by spiral curricular concept*)</p> <ul style="list-style-type: none"> <li>Demonstrate the ability to use musical elements and resources appropriately in written exercises and short compositions</li> <li>Read, write and interpret music notation in relation to aural stimuli and practical experience</li> <li>Demonstrate the ability to read an instrumental score by describing how the elements of music are used.</li> </ul> <p><i>* Aspects are repeated continually, with gradual increase in complexity at each repetition.</i></p>	<ul style="list-style-type: none"> <li>Learners should be taught to write, interpret and experience the elements of music by means of           <ul style="list-style-type: none"> <li>Graphic notation: read and write graphic symbols within a specific sound context</li> <li>Staff notation: read and write pitch and rhythm accurately according to widely accepted theory rules, including key signatures and grouping</li> <li>Solfa notation: read and write notation of pitch on a moveable doh</li> <li>French rhythm names: read and apply.</li> </ul> </li> </ul>
<b>Critical cross-field linkages/Articulation possibilities</b>		
<ul style="list-style-type: none"> <li>NSB 04: Communication studies and language: Music Literacy (Notation)</li> <li>NSB 07: Human &amp; Social Studies: Music Contextualising</li> <li>NSB 08: Law, Military Science Security: Music Publishing</li> <li>NSB 10: Physical, Mathematical Sciences: Music Technology.</li> </ul>		
<b>Learning assumptions</b>		
Learners will have attained knowledge of notation through extra-curricular teaching, or through the General Music Appraisal Programme (GMAP), NQF level 3.		
<b>Knowledge of the elements of music</b>		
<ul style="list-style-type: none"> <li>Tone duration: note values, time signatures and grouping</li> <li>Pitch: clefs, and ranges of voices and instruments</li> <li>Timbre: quality and possibilities of voices and instruments</li> <li>Tone intensity: basic concepts and terminology of dynamics in music.</li> </ul>		
<b>Skills to:</b>		
<ul style="list-style-type: none"> <li>Discriminate between elements of sound</li> <li>Apply and discriminate between basic music terms</li> <li>Experience notation by means of ensemble/group work and individual performances</li> <li>Create a melody/short composition</li> <li>Use technology.</li> </ul>		
<b>Notes</b>	<b>Accreditation process/moderation</b>	
Overlapping with International Grade 3 Theory of Music standards. Overlapping with all unit standards of NQF level 4	<b>Internal assessment</b> <ul style="list-style-type: none"> <li>Facilitator</li> <li>Self-assessment</li> <li>Group assessment</li> </ul> <b>External assessment and Portfolio</b>	

### **3.6 SUMMARY**

The GMAP at NQF levels 2-4 was extended from the GMAP, NQF level 1, compiled by Grové (2001:5-16 to 5-20).

The application of the GMAP in the FET band will give all learners in South Africa the opportunity to select music that will broaden the music knowledge of the average learner. The success of the implementation of a GMAP will rest on the support of the Department of Education and the training of music educators in the field of General Music.