

5.7.5 Arranging



Table 5.8: Unit standards, Ensemble Specialisation Programme (ESP), NQF levels 2-4: Arranging

FIELD: NSB 02 Culture and Arts (Sport)		SUBFIELD: MUSIC DOMAIN: Ensemble specialisation SUB DOMAIN: Arranging	
NQF Levels: 2-4	Credits: 1 = 10 notional hours	Standard No: (to be filled in by SAQA)	
Title of Standard: Arranging			
Generic Unit Standard: Demonstrate an awareness of and sensitivity to the properties (characteristics) of musical materials singly and in combinations.			
Purpose (aim): To develop learners' understanding and enjoyment of music through experiences of arranging of music excerpts for ensembles, 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>Arrange a performance piece for the class by using available instruments.</p> <p>Conduct the ensemble demonstrating insight into the characteristics of the musical materials and musical styles used.</p> <p>BASIC</p> <ul style="list-style-type: none"> • Arrange within specified guidelines. • Demonstrate creativity. • Use available instruments • Use available electronic media. <p>PROFICIENT</p> <ul style="list-style-type: none"> • Arrange within specified guidelines and using own ideas • Demonstrate creativity in using ideas for expressive effect • Use available instruments, or any 	<p>BASIC</p> <p>The learner's arrangement 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 the arrangement by the class shows a basic level of technical control, expression, and interpretation of the following:</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 arrangement skills reflect reasonably well the requirements of the assignment but contain no features that can be</p>	<p>Learners arrange music and play the arrangements as stated below:</p> <p>BASIC</p> <ul style="list-style-type: none"> • Arrange instrumental parts for available instruments, which are stylistically appropriate, as a group project for ONE short piece known by the learners (for example, pieces played by them, popular music, etc.) • Arrange the piece according to specific guidelines, for example, specific instrumentation, texture, chords and parts • Learners perform and demonstrate musical expression and musicality • Assessment by means of self-evaluation and facilitator assessment. <p>PROFICIENT</p> <p>Arrange instrumental parts for available instruments, which are stylistically appropriate, as a group project for ONE piece of any length (not more than 24 bars) known by the</p>	

<p>other acoustic and electronic instrument(s)</p> <ul style="list-style-type: none"> • Demonstrate knowledge of traditional usage's of the sound resources • Demonstrate ability to use music technology. 	<p>described as imaginative or creative.</p> <p>Stage.2</p> <p>The learner's arrangement skills reflect reasonably well the requirements of the assignment and contain features that can be described as imaginative or creative.</p> <p>Stage 3</p> <p>The learner's arrangement skills reflect all the requirements of the assignment and contain features that can be prescribed as imaginative.</p> <p>The performance of the arrangement by the class, shows for level 1 a reasonable, level 2 a good level, and for level 3 a very good level of technical control, expression, and interpretation of the following:</p> <ul style="list-style-type: none"> • Melody • Rhythm • Tempo • Dynamics • Timbre • Texture • Harmony • Form. 	<p>learners (for example, pieces played by them, popular music, etc.). Arrange the piece according to specific guidelines, for example, specific instrumentation, texture, chords and parts</p> <ul style="list-style-type: none"> • Learners arrange their own choice of music as a class project, using their own ideas and instrumentation • Learners perform and demonstrate musical expression. • Assessment by means of self-evaluation and facilitator evaluation.
<p>ADVANCED</p> <ul style="list-style-type: none"> • Arrange in several styles, demonstrating creativity in using own ideas • Use available instruments, or any other acoustic and electronic instrument(s) • Demonstrate knowledge of traditional usage of the sound resources • Demonstrate imagination and technical skill in applying the principles of improvisation. <p>Demonstrate ability to use music technology.</p>	<p>ADVANCED</p> <p>Stage1</p> <p>The learner's arrangement 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>Stage 2</p> <p>The learner's arrangement 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 the ICT and technology for demonstration.</p> <p>The performance of the arrangement by the class shows for level 1 an excellent level, and for level 2 a unique level of technical control, expression, and interpretation of the following:</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>ADVANCED</p> <ul style="list-style-type: none"> • Arrange instrumental parts for available/any instruments, which are stylistically appropriate, as a group project for ONE piece of any length (not more than 24 bars) known by the learners (for example, pieces played by them, popular music, etc.). Arrange the piece according to specific guidelines, for example, specific instrumentation, texture, chords and parts • Learners arrange individually their own choice of music, using their own ideas and instrumentation • Learners perform arrangements made by them or by the class • Assessment by means of self-evaluation and facilitator evaluation.

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 09: Social Services: *Music Therapy, Music in the Workplace*
- NSB 10: Mathematical, Computer and Life Skills: *Computer skills and Music Technology*
- NSB 11: Services: *Music Broadcasting*
- NSB 12: Physical Planning and Constructing: *Acoustics and theatre planning*

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 echnology

Notes

Overlapping with Notation in GMAP levels 2-4.

Accreditation process/moderation

Internal assessment

- Facilitator
- Self-assessment
- Performance assessment

External moderation.

5.7.6 Performing/Ensemble



Table 5.9: Unit Standards, Ensemble Specialisation Programme (ESP), NQF levels 2-4: Performing/Ensemble

FIELD: NSB 02 Culture and Arts (Sport)		SUBFIELD: MUSIC DOMAIN: Ensemble specialisation SUB DOMAIN: Performing/Ensemble	
NQF Levels: 2-4	Credits: 3 = 30 notional hours	Standard No: (to be filled in by SAQA)	
Title of Standard: Performing/Ensemble			
Generic Unit Standard: Demonstrate the ability to generate and interpret musical sound (appropriately).			
Purpose (aim): To develop learners' understanding and enjoyment of music through performing in an ensemble 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>Know, identify, understand and demonstrate technical control, expression, and interpretation as an individual player and in a group/ensemble through some or all of the following:</p> <ul style="list-style-type: none"> • Melody (pitch) • Rhythm • Tempo • Dynamics • Timbre • Texture • Harmony • Form <p>Learners will develop criteria for evaluating and choosing music, and help select appropriate arrangements for their group performance.</p> <p>Perform the chosen arrangements</p> <p>Encourage critical appraisal and develop the power of self-expression, both verbally and/or in written, recorded form.</p> <p>Learners use technology to record and evaluate their performances, individually and/or in a group.</p>	<p>Learners will be assessed internally and externally by performing a programme of contrasting pieces, lasting for the Basic level 12-15 minutes in total, Intermediate level 20-30 minutes, and for the Advanced level 30-40 minutes.</p> <p>Each learner will be required to keep a Project Log and compile a tape of evidence, which will be internally assessed.</p> <p>Learners evaluate each other's performance as well as his/her own performance.</p> <p>BASIC Playing in a group/ensemble, learners perform arrangements from different eras and cultures with a level of difficulty of 1, the correct style, pitches and rhythms, maintain a steady beat, and play with appropriate dynamics, phrasing, and expression. There are occasional wrong notes, the beat is sometimes unsteady, and there is a lack of attention to interpretation, dynamics, phrasing and expression.</p> <p>PROFICIENT Stage 1 Playing in a group/ensemble, the learners perform arrangements of their own, by the facilitator, or any other available arrangements, from different eras and cultures with a level of difficulty of 1 or 2, with the correct style, pitches and rhythms, maintain a steady beat, and play with appropriate style, dynamics, phrasing, and expression.</p>	<p>The learners will:</p> <ul style="list-style-type: none"> • Perform a group recital of contrasting pieces (depending on the choice of each school), lasting 12-15 minutes in total for Basic level, 20-30 minutes for Intermediate level and 30-40 minutes for Advanced level • Perform their own arrangements/compositions • Improvise while playing in an ensemble • Use technology, such as the tape recorder, computer, music programmes, for example the Sibelius music programme, synthesisers, electronic keyboard, clavivova, etc. • Make backups of arrangements/improvisations/compositions, using them for performances. 	

	<p>Stage 2</p> <p>Playing in a group/ensemble, the learners perform/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 are 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 are excellent.</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, Ethnomusicolog*
- NSB 08: Law: *Music Publishing, Music Copyright*
- NSB 09: Social Services: *Music Therapy, Music in the Workplace*
- NSB 10: Mathematical, Computer and Life Skills: *Computer skills, Music Technology*
- NSB 11: Services: *Music Broadcasting*
- NSB 12: Physical Planning and Constructing: *Acoustics and theatre planning*

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 Notation in GMAP levels 2-4.

Accreditation process/moderation

internal assessment

- Facilitator
- Self-assessment
- Performance assessment

External moderation by performing a programme for an external moderator.

5.7.7 Technology



In this unit standard technology is used as an aid for composition/arranging, improvising and performing of ensembles. The Generic standards and Specific outcomes overlap with units standards for technology written by Jeanet Domingues (2001).

Table 5.10: Unit standards, Ensemble Specialisation Programme (ESP), NQF levels 2-4: Technology

FIELD: NSB 02 Culture and Arts (Sport)		SUBFIELD: MUSIC DOMAIN: Ensemble specialisation SUB DOMAIN: Technology	
NQF Levels: 2-4	Credits: 1 = 10 notional hours	Standard No: (to be filled in by SAQA)	
Title of Standard: Technology			
Generic Unit Standard: Demonstrate the ability to use technology in a musical way.			
Purpose (aim): To develop learners' understanding and enjoyment of music through technology.			
Specific Outcomes for integrated competence	Assessment criteria for integrated assessment	Range statements	
Learners understand how music technology can be used to create and enhance instrumental compositions for ensembles. Understand that backing tracks created using music technology can change the nature of performance. Be able to use available technology to record, develop and refine their ensemble performance, compositions, improvisations and arrangements.	Learners' usage of available technology will be assessed according to BASIC Basic understanding of available music technology, for example, the tape recorder and computer PROFICIENT Reasonable understanding of available music technology, for example the tape recorder, synthesiser, computer (music program). ADVANCED Good understanding of available music technology, for example the tape recorder, synthesiser, computer (music program), etc. The learner/facilitator tape record the performance of a piece played by the ensemble in class, concerts, etc. The learners are then asked to listen to the tape and to write an evaluation of the performance on the basis of its technical accuracy, expressive or musical qualities, and overall effectiveness.	The learners must be able to • Use the tape recorder for recording and evaluating performances • According to availability of facilities, create at least one multi-track composition/arrangement by using a music program on the computer. Use available technology to enhance their performances, e.g. back tracks, electric guitar, clavino, electronic keyboard, etc.	

	<p>BASIC</p> <ul style="list-style-type: none">• The learner is able to comment on the technical qualities of the performance, but his or her evaluation tends to be incomplete and is not based on well-defined criteria• The learner is able to comment on the expressive or musical qualities of the performance, but his or her evaluation tends to be incomplete and is not based on well-defined criteria• The learner is able to comment on the overall effect of the performance, but his or her evaluation tends to be incomplete and is not based on well-defined criteria• The learner's evaluation is inconsistent in important respects with the facilitator's evaluation. <p>PROFICIENT</p> <ul style="list-style-type: none">• The learner's evaluation of the technical qualities of the performance is reasonably complete and is based on well-defined criteria• The learner's evaluation of the expressive or musical qualities of the performance is reasonably complete and is based on well-defined criteria.• The learner's evaluation of the overall effect of the performance is reasonably complete and is based on well-defined criteria• The learner's evaluation is reasonably consistent with the facilitator's evaluation. <p>ADVANCED</p> <ul style="list-style-type: none">• The learner's evaluation of the technical qualities of the performance deals with almost every relevant aspect and is based on well-defined criteria• The learner's evaluation of the expressive or musical qualities of the performance deals with almost every relevant aspect and is based on well-defined criteria• The learner's evaluation of the overall effect of the performance deals with almost every relevant aspect and is based on well-defined criteria• The learner's evaluation is consistent in every major respect with the facilitator's evaluation.	
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Critical cross-field linkages/Articulation possibilities	
<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> 	
Learning assumptions	
<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/instruments • Apply and discriminate between basic music terms and instruments • Use technology. 	
<p>Notes</p> <p>Overlapping with Technology in GMAP levels 2-4 Overlapping with Technology specialisation, GMAP levels 2-4.</p>	<p>Accreditation process/moderation</p> <p>Internal assessment</p> <ul style="list-style-type: none"> • Facilitator • Self-assessment • Performance assessment <p>Portfolio.</p>

A proposed ESP for NQF levels 2-4 is provided on the subsequent pages to help the facilitator in the teaching of the programme.

5.8 PROPOSED ENSEMBLE SPECIALISATION PROGRAMME (ESP), NQF LEVELS 2-4 (GRADES 10-12)

In Appendix B, arrangements successfully practised during personal action research are provided and can be used for class functions, concert performances, etc. Facilitators should, preferably, use their own choice of arrangements and ideas. The given programme is only proposed and not prescribed for Ensemble specialisation.

The Ensemble Specialisation Programme (ESP) for NQF levels 2-4 aims to:

- Enrich the lives of learners and to contribute to their personal, intellectual, social and cultural growth
- Develop in learners the skills which are an intrinsic part of the full enjoyment of music
- Encourage learners through ensemble playing to realise their musical potential
- Develop in learners a knowledge and understanding of the social, historical and environmental contexts of music through ensemble playing.

5.8.1 About the course

ESP is an additional course which can be taken as part of the General Music Appraisal Programme or alone.

This course comprises a series of projects, which can be adapted to each facilitator's or school's needs. It builds upon the foundation laid in NQF level 1 for NQF level 2, NQF level 2 for level 3 and NQF level 3 for NQF level 4, and provides a wide range of materials to motivate and challenge learners.

For this course, learners playing on symphonic instruments must have a background of notation and have music lessons after school hours. On the one hand there will be a group of advanced instrumentalists who have experience in ensemble playing, and on the other hand there will be learners with little experience who only recently started taking lessons on an orchestral instrument. Learners playing only the piano can start with melodic percussion or the keyboard. They can gradually start playing a second instrument, or keep on playing on melodic percussion instruments.

Schools specialising in marimbas, drums or dancing, etc. need no background of notation because improvisation, creativity, listening and performance, where no knowledge of notation is needed, will form the basis of their course.

The arrangements made by the researcher have been experimented with personally and by various facilitators from South Africa and pupils of St Angela's Ursuline Convent School in London, UK. The flexible arrangements allow learners with only a very basic music education to enrol for the course.

Assessment record sheets are provided, so that facilitators will be able to track individual learner progress continuously and systematically across the period of study. This should aid the transfer of information when learners change school or class during a year of study.

5.8.2 About the projects

For every NQF level there is, in addition to the performances in group/ensemble, a minimum of three projects per year, which can be chosen from the following:

- improvising
- arranging
- composing
- additional performances, for example playing in a trio or quartet with learners who are not involved in the subject
- playing in an orchestra that functions after school hours.

The researcher provides proposed projects for improvising, arranging and composing. The arrangements in Appendix B range from Western art music and popular music, to traditional music of South Africa.

This programme does not prescribe actual arrangements, nor does it specify the content of materials, but rather suggests ideas, which in turn allow facilitators and learners to create their own ideas.

5.8.3 Resources

The following are the generally accepted resources for this course:

- good quality sound reproduction facilities
- good quality tape-recording equipment and microphones
- electronic keyboards
- a selection of pitched classroom instruments, for example xylophones, metallophones, glockenspiels, recorders and melodicas
- a selection of classroom percussion instruments, for instance drums, tambourines, triangles, and self made percussion instruments
- files to keep worksheets, scores and other work
- computer.

The following resources will be a great asset for this course:

- computer with a music program installed (preferably Sibelius music notation software)
- clavinova
- music laboratory.

Some learners may have their own personal instruments, and they should be encouraged to use them.

5.8.4 Assessment and record keeping

Facilitators assess learners

- Spontaneously in the classroom, for example how the learner has maintained his or her part in a group performance for the first time, or how the learner is able to improvise on the notes of the pentatonic scale, C, D, E, G and A
- at the end of a project; individually or in a group

- at stated times whenever a summative report is required, such as a school report at the end of a term or end of a NQF level
- on occasions of concerts, performances at other schools or churches and other musical events.

5.8.4.1 Record sheets

Record sheets should be kept to record learners' progress individually and in groups, using a marking system which shows progress during the course of a year.

5.8.4.2 Learner record sheet

The following is a possible example for a pupil record sheet, and can be transformed according to the facilitator and the school's choice.

Form 5.1: Learner record sheet

Name of learner	Project	Basic	Proficient			Advanced	
			Stage 1	Stage 2	Stage 3	Stage 1	Stage 2

Instrument(s) played							

Improvising							
Arranging							
Composing							
Performing							
Technology							
Specialisation							

Specialisation							

Other							
<ul style="list-style-type: none"> • Musicality • Enthusiasm • Ability to work within a group 							

The learner record sheet is a single form to be kept for each individual learner throughout the year. The form is divided into different blocks by vertical lines. These enable average marks to be plotted conveniently for report writing, parent meetings or other occasions.

5.8.4.3 Ensemble specialisation class record

Form 5.2 is a class record that contains a summative record of achievements of a single class in a specific project.

Form 5.2: Class record Ensemble specialisation sheet

Names	Stage	Improvising	Arranging	Composing	Performing	TOTAL

Whilst the learners are working/performing, the facilitator makes observations about the way they work in a group. The observations are recorded in a summary table at the end of each project.

5.8.4.4 Group activity record sheet

Form 5.3 is an example of a record sheet that can be used by the facilitator to observe learners' interactive skills, problems, attitudes towards group work, and involvement during a group activity.

Form 5.3: Group activity record sheet

NQF LEVEL _____	
NAMES OF LEARNERS	
1. _____	2. _____
3. _____	4. _____
5. _____	6. _____
7. _____	8. _____
9. _____	10. _____

Interactive skills	Learners work on their own and do not exchange ideas	Learners give each other ideas and sometimes work together	Learners collaborate in a very dynamic way
Problem solving	Some learners are not used to perform in a group. They play the wrong notes and rhythms and do not always cope	Most learners are used to playing in a group. They frequently play wrong notes and rhythms and need support	Learners are efficient performers and solve their problems independently
Positive, enthusiastic attitude in group	Learners do not enjoy working together	Learners are positive and enjoy working together	Learners form a strong bond with each other and are very enthusiastic
Active involvement of all members	Some learners do not produce any idea; others dominate the process	All learners are involved and contribute ideas to the end result of the performance	All learners show responsibility and make strong contributions to the end result of the performance

5.9 PROPOSED PROJECTS FOR THE ENSEMBLE SPECIALISATION PROGRAMME (ESP), NQF LEVELS 2–4 (GRADES 10–12)

The proposed projects meet the requirements of the National Qualifications Framework (NQF) for the Further Education and Training Certificate (FETC), levels 2–4 (Grades 10–12). The projects have been designed to allow learners to specialise in ensemble by conceptualising, contextualising, notating/creating/composing, improvising, arranging, performing/ensemble and using technology. The flexible assessment criteria can be tailored to suit the needs of learners whatever their musical background.

The researcher gives sample projects for NQF level 2 that can also be tailored to suit the needs of NQF levels 3–4. This, for example, would imply increasing difficulty levels of rhythms, time signatures, key signatures, instrumentation, etc.

5.9.1 Project 1: Improvisation: Pentatonic scale

Time: 1-2 hours (approximate notional hours)
Resources needed: Available instruments, recording equipment (if available)

The first term in a new course presents a number of challenges for the facilitator. There is likely to be enormous variation in the quality and quantity of performance standards of individual learners. For this reason the first project should be designed to give the facilitator an opportunity to diagnose each learner's ability on his/her instrument.

Because of the informal nature of this project, there is scope for it to be extended beyond half a term if desired, which gives the facilitator sufficient time to assess learners individually and in the group.

This project develops learners' ability to improvise and create music based on the pentatonic scale, C, D, E, G, and A.

The learners perform on available instruments and are mainly concerned with

- notes of the pentatonic scale on C, e.g.



- rhythm
- melody.

5.9.1.1 What are the outcomes for this project?

At the end of this project most learners will perform rhythmically, improvise and create within specific guidelines. Some learners will meet the basic level and will not make much progress. They will have difficulty in improvising on their own and will perform simple parts rhythmically and melodically. Some learners will meet the proficient level and progress further. They will perform, improvise and create interesting parts for their instruments. Learners meeting the advanced level will create extraordinary improvisations and create more difficult parts for their instruments.

Learners will apply their knowledge of the elements of music in ensemble playing, and be able to relate these to their performance.

Through observation and assessment of learners' achievements and involvement in this project, the facilitator will build up individual profiles, which will inform future planning.

5.9.1.2 How will learning be assessed?

Each learner should, according to his or her abilities and performance level, be able to:

- Improvise a rhythmic pattern on given notes

- Improvise a melody (using any two or three notes of the pentatonic scale on C), on a given rhythmic pattern
- Appraise their own work and those of other learners in the class using clearly understood musical criteria.

Basic

The learner's improvisation skills meet the minimum requirements of the project but contain no features that can be described as imaginative or creative.

Proficient

Stage 1

The learner's improvisation skills reflect reasonably well the requirements of the project but contain no features that can be described as imaginative or creative.

Stage 2

The learner's improvisation skills reflect reasonably well the requirements of the assignment and contain features that can be described as imaginative or creative.

Stage 3

The learner's improvisation skills reflect all the requirements of the project and contain features that can be prescribed as imaginative.

Advanced

Stage 1

The learner's improvisation skills show a high level of insight into the requirements of the project and contain various features that can be described as imaginative and creative.

Stage 2

The learner's creativity/composition shows a unique level of insight into the requirements of the project.

5.9.1.3 Proposed lesson procedure

This project begins with *Pentatonic Improvisation* (see Appendix B, p. B.11), an arrangement for recorder and xylophone, or available instruments, which consists of four parts based on notes of the pentatonic scale on C. This arrangement forms the basis of the performance piece.

Next, the learners

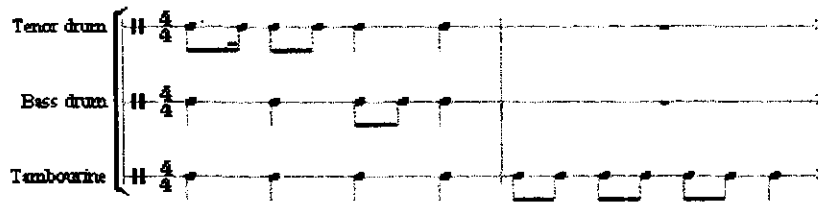
- improvise rhythmic and melodic variations on the given pentatonic melody
- improvise rhythmic and melodic variations for available instruments to form a composition in various parts in a consistent style and metre
- perform the improvisation demonstrating well-developed ensemble skills.

The outcomes of the performance will sound different within groups, because improvisation, instrumentation and ensemble skills will differ from school to school and learner to learner.

Provision must be made for the different performance levels of the learners, for example:

Basic

- Improvise rhythmically within specified guidelines, for example:



- Demonstrate creativity in using the given rhythmic patterns, and improvise a melody, using C, D, E, G and A. The melody and bass are given to the learners.
- Use available instruments.
- Use available electronic media.

Proficient

- Improvise rhythmic, melodic and/or harmonic patterns within specified guidelines
- Demonstrate creativity in using ideas for expressive effect
- Use any available acoustic or electronic instrument
- Demonstrate knowledge of traditional usages of the sound resources.

Advanced

- Improvise, demonstrating creativity in using the elements of music for expressive effect
- Use other instruments as well as available instruments
- Demonstrate knowledge of traditional usages of the sound resources
- Demonstrate imagination and technical skill in applying the principles of improvisation.

5.9.2 Project 2: Improvisation: Primary triads

Time: 1-2 hours (approximate notional hours)

Resources needed: Available instruments, recording equipment (if available)
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This project develops learners' ability to improvise on the primary triads of a major or minor key. Learners who have followed the General Music Appraisal Programme (GMAP) NQF level 1, will already be familiar with the primary triads I, IV and V in a major key, and I, iv and V in a minor key. This project builds on learners' previous knowledge of improvisation in Project 1.

5.9.2.1 What are the outcomes for this project?

At the end of this project most learners will perform rhythmically, improvise and create melodic rhythmic patterns built on primary triads within specific guidelines. Some learners will have progressed further and will perform, improvise and create more interesting and difficult parts for their instruments. Learners will apply their knowledge of conceptualising in ensemble playing, and be able to relate this to their performance.

Through observation and assessment of learners' achievements and involvement in this project, the facilitator will be able to evaluate learners for future performances.

5.9.2.2 How will learning be assessed?

Each learner should, according to his or her abilities and performance level, be able to

- Improvise a rhythmic pattern on I, IV and V in a major key and/or I, iv and V in a minor key
- Appraise their own work and that of other learners in the class using clearly understood musical criteria

Whilst the learners are working/playing, the facilitator makes observations about the way they work in a group, and how their improvisations sound and blend into the group performance.

See Chapter 5.9.1.2 for the assessment of different levels.

5.9.2.3 Proposed lesson procedure

For this project either of the following two arrangements, *Shoshaloza* (see Appendix B, p. B.12-B.13) or *Improvisation on Primary chords* (see Appendix B, p. B.13) arranged by the researcher, can be used as a basis for improvisation. The facilitator has the option to use his or her own compositions, or any available music.

First the learners play *Shoshaloza* (a traditional African melody) arranged by the researcher (Hoek 2000), then improvise and create their own parts on available instruments.

Next, the learners

- improvise rhythmic and melodic variations, using I, IV and V, and I and V, for example:



- perform the arrangement/s demonstrating well-developed ensemble skills.

The outcomes of the performance and sound effects will be divergent within the groups, because improvisation, instrumentation and ensemble skills will differ within the school and learner environment.

Provision must be made for the different performance levels of learners.

5.9.3 Project 3: Improvisation: Blues

Time: 1-2 hours (approximate notional hours)
Resources needed: Available instruments, recording equipment (if available)

5.9.3.1 What are the outcomes for this project?

See Chapters 5.7.4 and 5.9.1.1.

At the end of this project most learners will perform rhythmically, improvise and create rhythmic-melodic patterns built on a standard rhythmic-harmonic structure of the Blues, in which the 12-bar progression I-I-I-IV-IV-I -I-V-IV-I-I is used as a basis for improvisation.

Through observation and assessment of learners' achievements and involvement in this project, the facilitator will be able to evaluate learners for future performances.

5.9.3.2 How will learning be assessed?

Each learner should, according to his or her abilities and performance level, be able to

- Improvise and create rhythmic-melodic patterns built on a standard rhythmic-harmonic structure of the Blues in a major and/or minor key.
- Appraise own work and that of other learners in the class using clearly understood musical criteria.
- Whilst the learners are working/playing, the facilitator observes the way they work in a group and how their improvisations sound and blend into the group performance.

See Chapter 5.9.1.2 for the assessment of different levels.

5.9.3.3 Proposed lesson procedure

For this project any or both of the following two arrangements can be used as basis for improvisation.

- *Blue, Blue, Blues* (see Appendix B, p. B.15-B.18) (Hoek 1997)
- *Blues* (see Appendix B, p. B.19-B.25) (Hoek 1996).

The facilitator has the option to use his or her own compositions, or any available music.

First the learners play any of the two compositions on available instruments, then improvise additional notes and rhythms.

Next, the learners improvise melodic patterns on the given blues pattern, exploring rhythms and instrumentation.

The end product can be recorded and assessed by the class.

5.9.4 Project 4: Arranging

Time: 2 hours (approximate notional hours)
Resources needed: Available instruments, recording equipment (if available), computer (if available)

This project introduces learners to arranging music for orchestra and ensembles for available instruments, to performing the arrangement in class and/or for other events such as concerts, eisteddfods and church services.

Through activities of performing, improvising, listening and appraising, learners will comprehend basic knowledge of conceptualising, contextualising and notation to arrange and organise musical ideas.

This project introduces learners to working on their own and in a group, to sharing ideas, and to arranging scores to be performed and finally be appraised, assessed and listened to by the facilitator, themselves and by other learners.

5.9.4.1 What are the outcomes for this project?

At the end of this project most learners will be able to arrange music for available instruments within specific guidelines. Some learners will not have made so much progress and will have difficulty in arranging music on their own and some learners will have progressed further and will arrange music for other instruments and occasions.

Learners will apply their knowledge of conceptualising and contextualising and be able to relate these to their arrangements and performance.

5.9.4.2 How will learning be assessed?

Each learner should, according to his or her abilities and performance level, be able to:

- arrange a given piece with or without a written score
- appraise own work and that of other learners in the class using clearly understood musical criteria
- be able to identify instruments for different parts and demonstrate the stylistic features of the piece
- maintain a part in the ensemble
- conduct/assess his/her own arrangement.

Learners' arrangements will be assessed according to their ability and experience in ensemble playing.

Basic

The learner's arranging skills meet the minimum requirements of the project but contain no features that can be described as imaginative or creative.

Proficient

Stage 1

The learner's arrangements reflect reasonably well the requirements of the project but contain no features that can be described as imaginative or creative.

Stage 2

The learner's arrangement reflects reasonably well the requirements of the project and contains features that can be described as imaginative or creative.

Stage 3

The learner's arrangement reflects all the requirements of the project and contains features that can be described as imaginative.

Advanced

Stage 1

The learner's arrangement shows a high level of insight into the requirements of the project and contains various features that can be described as imaginative and creative.

Stage 2

The learner's arrangement shows a unique level of insight into the requirements of the project.

5.9.4.3 Proposed lesson procedure

Study the piano score of *Pizzicato Polka* by Johann Strauss from *100 Easy Classics for Piano*, arranged by Wilson Manhire and Lynn Palmer (1985:124-125).

Discuss the choice of available instruments, decide what instruments to use, how to create different parts for the score, how to break the chords up to keep movement going. Now the learners arrange the score as interestingly and musically as possible. Make sure every learner has a part to play. Practise the arrangement until everyone in the group can play it.

The arrangement of *Pizzicato Polka* (see Appendix B, p. B.26-B.27) (Hoek 2000) is an example of how the music might sound at the end of the project.

The learners play the arrangement in the most musically satisfying way, which will be recorded and played back, and assessed in discussion.

Provision must be made for the different performance levels of the learners. Some learners will prefer to arrange the music without notation, and others will prefer to write the score down for each instrument.

5.9.4.4 Assessing arrangements

The facilitator and/or the classmates listen to each arrangement and comment on:

- the choice of instruments: for example, were they used correctly?
- the harmony: for example, was the harmony chosen suitable?
- the arrangement's success: Did it work? Why/why not?

5.10 SUMMARY

Appendix B consists of arrangements for available instruments compiled by the researcher. The researcher and facilitators of other schools, such as St Angela's Ursuline Convent School for Girls in London, UK, Constantia Park Primary School in Pretoria, Zwartkop Primary School in Centurion and Centurion High School have been experimenting with various sounds and instruments, which seemed to be a great success. The author recommends that readers who are involved and interested in ensembles for NQF levels 1-4, can use the arrangements for class projects, and experiment with the basic arrangements according to their schools' available instruments.

Ensemble playing is a powerful and universal form of communication, which makes a significant contribution to the curriculum through providing distinctive opportunities to develop learners' imagination, expression and aesthetic judgement. Including Ensemble, as a specialisation in a General Music Appraisal Programme (GMAP), will give learners the opportunity to attain the requisite standard in practical, creative musicianship and knowledge, which include

- making informed choices
- planning
- target setting
- monitoring and evaluating personal performance and progress
- independent study, using aesthetic judgement in a range of activities, and
- co-operation with and leading others.

The development of these skills is important to every individual, regardless of vocation, and will be of considerable value to learners in their professional and personal lives.

The author recommends internet exploring for further detailed information about the relevant subject and standards abroad.

The proposed unit standards and projects given in this chapter might look too challenging and difficult for South Africa's education situation. However, the author is of the opinion that we have sufficient scientific experience and vision to comply with all the requirements of the suggested proposals.