

CHAPTER 5

GROUP/ENSEMBLE SPECIALISATION IN A GENERAL MUSIC APPRAISAL PROGRAMME

5.1 INTRODUCTION

The GMAP provides opportunities for specialisation, for example in ensemble, bands, orchestras, choir or any other performance medium.

The researcher's interest falls mainly in the category of ensembles for available instruments in secondary schools. Since 1984, she has been actively involved with ensembles in secondary school. Although her first instrument is the piano, her interest in orchestration developed from her interest in music theory and her natural ability to improvise and to arrange music. This should offer hope to teachers who imagine that if they do not play an orchestral instrument, they are not able to teach group/ensemble.

Looking back at the hours spent since 1962 with extra-curricular activities for learners, for which they could earn no formal credits, the researcher recommends a structure in the education system that should provide for activities such as ensemble, orchestra, bands, choir, sport, etc. to be formally accredited.

In this chapter the author concentrates on ensembles for available instruments. The reason for this study is to give all schools and learners the opportunity to specialise in an ensemble for any combination of instruments available at their school.

5.2 BACKGROUND STUDY OF THE AUTHOR'S INTEREST IN ENSEMBLES FOR AVAILABLE INSTRUMENTS

During 1984 the author started with an ensemble at Centurion High School. The only instruments available were melodic and non-melodic percussion instruments. She experimented with percussion such as metallophones, glockenspiels and xylophones. The author was surprised by the enthusiasm of the learners, and the arrangements made for the instruments seemed to be a great success. In time other instruments such as the recorder, flute, clarinet and the saxophone were included in the ensemble, depending on what instruments learners could play. With the incorporation of more instruments the repertoire of the ensemble expanded, to include simple works by Handel, Mozart, Schubert, and other composers. Because the combination of available instrumentation in class was unique, arrangements had to be made to accommodate every learner's instrument. Learners also got ample opportunity to make their own arrangements, and to improvise according to specific guidelines. The learners performed at concerts, parents' evenings, etc.

Now, in the year 2001, the ensemble, called Electro Ensemble, still exists and is regularly invited to perform at weddings, functions, concerts, etc. The Electro Ensemble has built up a repertoire to perform for about two hours. Learners also have the opportunity to break up in smaller groups like duets, trios, quartets, etc.

During 1999 the author attended a workshop for marimbas at the University of Pretoria. She was so impressed with the possibilities of a marimba ensemble, that she immediately ordered a set of marimbas for her school. She started with an additional marimba ensemble, and also incorporated the marimbas in her ensemble for available instruments.

The author's first book for ensemble arrangements was published in 1988, and enthusiastically received by music teachers, as reflected by sales. Since 1990 she has published ensemble books such as *Ensembles for the very young, Book 1* (1994) and *Book 2* (1997), *Ensembles for available instruments* (1996),

Ensembles for the very young (2000) and *Ensembles for available instruments* (2000). The arrangements are written out in a simple style so as to accommodate all learners, and no instruments are prescribed. Every facilitator can use his/her own instrumental combination. The researcher found that any combination of instruments could go together by means of experimentation and active listening to possibilities – in itself a valuable experience for learners.

Although most learners happened to be piano students, they started to experiment with other instruments, for example the flute, violin, clarinet and saxophone, which then often became their second instrument. Learners responded to ensemble teaching with enthusiasm, and by Grade 12 were confident performers.

Where schools have no or few instruments available, the electronic keyboard can be used as a substitute. The author experimented with the combination of electronic keyboard and clavinova (digital piano), and was again surprised with the sound effect added to improve the standard of the performance. The clavinova especially provides great support for the bass when there are insufficient bass instruments available.

Arrangements are made by the author and change yearly to accommodate all available instruments. In Table 5.1 on the next page, the available instruments at Centurion High School are an example of the instrumentation the author dealt with from 1990-2001.

Table 5.1: Available instruments at Centurion High School, 1990-2001

YEAR	AVAILABLE INSTRUMENTS	PLAYERS
1990-1993	• Xylophone	3 soprano 2 alto 1 bass
	• Glockenspiel	2
	• Recorder	2
1994	• Xylophone	1 soprano 2 alto 1 bass
	• Glockenspiel	2
	• Recorder	2
	• Clavinova	1
1995	• Xylophone	2 alto 1 bass
	• Glockenspiel	2
	• Flute	1
	• Clarinet	1
	• Clavinova	1
1996	• Xylophone	2 alto
	• Glockenspiel	2
	• Flute	3
	• Clarinet	2
	• Clavinova	1
	• Keyboard	1
1997	• Xylophone	2
	• Glockenspiel	2
	• Violin	1
	• Double bass	1
	• Flute	4
	• Clarinet	2
	• Saxophone	1
	• Clavinova	1
• Keyboard	11	
1998-1999	• Xylophone	2
	• Glockenspiel	2
	• Violin	1

	• Cello	1
	• Double bass	1
	• Flute	6
	• Clarinet	3
	• Saxophone	1
	• Clavinova	1
	• Keyboard	1
	• Marimbas	1 soprano 1 alto 1 tenor 1 bass
2000	• Xylophone	2
	• Glockenspiel	2
	• Violin	1
	• Cello	1
	• Flute	3
	• Clarinet	3
	• Saxophone	1
	• Clavinova	1
	• Keyboard	1
	• Marimbas	1 soprano 1 alto 1 tenor 1 bass
2001	• Xylophone	2
	• Glockenspiel	1
	• Flute	2
	• Clarinet	3
	• Saxophone	1
	• Clavinova	1
	• Keyboard	1
	• Marimbas	1 soprano 1 alto 1 tenor 1 bass

Out of the success achieved by the author two convictions have grown. The first is the necessity for realising that the classrooms of today contain "the man

in the street” of tomorrow, and the second conviction is that the greatest success comes to facilitators who adopt a policy of encouraging performing rather than spectating. If music educators could develop a widespread musical amateurism throughout South Africa, a culture would be created in which could evolve a continued tradition of great musicians and well-balanced citizens.

Ensemble practice after school hours gives the learners the opportunity to perform with increasing control of instrument-specific techniques. It gives them scope to be challenged or catered for in pure ensemble performances other than in general music. In general music more attention is given to group activities in connection with the work itself and no or little attention is given to the production of sound as such.

Elizabeth Bray (1997:11) agrees with the author about the importance of ensemble playing with the following statement:

The discipline of rehearsing and practicing, the teamwork, the excitement of a live performance, the fostering of individual talent – in a sense all things which parallel the experience of the professional musician in society – enrich any community. It is often occasions like this that children cherish in later years.

Brian Chung, a pianist, former piano teacher, vice president/general manager of Kawai America Corporation and chair of the Board of Trustees for the Music Teachers National Association (MTNA) Foundation, wrote in an article entitled “The ones that got away” in the *American Teacher* (2000:25): “It’s happening without fanfare ... silently ... perceptibly. We’re losing them”.

Chung referred to the following people (2000:25):

Each day, hundreds, perhaps thousands, of people choose to do something else with their time other than playing music. When they do, our lives, our professions, our businesses and our culture all suffer a potentially irreparable loss. We can ignore the problem, but that will only make it worse. Like it or not, the time for serious action is now. What’s at stake? Only our future.

When most of us “over 40s” were growing up in the 1950s and 1960s, the main extracurricular activities were Little League, Boy Scouts and a few basic TV channels. Today, the number of attractive choices vying for our time and attention is truly staggering – Nintendo, Sega, computer-based games, net surfing, chat rooms, health clubs, a plethora of group sports programs for boys and girls (soccer flag football, t-ball, basketball, martial arts, skating and so on). Indian Guides, “every movie ever made” offered on video and a zillion cable channels with more programming than we could ever hope, or want to absorb. When we all stop to take a collective breath, the new reality is astonishing. It is a different world.

In South African schools the same tendency happens more and more. Too many subjects such as tourism, computer skills, film studies, extra Science and Maths classes are competing for places in an overcrowded time-table so that learners claim they have no time to take part in an ensemble as an extra curricular activity.

Chung states and then asks: (2000:26): “This reality presents us with a difficult problem. As the number of attractive alternatives continues to grow, how do we keep people playing music?”

When the possibility for ensemble as a specialisation was explored, it was found that:

- Activities that involve social interaction are popular and essential.
- Learners enjoy learning with others.
- Learners want to be rewarded for their extra curricular activities.
- Ensemble as a unit standard in GMAP will provide opportunity for learners to gain credits for a qualification, which makes them more willing to stay for ensemble practice after school hours.

5.3 APPROACH TO ENSEMBLE AS SPECIALISATION

Around the world ensembles differ from school to school, area to area, culture to culture. Every facilitator has his/her own ideas, speciality and preferences.

The author concentrates on ensembles for available instruments; nevertheless, the suggested programme could be adopted for dance ensembles, African drums, Indian music, brass bands, wind bands, etc. Although the interpretation of ensemble differs, a certain standard should be reached at the end of each level.

Chung argues (2000:26):

You cannot fight a tidal wave. To be relevant to young people in the twenty-first century, we must speak their language and use their tools. To miss this point is to eventually go the way on the vinyl record album and the typewriter. Change is not easy – but it is a reality. If we are to create more players, we must seek to understand and appropriate the technology. Ignore it, and we risk becoming an anachronism.

Despite the fact that music accommodation in many schools in South Africa is unsatisfactory, standards should be set to give all learners the opportunity to specialise in ensemble. It is also very important to be aware of the different attitudes towards ensemble playing. In Western art music learners rely on notation much more than in African and Indian music, where they concentrate more on improvisation than in Western art music. *The New Harvard Dictionary of Music* (Randal 1986:547) describes the various attitudes as follows:

This (ensemble playing) is related to the traditional Western view of the musical work of art as the unique historical creation of the composer, set down on paper for all times, and merely reproduced by performers. Such a view is not entirely satisfactory even for Western art music, but it is wholly inapplicable to the music of many other cultures in which the role of the performer is primary, and the notation of a composer may have little or no importance.

Planning a programme for an Ensemble Specialisation Programme (ESP) at NQF levels 2–4 (Grades 10–12) for available instruments, schools should purchase or repair resources, as funding becomes available, or make use of the nearest Magnet Music Centre's facilities. (The South African Department of Education is in the process of identifying Music centres that will be equipped with resources and facilitators who will play a leading role in a selected district.

Sir Pierre van Rhyneveld High School, one of the schools interviewed by the author, has been identified as a Magnet School in Gauteng from July 2001). In the meantime schools should use available resources effectively, use self-made percussion instruments such as drums, sticks and tins, or they could even use the body or voice as an instrument.

It is advised that learners who choose Ensemble specialisation should have individual music lessons after school hours. They should also have their own instrument or hire it from a music centre. A learner who specialises in ensemble should

- have access to instrumental tuition after school hours by a private music teacher or at a music centre
- be encouraged to choose GMAP levels 2-4 as an elective.

Ensemble for available instruments means any combination of instruments, for example:

- rhythmic percussion, melodic percussion, recorder
- melodic percussion, recorder, electronic keyboard
- strings, woodwind and brass instruments
- African drums
- marimbas.

5.4 ENSEMBLE SPECIALISATION PROGRAMME (ESP) AS AN ELECTIVE FOR NQF LEVELS 2-4

According to the MEUSSA model discussed in Chapter 4, ensemble is part of the GMAP, NQF level 1 programme, and 3+ credits are allocated for it. From NQF level 2-4, learners have the option to specialise in ensemble (15+ credits).

In this chapter the author proposes unit standards for ensemble specialisation as an elective for NQF levels 2-4. It is suggested that although GMAP is not

compulsory for NQF levels 2-4, learners taking music lessons after school hours should be encouraged to include ensemble specialisation in their qualification. The GMAP provides a firm curricular base and adds quality learning that is essential for specialising.

The following unit standards are proposed as general guidelines, or generic standards, with specific application in the learning area of ensemble specialisation.

- **CONCEPTUALISING:** Demonstrate understanding of music materials and their relation to each other.
- **CONTEXTUALISING:** Know and understand musical materials within their milieu.
- **NOTATING/CREATING/COMPOSING:** Demonstrate the ability to create and document original music.
- **IMPROVISING:** Demonstrate creativity in spontaneous music making.
- **ARRANGING:** Demonstrate an awareness of and sensitivity to the characteristics of musical materials in combinations.
- **PERFORMING/ENSEMBLE:** Demonstrate the ability to generate and interpret musical sound appropriately.
- **TECHNOLOGY:** Demonstrate the ability to use technology in a musical way.

5.5 MAPPING THE ENSEMBLE SPECIALISATION PROGRAMME (ESP) FOR AVAILABLE INSTRUMENTS

The following diagram is an outline of GMAP, NQF levels 2-4, with ESP, NQF levels 2-4 mapped as a separate qualification.

Diagram 5.1: Mapping GMAP, NQF levels 2–4, with the option to specialise in an ESP, NQF levels 2–4 for available instruments

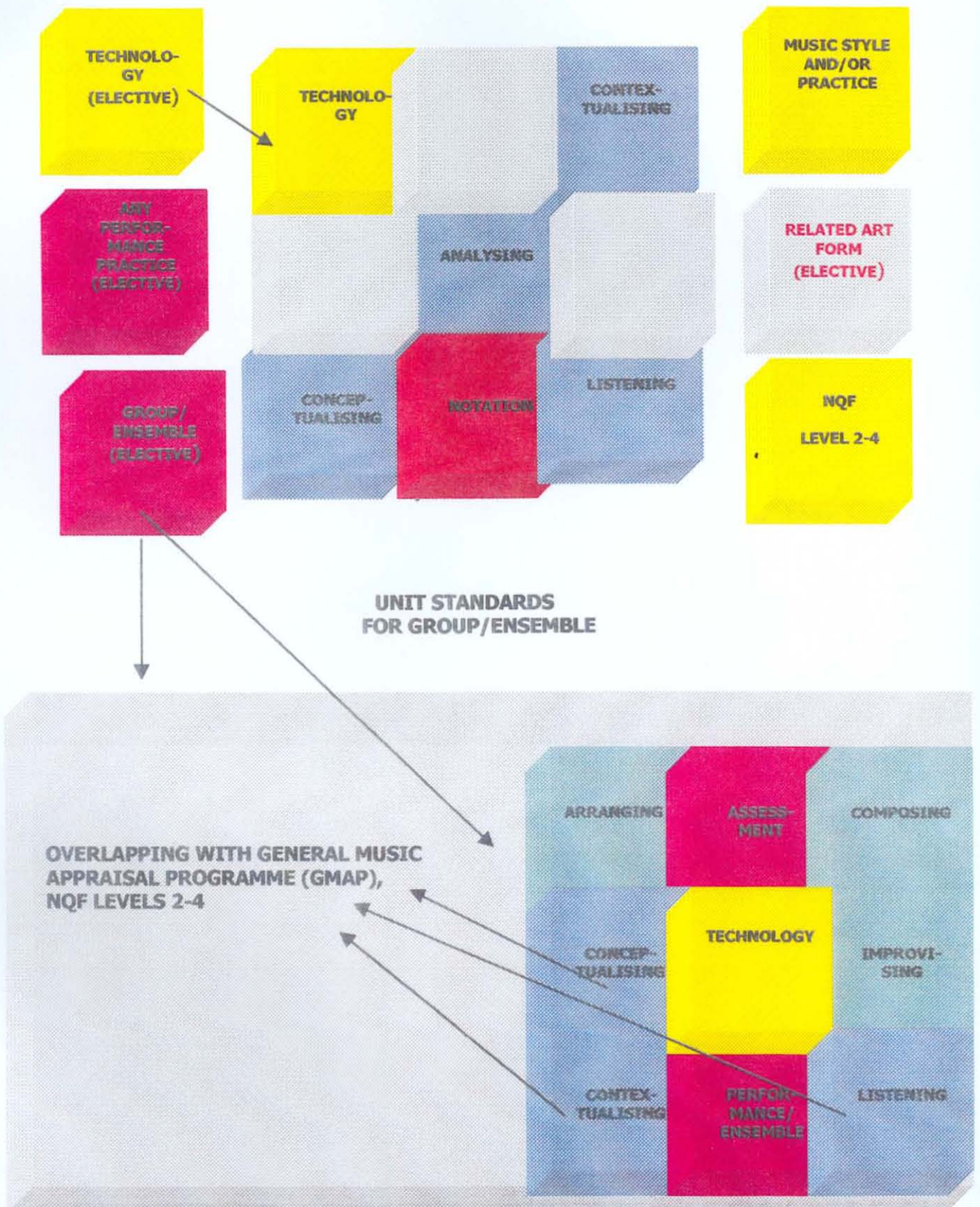
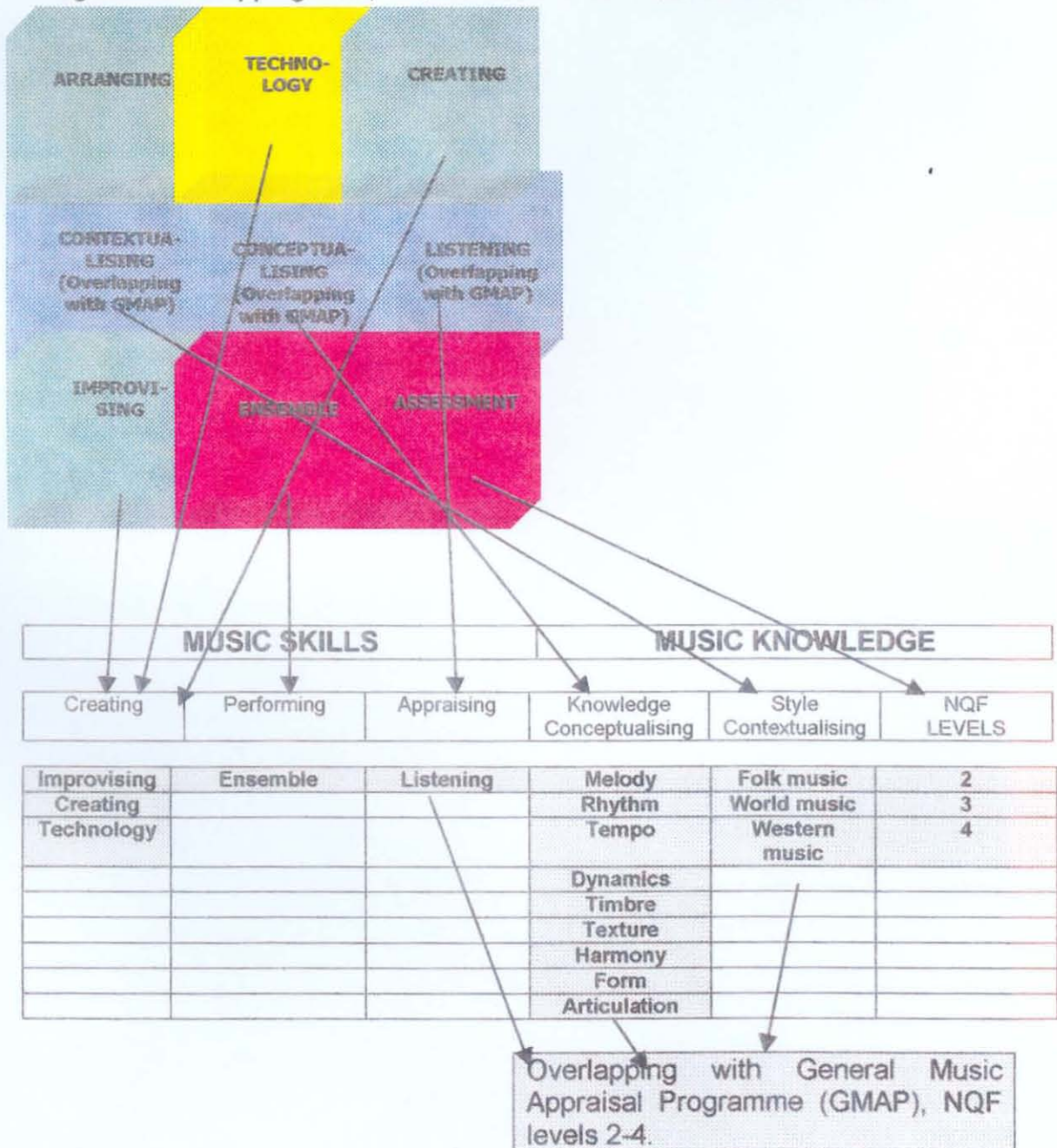


Diagram 5.1 illustrates the overlapping of concepts of the GMAP, NQF levels 2-4 with the concepts of the ESP, NQF levels 2-4. Unit standards written for Conceptualising, Contextualising and Listening at NQF levels 2-4 are the same for both courses, to accommodate learners who are following the GMAP with the option to specialise.

The following mapping illustrates the ESP for available instruments in the integrated model for music in South Africa.

Diagram 5.2: Mapping ESP, NQF levels 2-4 for available instruments



A minimum of 9 credits must be obtained by the ESP-learner to obtain the FET certificate.

GMAP gives the learner various options, namely:

- GMAP alone (15+ credits)
- GMAP (15+ credits), and specialisation in any area (15+ credits)
- GMAP (15+ credits), and specialising in any two areas (15+ credits each).

The author suggests that the specialisation should be taken as a seventh or eight subject for the Matriculation Certificate because most of the activities will take place after school hours. She also suggests the following credit structure for the ESP, NQF levels 2-4:

- 15+ credits in total

ENSEMBLE SPECIALISATION PROGRAMME: 16 CREDITS	
Minimum credits = 15	
COMPULSORY UNIT STANDARD FOR SPECIALISATION IN ENSEMBLE <ul style="list-style-type: none"> • 10 credits • Minimum: 5 credits 	Electives Credits not limited: 6+ (GMAP) Minimum credits: 4 (GMAP) <ul style="list-style-type: none"> • At least 3 music specific credits

The following credits must be obtained by practical participation in group/ensemble:

CONCEPTUALISING	2 credits (1)
CONTEXTUALISING	1 credit (1)
CREATING	
Technology	1 credit (1)
Arranging	1 credit (1)
Improvising	1 credit (1)
Composing (an optional course for the ESP).	1 credit
PERFORMING	3 credits (4)
<ul style="list-style-type: none"> • Group performance • Solo/duet/trio • Accompaniment, etc. 	

A minimum of 4 credits has to be earned for electives to pass the subject. The reader is referred to Diagram 5.1 for the overlapping of courses in the GMAP and the ESP.

<p>PERFORMANCE (Music specifics)</p> <p>Credits not limited At least 5 credits</p> <p>Credits will allocated for</p> <ul style="list-style-type: none"> • Choir • Second ensemble • Revue • Eisteddfod • Concerts, etc. <p>Solo instrument at Levels 2, 3 or 4</p> <p>Other art form</p> <ul style="list-style-type: none"> • Dance • Drama • Art 	<p>3 credits (2) each</p> <p>6+ credits</p> <p>3 credits (1) each</p>
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5.6 HOW TO ASSESS THE ENSEMBLE SPECIALISATION PROGRAMME FOR AVAILABLE INSTRUMENTS

How does one determine whether or not a learner's response in ensemble playing has met the standard? How good is good enough? The purpose of this research is to seek answers to these questions, and to assist facilitators and schools in the assessing of ensemble specialisation. A background study

was done on the assessment strategy of the United States and Britain in Chapter 2, which resulted in the following suggestions:

Table 5.2: Five stages of difficulty to accommodate ESP, NQF levels 2-4

Difficulty 1	Easy: Easy keys, metres and rhythms, limited ranges.
Difficulty 2	Moderately easy: Contains moderate technical demands in easy keys, metres and rhythms.
Difficulty 3	Moderately difficult: Requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various metres, and rhythms in a variety of keys
Difficulty 4	Difficult: Requires advanced technical and interpretative skills.
Difficulty 5	Very difficult: For the musically mature students of exceptional competence.

The researcher classified group/ensemble into five stages of difficulty to accommodate most learners.

Descriptions of basic, proficient and advanced for each assessment strategy will be used to accommodate all learners, and to give learners the opportunity to be assessed according to their level of performance skills.

- *Basic* represents the level of achievement expected by learners who made distinct progress but have not yet reached the proficient level
- *Proficient* represents the level of achievement expected of every learner, according to NQF levels 2, 3 or 4
- *Advanced* represents achievement above the advanced level, for example gifted learners, or learners who specialise in their instrument.

Proficient and Advanced achievements should also be classified into different stages of difficulty as illustrated in Table 5.3.

Table 5.3: Classification of Proficient and Advanced achievements into different stages of difficulty

PROFICIENT	ADVANCED
Stage 1 <ul style="list-style-type: none"> • Easy • Easy keys, metres, and rhythms • Limited ranges. 	Stage 1 <ul style="list-style-type: none"> • Difficult • Requires advanced technical and interpretive skills • Contains key signatures with numerous sharps and flats • Irregular metres • Complex rhythms • Subtle dynamic requirements.
Stage 2 <ul style="list-style-type: none"> • Moderately easy • Moderate technical demands • Expanded ranges, and • Varied interpretive requirements. 	Stage 2 <ul style="list-style-type: none"> • Very difficult • Suitable for musically mature students of exceptional competence.
Stage 3 <ul style="list-style-type: none"> • Moderately difficult • Well-developed technical skills, attention to phrasing and interpretation • Ability to perform various metres and rhythms in a variety of keys. 	

Assessment strategies presented for ESP, NQF levels 2–4 for available instruments are based on the following beliefs and assumptions of the American Music Educators National Conference (MENC 1997:3-5):

- Every student can learn music
- Music instruction should begin in the preschool years
- Assessment in music is not only possible but also necessary
- The purpose of assessment is to improve learning
- Assessment in music requires various techniques in various settings
- Reports to parents should be based on standards.

Learners should regard assessment as a useful tool rather than a source of fear or anxiety. They should use it as a means of further learning and measuring their own progress. When assessment tasks are designed to provide information concerning the extent to which students meet standards that have been established for them, facilitators can adjust their instructional programme so as to be more effective.

MENC (1997:8-9) recommends that assessment should be:

- **Reliable**

- Valid
- Authentic
- Open to review by interested parties.

Although assessment of music learning can best be carried out by qualified music teachers, it is important that students, parents, and the public be provided with sufficient information and help that they too can make judgments about the extent to which music learning is taking place in their schools. If their evaluations are faulty, it should be because of their lack of professional qualifications and not because of a lack of information concerning the assessment process.

Learners should know on what they are to be assessed, and how they will be assessed. There should be no reason why ensemble specialisation cannot be accommodated in the school curriculum as an elective subject or as an extra-mural activity for additional credits, merely because its assessment may be difficult, time-consuming or costly.

5.7 UNIT STANDARDS FOR THE ENSEMBLE SPECIALISATION PROGRAMME, NQF LEVELS 2-4

Unit standards are offered for an Ensemble Specialisation Programme, which can be adopted for any ensemble combination. Unit standards for other group activities, such as choir or Orff ensembles, are designed by other members of the MEUSSA team, and should be read together with those provided in this chapter, as well as unit standards for GMAP NQF levels 2-4 provided in Chapter 4.

The same unit standards are proposed for ESP, NQF levels 2-4, with increasing levels of difficulty.

FURTHER EDUCATION AND TRAINING CERTIFICATE

ENSEMBLE SPECIALISATION PROGRAMME (ESP)

NQF LEVELS 2-4

NUMBER:

TOTAL CREDIT VALUE: 10

FIELD: NSB 02, CULTURE AND ARTS (SPORT)

SUBFIELD: MUSIC

LEARNING ASSUMPTIONS:

With the exception of Composing which is an optional unit standard, the following unit standards are elective standards towards a Further Education and Training Certificate in Ensemble specialisation on the National Qualifications Framework (NQF), for levels 2-4. The unit standards provide learners the opportunity to access learning in ensemble by means of practical experience of musical concepts.

NQF level 2 is designed to give access towards a Further Education and Training Certificate in Ensemble specialisation on the National Qualifications Framework, level 3 (grade 11).

NQF level 3 is designed to give access towards a Further Education and Training Certificate in Ensemble specialisation on the National Qualifications Framework, level 4 (grade 12).

NQF level 4 is designed to give access towards NQF level 5, which includes a National certificate or National diploma in Music. It also gives access to various job opportunities such as:

- Playing in an orchestra
- Conducting an orchestra
- Composing
- Arranging music for television, musicals, revues, etc.
- Music teaching.

The fundamental learning which learners will acquire will allow them to be able to extend their performance experience and to apply it in other music activities and job opportunities.

An optional area of learning exists where learners who are involved in credit will be able to access a qualification in GMAP or other specialisation as an "optional extra".

5.7.1 Conceptualising



Table 5.4: Unit standards, Ensemble Specialisation Programme (ESP), NQF levels 2-4: Conceptualising

FIELD: NSB 02 Culture and Arts (Sport)		SUBFIELD: MUSIC DOMAIN: Ensemble specialisation SUB DOMAIN: Conceptualising	
NQF Levels: 2-4	Credits: 2 = 20 notional hours	Standard No: (to be filled in by SAQA)	
Title of Standard: Conceptualising			
Generic Unit Standard: Demonstrate understanding of music materials and their relation to each other.			
Purpose (aim): To develop learners' understanding and enjoyment of music through musical experiences of ensemble playing that bring together requirements from Conceptualising, Contextualising, Analysing, Listening and Technology wherever possible.			
Specific Outcomes for integrated competence	Assessment criteria for integrated assessment	Range statements	
<p>Learners deepen their understanding of music by experiencing the processes of composition by means of practical experience in a group performance or group class project.</p> <p>Learners should demonstrate the ability to take part in an ensemble demonstrating the following concepts:</p> <ul style="list-style-type: none"> • Melody • Rhythm • Tempo • Dynamics • Timbre • Texture • Harmony, and • Form 	<p>Learners must be able to recognise, identify and interpret the concepts of music in ensemble playing in ONE of the following stages of difficulty:</p> <p>BASIC</p> <p>Playing in a group/ensemble, the learner plays with a difficulty of 1, the correct pitches and rhythms, maintains a steady beat, and plays with appropriate dynamics, phrasing, and expression. There are occasional wrong notes, the beat is sometimes unsteady, and there is a lack of attention to dynamics, phrasing and expression.</p> <p>PROFICIENT Stage 1</p> <p>Playing in a group/ensemble with a difficulty of 1 or 2 the correct pitches and rhythms, maintain a steady beat, and play with appropriate dynamics, phrasing, and expression. Problems with intonation are sometimes apparent.</p> <p>Stage 2</p> <p>Playing in a group/ensemble with a difficulty of 2 the correct pitches and rhythms, maintain a steady beat, and play appropriate dynamics, phrasing and expression. In more difficult music, there are occasions when the level of skills is inadequate.</p>	<p>Participating in a variety of small group and large group ensembles, learners read scores and play on their own or available class instruments the following:</p> <ul style="list-style-type: none"> • Arrangements for ensemble, arranged by themselves, the facilitator, or available at music shops/internet • Short compositions of their own, not more than 12 bars for the basic, 16 bars for the intermediate, and any number of bars for the advanced learners. <p>Learners should be taught to</p> <ul style="list-style-type: none"> • Improvise on the pentatonic scale, blues scale, primary triads in a major and/or minor key: <p>BASIC</p> <p>Not more than 1 sharp or flat</p> <p>PROFICIENT</p> <p>Not more than 4 sharps or flats</p> <p>ADVANCED</p> <p>Any key (any number of sharps or flats).</p>	

	<p>Stage 3</p> <p>Playing in a group/ensemble with a difficulty of 3, the performance shows a good level of technical control, expression, interpretation of music concepts. The learner's tone quality and interpretation is acceptable.</p> <p>ADVANCED Stage 1</p> <p>Playing in a group/ensemble with a difficulty of 4, the learner plays with good rhythm, a steady beat, and demonstrates an understanding of dynamics, phrasing, style and expression.</p> <p>Stage 2</p> <p>Playing in a group/ensemble with a difficulty of 5, the learner demonstrates an understanding of dynamics, phrasing, style and expression. The learner's tone quality is excellent.</p>	
<p>Critical cross-field linkages/Articulation possibilities</p> <ul style="list-style-type: none"> • NSB 03: Business, Commerce and Management: <i>Music Marketing, Music Production and Management, Music Producing, Music Promoting</i> • NDB 04: Language: <i>Music Criticism</i> • NSB 05: Education: <i>Music in Arts Education</i> • NSB 07: Human and Social Studies: <i>Music Contextualising, Ethnomusicology</i> • NSB 08: Law: <i>Music Publishing, Music Copyright</i> • NSB 09: Social Services: <i>Music Therapy, Music in the Workplace</i> • NSB 10: Mathematical, Computer and Life Skills: <i>Computer skills: Music Technology</i> • NSB 11: Services: <i>Music Broadcasting</i> • NSB 12: Physical Planning and Constructing: <i>Acoustics and theatre planning.</i> 		
<p>Learning assumptions</p> <p>Learners will have attained knowledge of the concepts of music through extra-curricular teaching, or through the General Music Appraisal Programme (GMAP) levels 1-3.</p> <p>Knowledge of the elements of sound</p> <ul style="list-style-type: none"> • Tone duration: note values, time signatures and grouping • Pitch: clefs, and ranges of voices and instruments • Timbre: quality and possibilities of instruments • Tone intensity: basic concepts and terminology of dynamics in music. <p>Skills to</p> <ul style="list-style-type: none"> • Discriminate between elements of sounds • Apply and discriminate between basic music terms and instruments • Use technology. 		
<p>Notes</p> <p>Conceptualising, Contextualising and Listening overlap with the GMAP levels 2-4.</p>	<p>Accreditation process/moderation</p> <p>Internal assessment</p> <ul style="list-style-type: none"> • Facilitator • Self-assessment • Group assessment <p>External assessment</p> <ul style="list-style-type: none"> • Public performances 	

	<p>steady beat, and play with appropriate style, dynamics, phrasing, and expression. Problems with interpretation and intonation are sometimes apparent.</p> <p>Stage 2</p> <p>Playing in a group/ensemble, the learners play arrangements, improvisations and compositions from different eras and cultures with a difficulty of 2, with the correct style, pitches and rhythms, maintain a steady beat, and play appropriate dynamics, phrasing and expression. In more difficult music, there are occasions when this level of skills is inadequate.</p> <p>Stage 3</p> <p>Playing in a group/ensemble, the learners play arrangements, improvisations and compositions from different eras and cultures with a difficulty of 3. The performance shows a good level of style, technical control, expression, and interpretation of music concepts. The learner's tone quality and interpretation is acceptable.</p> <p>ADVANCED</p> <p>Stage 1</p> <p>Playing in a group/ensemble, the learners play arrangements, improvisations and compositions from different eras and cultures with a difficulty of 4, with good interpretation, rhythm, a steady beat, and demonstrates an understanding of style, dynamics, phrasing, and expression.</p> <p>Stage 2</p> <p>Playing in a group/ensemble, the learners play arrangements, improvisations and compositions from different eras and cultures with a difficulty of 5, the learner demonstrates an understanding of style, dynamics, phrasing, and expression. The learner's tone quality and interpretation is excellent.</p>	<p>made instruments</p> <ul style="list-style-type: none"> • easy keys (not more than 4 sharps and flats) • the tape recorder to record the outcomes and other technology where appropriate. <p>ADVANCED</p> <p>TWO or MORE arrangements and/or improvisations from different eras and cultures, using</p> <ul style="list-style-type: none"> • available instruments or self made instruments • any key (any number of sharps and flats) <p>Use the tape recorder to record the outcomes and any other advanced technology where appropriate.</p>
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Critical cross-field linkages/Articulation possibilities

- NSB 03: Business, Commerce and Management: *Music Marketing, Music Production and Management, Music Producing, Music Promoting*
- NDB 04: Language: *Music Criticism*
- NSB 05: Education: *Music in Arts Education*
- NSB 07: Human and Social Studies: *Music Contextualising, Ethnomusicology*
- NSB 08: Law: *Music Publishing, Music Copyright*
- NSB 10: Mathematical, Computer and Life Skills: *Computer skills: Music Technology.*

Learning assumptions

Learners will have attained knowledge of the concepts of music through extra-curricular teaching, or through the General Music Appraisal Programme (GMAP) levels 1-3.

Knowledge of the elements of sound

- Tone duration: note values, time signatures and grouping
- Pitch: clefs, and ranges of voices and instruments
- Timbre: quality and possibilities of instruments
- Tone intensity: basic concepts and terminology of dynamics in music.

Skills to

- Discriminate between elements of sounds/instruments
- Apply and discriminate between basic music terms and instruments
- Use technology.

Notes

Overlapping with GMAP levels 2-4

Accreditation process/moderation

Internal assessment

- Facilitator
- Self-assessment
- Group assessment

External moderation

- Public performances.

5.7.3 Notating/creating/composing



This standard is optional and overlaps with specialisation in Composition. Not all learners want to specialise in composition. Composing as a compulsory unit standard towards Ensemble specialisation will prevent learners who are only interested in the practical experience of ensemble playing to choose the subject as an elective towards a qualification.

Table 5.6: Unit Standards, Ensemble Specialisation Programme (ESP), NQF levels 2-4: Notating/creating/composing

FIELD: NSB 02 Culture and Arts (Sport)		SUBFIELD: MUSIC DOMAIN: Ensemble specialisation SUB DOMAIN: Composing	
NQF Levels: 2-4	Credits: 1 = 10 notional hours	Standard No: (to be filled in by SAQA)	
Title of Standard: Composing			
Generic Unit Standard: Demonstrate the ability to create and document original music			
Purpose (aim): To develop learners' understanding and enjoyment of music through musical experiences of composing and creating that bring together requirements from Conceptualising, Contextualising, Analysing, Listening and Technology wherever possible.			
Specific Outcomes for integrated competence	Assessment criteria for integrated assessment	Range statements	
Learners create and compose music within specific guidelines, demonstrating imagination and creativity.	The progress of each learner in composition is monitored and assessment culminates in end-of-project performances, along with a portfolio of group/individual compositions.	As learners demonstrate their compositional and performance creativity, they will	
BASIC	BASIC	BASIC	
<ul style="list-style-type: none"> Compose/create short compositions aurally and/or by means of graphic notation or staff notation, within specified guidelines Demonstrate creativity in using the ideas for expressive effect Use available instruments Use available electronic media Conduct and rehearse the composition. 	The learner's composition/creativity meet the minimum requirements of the assignment but contain no features that can be described as imaginative or creative.	<ul style="list-style-type: none"> Explore and express musical ideas through composing for and playing on available instruments Compose ONE short composition limited to 8 bars, within a framework such as binary form, rhythmic and melodic ideas, tempo and/or dynamic changes Arrange compositions for available instruments. 	
PROFICIENT	PROFICIENT	PROFICIENT	
<ul style="list-style-type: none"> Compose/create short compositions aurally or by means of graphic notation or 	Stage 1 The learner's composition/creativity	<ul style="list-style-type: none"> Express musical ideas through composing for and playing on available instruments 	

<p>staff notation, within specified guidelines</p> <ul style="list-style-type: none"> • Demonstrate creativity in using ideas for expressive effect • Use available instruments, or any other acoustic and electronic instruments • Demonstrate knowledge of traditional usage of the sound resources • Demonstrate ability to use music technology • Conduct and rehearse the composition. 	<p>reflects reasonably well the requirements of the assignment but contains no features that can be described as imaginative or creative.</p> <p>Stage 2</p> <p>The learner's composition/creativity reflects reasonably well the requirements of the assignment and contains features that can be described as imaginative or creative.</p> <p>Stage 3</p> <p>The learner's composition/creativity reflects all the requirements of the assignment and contains features that can be prescribed as imaginative.</p>	<ul style="list-style-type: none"> • Compose ONE short composition limited to 12 bars, within a framework such as ABA form, using rhythmic, melodic ideas, tempo and/or dynamic changes of their own. • Arrange compositions for available instruments.
<p>ADVANCED</p> <ul style="list-style-type: none"> • Compose/create a short composition aurally or by means of staff notation, in several music styles, demonstrating creativity in using the elements of music for expressive effect • Use other instruments as well as available instruments • Demonstrate imagination and technical skill in applying the principles of composition • Demonstrate ability to use music technology • Conduct and rehearse the performance. 	<p>ADVANCED</p> <p>Stage 1</p> <p>The learner's composition/creativity shows a high level of insight into the requirements of the assignment and contain various features that can be prescribed as imaginative and creative.</p> <p>Stage 2</p> <p>The learner's composition/creativity shows an excellent level of insight into the requirements of the assignment and shows individual insight and distinguishing characteristics of various styles.</p> <p>The learner's creativity reveals a unique level of skill in using the ICT and technology for demonstration.</p>	<p>ADVANCED</p> <ul style="list-style-type: none"> • Express musical ideas through composing for and playing on available instruments, or using the computer and any other technology • Compose TWO or MORE compositions, not limited to any number of bars, using a variety of sound sources, for example, electronic or acoustic instruments, voice, environmental sounds, or other sound-producing objects, with the emphasis on the exploration of one's primary instrument • Create compositions or arrangements using rhythmic, melodic, and/or harmonic patterns in a variety of distinct styles.
<p>Critical cross-field linkages/Articulation possibilities</p> <ul style="list-style-type: none"> • NSB 03: Business, Commerce and Management: <i>Music Marketing, Music Production and Management, Music Producing, Music Promoting</i> • NDB 04: Language: <i>Music Criticism</i> • NSB 05: Education: <i>Music in Arts Education</i> • NSB 08: Law: <i>Music Publishing, Music Copyright</i> • NSB 10: Mathematical, Computer and Life Skills: <i>Computer skills: Music Technology</i> • NSB 11: Services: <i>Music Broadcasting.</i> 		

Learning assumptions

Learners will have attained knowledge of the concepts of music through extra curricular teaching, or through the General Music Appraisal Programme (GMAP) levels 1-3.

Knowledge of the elements of sound

- Tone duration: note values, time signatures and grouping
- Pitch: clefs, and ranges of voices and instruments
- Timbre: quality and possibilities of instruments
- Tone intensity: basic concepts and terminology of dynamics in music.

Skills to

- Discriminate between elements of sounds
- Apply and discriminate between basic music terms and instruments
- Use technology.

Notes

Optional and overlaps with specialisation in Composition
 Overlapping with GMAP levels 2-4

Accreditation process/moderation

Internal assessment

- Facilitator
- Self-assessment
- Performance assessment

External moderation

- Portfolio.

5.7.4 Improvising



Table 5.7: Unit standards, Ensemble Specialisation Programme (ESP), NQF levels 2-4: Improvising

FIELD: NSB 02 Culture and Arts (Sport)		SUBFIELD: MUSIC DOMAIN: Ensemble specialisation SUB DOMAIN: Improvising	
NQF Levels: 2-4	Credits: 1 = 10 notional hours	Standard No: (to be filled in by SAQA)	
Title of Standard: Improvising			
Generic Unit Standard: Demonstrate creativity in spontaneous music making.			
Purpose (aim): To develop learners' understanding and enjoyment of music through improvising experiences that bring together requirements from Conceptualising, Contextualising, Analysing, Listening and Technology wherever possible.			
Specific Outcomes for integrated competence	Assessment criteria for integrated assessment	Range statements	
<p>Improvise rhythmic and melodic parts for an ensemble, demonstrating imagination and creativity.</p> <p>Improvisation in a variety of styles leads to a variety of compositional types.</p> <p>BASIC</p> <ul style="list-style-type: none"> • Improvise within specified guidelines. • Demonstrate creativity in using the improvisation for expressive effect. • Use available instruments • Demonstrate the ability to use available electronic media. <p>PROFICIENT</p> <ul style="list-style-type: none"> • Improvise rhythmic, melodic and/or harmonic patterns aurally within specified guidelines 	<p>The progress of each learner in improvisation is monitored and assessment culminates in end-of-product performances.</p> <p>BASIC</p> <p>The learner's improvisation skills meet the minimum requirements of the assignment but contain no features that can be described as imaginative or creative.</p> <p>The performance of improvisations based on easy keys, rhythms and notes, shows a good level of technical control, expression, interpretation of the following concepts:</p> <ul style="list-style-type: none"> • Melody • Rhythm • Tempo • Dynamics • Timbre • Harmony: be sensitive to harmonic unity and/or changing harmonic progressions • Form: repetition, variation and contrast. <p>PROFICIENT Stage 1</p> <p>The learner's improvisation skills reflect reasonably well the</p>	<p>Learners improvise/create rhythmic and melodic patterns with awareness of the metre.</p> <p>BASIC</p> <ul style="list-style-type: none"> • Explore and express musical ideas through improvising/creating rhythms on given rhythmic patterns, using minims, crotchets, quavers and semiquavers in simple triple and quadruple time • Explore and express musical ideas through improvising/creating melodies on given basic notes, for example, notes of the pentatonic scale (C, D, E, G and A) • Improvise harmonic patterns on the primary triads of a major or minor key (with not more than two sharps or flats) • Add a melodic pattern to any given rhythmic pattern limited to 8 bars. • Express musical ideas through available instruments • Record, listen to, and assess the outcomes of the activity using simple criteria. <p>PROFICIENT</p> <ul style="list-style-type: none"> • Explore and express musical ideas through improvising/creating rhythms on given 	

<ul style="list-style-type: none"> • Demonstrate creativity in using ideas for expressive effect • Use available instruments, or any other acoustic and electronic instrument • Demonstrate knowledge of traditional usage of the sound resources • Demonstrate ability to use available technology. 	<p>requirements of the assignment but contain no features that can be described as imaginative or creative. The performance of improvisations with a difficulty of level 1 shows a good level of technical control, expression, and interpretation of the following:</p> <ul style="list-style-type: none"> • Melody • Tempo • Dynamics • Timbre • Texture • Harmony: be sensitive to harmonic unity and/or changing harmonic progressions • Form: repetition, variation and contrast <p>Stage 2</p> <p>The learner's improvisation skills reflect reasonably well the requirements of the assignment and contain features that can be described as imaginative or creative.</p> <p>The performance of improvisations with a difficulty of level 2 shows a good level of technical control, expression, and interpretation of the following:</p> <ul style="list-style-type: none"> • Melody • Rhythm • Tempo • Dynamics • Timbre • Texture: thick/thin, homophonic/polyphonic • Harmony: be sensitive to harmonic unity and/or changing harmonic progressions • Form: repetition, variation and contrast <p>Stage 3</p> <p>The learner's improvisation skills reflect all the requirements of the assignment and contain features that can be prescribed as imaginative.</p> <p>The performance of improvisations with a difficulty of level 3 shows a good level of technical control, expression, interpretation of the following:</p> <ul style="list-style-type: none"> • Melody • Rhythm • Tempo • Dynamics • Timbre • Texture • Harmony: be sensitive to harmonic unity and/or changing harmonic progressions • Form: repetition, variation and contrast. 	<p>rhythmic patterns, using minims, crotchets, quavers and semiquavers in simple triple, simple quadruple and compound duple time</p> <ul style="list-style-type: none"> • Explore and express musical ideas through improvising/creating melodies on given basic notes, for example, notes of the pentatonic (C, D, E, G and A) • Improvise harmonic patterns on the primary triads of a major or minor key with not more than four sharps or flats • Add a melodic pattern to any given rhythmic pattern limited to 12 bars. • Express musical ideas by using available instruments • Record, listen to, and assess the outcomes of the activity using simple criteria.
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ADVANCED	ADVANCED	ADVANCED
<ul style="list-style-type: none"> • Improvise in several styles, demonstrating creativity in using the elements of music for expressive effect • Use available instruments as well as other instruments • Demonstrate knowledge of traditional usage of the sound resources • Demonstrate imagination and technical skill in applying the principles of improvisation • Demonstrate ability to use advanced technology. 	<p>Stage 1</p> <p>The learner's improvisation skills show a high level of insight into the requirements of the assignment and contain various features that can be prescribed as imaginative and creative.</p> <p>The performance shows an acceptable level of technical control, expression, and interpretation of the following:</p> <ul style="list-style-type: none"> • Melody • Rhythm • Tempo • Dynamics • Timbre • Texture • Harmony: be sensitive to harmonic unity and/or changing harmonic progressions • Form: repetition, variation and contrast. <p>Stage 2</p> <p>The learner's improvisation shows a unique level of insight into the requirements of the assignment</p> <p>The learner's creativity reveals a unique level of skill in using technology for demonstration.</p> <p>The performance shows an excellent level of technical control, expression, and interpretation of the following:</p> <ul style="list-style-type: none"> • Melody • Rhythm • Tempo • Dynamics • Texture • Harmony: be sensitive to harmonic unity and/or changing harmonic progressions • Form: repetition, variation and contrast. 	<ul style="list-style-type: none"> • Explore and express musical ideas in any style through improvising/creating rhythms spontaneously, using any note values and time signatures. • Explore and express musical ideas through improvising/creating melodies spontaneously, using own ideas, and rhythmic patterns. • Express musical ideas using a variety of sound resources • Improvise harmonic patterns on any chord structure, in any key • Add a melodic pattern to any given rhythmic pattern limited to 12 bars. • Express musical ideas using a variety of sound resources • Record, listen to, and assess the outcomes of the activity using expanding criteria.

Critical cross-field linkages/Articulation possibilities

- NSB 03: Business, Commerce and Management: *Music Marketing, Music Production and Management, Music Producing, Music Promoting*
- NDB 04: Language: *Music Criticism*
- NSB 05: Education: *Music in Arts Education*
- NSB 07: Human and Social Studies: *Music Contextualising, Ethnomusicology*
- NSB 09: Social Services: *Music Therapy, Music in the Workplace*
- NSB 10: Mathematical, Computer and Life Skills: *Computer skills: Music Technology.*

Learning assumptions

Learners will have attained knowledge of the concepts of music through extra-curricular teaching, or through the General Music Appraisal Programme (GMAP) levels 1- 3.

Knowledge of the elements of sound

- Tone duration: note values, time signatures and grouping
- Pitch: clefs, and ranges of voices and instruments
- Timbre: quality and possibilities of instruments
- Tone intensity: basic concepts and terminology of dynamics in music.

Skills to <ul style="list-style-type: none">• Discriminate between elements of sounds/instruments• Apply and discriminate between basic music terms and instruments• Use technology.	
Notes <p>Overlapping with improvising in the General Appraisal Programme (GMAP), levels 2-4.</p>	Accreditation process/moderation <p>Internal assessment</p> <ul style="list-style-type: none">• Facilitator• Self-assessment• Performance assessment <p>External moderation.</p>