South African unit standards for a General Music Appraisal Programme at NQF levels 2–4, with special reference to Ensemble specialisation for available instruments

by

Antoinette Hoek

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Promoter: Prof. Caroline van Niekerk

Co-promoter: Prof. Heinrich van der Mescht

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The national system of education must balance the need for quality education for all its citizens with the need for flexibility to cater for the wide-ranging circumstances that face learners and the wide-ranging options in what constitutes relevant education and qualifications, i.e. a balance between society's needs and the needs of the individual.

(SAQA 2000b: 12)

ABSTRACT

This thesis is primarily concerned with the structure of unit standards for a proposed General Music Appraisal Programme (GMAP) and an Ensemble Specialisation Programme (ESP) for available instruments as electives for National Qualifications Framework (NQF) levels 2-4 (Grades 10-12). For the GMAP and ESP levels 2-4 to fill their rightful place in the curriculum, it was essential to have a structured, but flexible model that can provide a framework for all music styles, concepts and practices primarily for South Africa, but not necessarily excluding other linkages. For this purpose the University of Pretoria launched a project, Music Education Unit Standards for Southern Africa (MEUSSA), under the leadership of Professors Caroline van Niekerk and Heinrich van der Mescht, to reconceptualise all facets of Music Education in Southern Africa in a team approach, based on research.

Although the MEUSSA team made a background study of music standards and curricula from various countries, the researcher concentrated mainly on the National Curriculum for England and the National standards for Arts Education of the United States of America, to provide ideas and expertise that could be used for the writing of South African unit standards for music.

Action research undertaken yielded valuable information regarding facilitators' opinions and perceptions of a GMAP and an ESP for available instruments. Furthermore, proposed projects are provided, with music examples for an ESP at NQF levels 2-4 for available instruments to support music facilitators in South Africa. Though Western music still dominates in most music examples and lessons, facilitators can use the proposed lessons according to their preferences and cultural needs.

The study also challenges the status quo in South African music education. Few learners choose Music after NQF level 1, but if it is radically overhauled, an

elective General Music Appraisal Programme (GMAP) at NQF levels 2-4 with the option to specialise will give more learners in South Africa the opportunity to enrich their personal and social development. This applies particularly to the previously disadvantaged communities.

KEY WORDS

Available instruments;

Culture and Arts;

Ensemble Specialisation Programme (ESP);

General Music Appraisal Programme (GMAP);

Music Education Unit Standards for Southern Africa (MEUSSA);

National Standards Body (NSB) 02;

National Qualifications Framework (NQF) levels 2–4;

Outcomes-based music education;

Unit standards.

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Soli Deo Gloria

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ACRONYMS AND ABBREVIATIONS

ABET	Adult Basic Education and Training (South Africa)
A LEVEL	Advanced level (England)
ANC	African National Congress
ARTSEDGE	The National Standards for Arts Education (USA)
AS LEVEL	Advanced Supplementary Level (England)
DfEE	Department for Education and Employment (England)
DfES	Department for Education and Skills (England)
DoE	Department of Education (South Africa)
FETC	Further Education and Training Certificate (South Africa)
GCE	General Certificate of Education (England)
GCSE	General Certificate of Secondary Education (England)
GDE	Gauteng Department of Education (South Africa)
GMAP	General Music Appraisal Programme
ICT	Information Computer Technology
ISME	International Society for Music Education
MENC	Music Educators National Conference (USA)
MEUSSA	Music Education Unit Standards for Southern Africa
NAME	National Association of Music Educators (England)
NCF for FET	National Curriculum Framework for Further Education and Training (South Africa)
NGOs	Non-Governmental Organisations (South Africa)
NQF	National Qualifications Framework (South Africa)

NSBs	National Standards Bodies (South Africa)
NUME	National Union of Music Educators (South Africa)
OBE	Outcomes-based education
OCR	Oxford, Cambridge and Royal Society of Arts Examinations Board (England)
QCA	Qualifications and Curriculum Authority (England)
SAQA	South African Qualifications Authority
SGBs	Standards Generating Bodies (South Africa)

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CHAPTER 1

INTRODUCTION

1.1 MOTIVATION FOR THE STUDY

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

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

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

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

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

and the vision

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

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

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

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

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

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

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

Instruments mostly used are
- clavinova
- keyboard
- flute
- clarinet
- guitar
- bass
- violin
- xylophone
- marimba.

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

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

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

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

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

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

1.2   NEED FOR THE RESEARCH

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

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

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

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

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

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

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

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

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

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

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

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

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

1.3   BACKGROUND TO THIS RESEARCH

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

1.3.1 General background

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

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

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

The South African National Qualifications Framework (NQF) has been developed as a set of principles and guidelines by which records of learner achievement are registered to enable national recognition of acquired skills and knowledge, thereby ensuring an integrated system that encourages life-long learning. Standards and qualifications, agreed to by education and training stakeholders throughout the country, are registered on the National Qualifications Framework (NQF). The NQF came into being through the South African Qualifications Authority Act (No. 58 of 1995, *Government Gazette* No. 1521, 4 October 1995), which provides for the development and implementation of a National Qualifications Framework. The role of the NQF is

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

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

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

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

NQF LEVEL	BAND	QUALIFICATION TYPE
8 7 6 5	Higher Education and Training	• Post-doctoral research degrees • Doctorates • Masters degrees • Professional Qualifications • Honours degrees • National first degrees • Higher diplomas • National diplomas • National certificates
4 3 2	Further Education and Training Certificate (FETC) Grades 10-12	National certificates
1	General Education and Training Certificate (GETC) Grade 9	National certificates ABET Level 4

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

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

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

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

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

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

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

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

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

NSB	ORGANISING FIELD	SUB-FIELDS
01	Agriculture and Nature Conservation	• Primary Agriculture • Secondary Agriculture • Nature Conservation • Forestry and Wood Technology • Horticulture
02	Culture and Arts	• Design Studies • Visual Arts • Performing Arts • Cultural Studies • Music • Sport • Film, Television and Video
03	Business, Commerce and Management	• Finance, Economics and Accounting • Generic Management • Human Resources • Marketing • Purchasing • Procurement • Office Administration • Project Management • Public Relations

04	Communication Studies and Language	• Communication • Information Studies • Language • Literature
05	Education, Training and Development	• Schooling • Higher Education and Training • Early Childhood Development • Adult Learning
06	Manufacturing, Engineering and Technology	• Engineering and Related Design • Manufacturing and Assembly • Fabrication and Extraction
07	Human and Social Studies	• Environment Relations • General Social Science • Industrial and Organisational Governance and Human Resource Development • People/Human Centred Development • Public Policy, Politics and Democratic Citizenship • Religious and Ethical Foundations of Society • Rural and Agrarian Studies • Traditions, History and Legacies • Urban and Regional Studies
08	Law, Military Science and Security	• Safety in Society • Justice in Society • Sovereignty of the State
09	Health Sciences and Social Services	• Preventive Health • Promotive Health and Developmental services • Curative Health • Rehabilitative Health
10	Physical, Mathematical, Computer and Life Sciences	• Mathematical Sciences • Physical Sciences • Life Sciences • Information Technology and Computer Sciences • Earth and Space Sciences • Environmental Sciences
11	Services	• Hospitality, Tourism, Travel, Gaming and Leisure • Transport, Operations and Logistics • Personal Care • Wholesale and Retail • Consumer Services
12	Physical Planning and Construction	• Physical Planning, Design and Management • Building Construction • Civil Engineering Construction • Electrical Infrastructure Construction

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

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

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

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

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

Generalist Qualification	Generalist Qualifications, with some specialisation	Specialised Qualifications

NQF 8		**National Diplomas and Postgraduate Diplomas in**
NQF 7	Masters and Doctoral Degrees in Music	▪ Composing/Song-writing/Arranging
	National Degrees, Diplomas and Certificates in Music	▪ Music Performing
NQF 6	Composed of Unit standards drawn from (among other possible areas)	▪ Music Business and
		▪ Music Technology
NQF 5	Creating and Performing, Music Contexts and Analysis	▪ Art Therapy (Music) (specialisation to be nominated)

National Certificates in:
- Composing/Song-writing/Arranging
- Music Performing
- Music Business
- Music Technology
- Art Therapy (Music)
(specialisation to be nominated)

G e n e r a l i s t **F E T C**

NQF 4 — Includes Level 4 Standards drawn from Creating and Performing, Business and Technology and Music Contexts and Analysis

NQF 3 — Includes Level 3 Standards drawn from Creating and Performing, Business and Technology and Music Contexts and Analysis, towards achievement of FETC

NQF 2 — Includes Level 2 Standards drawn from Creating and Performing, Business and Technology and Music Contexts and Analysis, towards achievement of FETC

S p e c I a l i s t **F E T C**

NQF 1 — **G E T C**

Unit Standards at NQF 1/ABET or GETC

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

Table 1.4: Work contexts and Job roles

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

1.3.2 Outcomes-based education (OBE)

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

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

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

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

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

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

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

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

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

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

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

1.3.3 National perspectives

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

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

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

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

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

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

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

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

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

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

1.3.4 International perspectives

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

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

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

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

Who said that?

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

The article ends with the following:

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

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

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

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

1.4 RESEARCH QUESTIONS

The main question on which this study is based was:

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

The following questions can be regarded as sub-questions:

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

1.5 AIM OF THE RESEARCH

The research outcomes of this study will be:

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

1.6 RESEARCH METHODOLOGY

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

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

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

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

The following research procedures were followed:

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

- utilisation of the collective expertise of the MEUSSA team. Enormous experience and expertise in music education and the writing of unit standards were accumulated by the researcher by being a member of this team

- action research with facilitators from St Angela's Ursuline Convent School for Girls, Forestgate, London, UK

- action research with ensembles for available instruments

- experimental lessons in General Music for Grade 8 learners at Centurion High School, Gauteng, South Africa

- experimenting with improvising for ensembles with learners since 1984.

The following research procedures formed part of the research:

- Literature reviews and reports on the latest developments of the school curriculum, as well as proposed lessons for general music education in England and the United States of America

- Official publications on unit standards and outcomes-based education and training, prescribed for South Africa

- E-mails and correspondence via the internet to stay in contact with the MEUSSA members, critical friends and facilitators from various schools

- Browsing the internet for information concerning any relevant information on the topic of this thesis.

The research took place with the following constraints:

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

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

- The author knows that schools in rural areas in South Africa have limited facilities and instruments available for General Music. She wrote the unit standards with the assumption that available instruments such as sticks, tins, etc. will be used for a start, and that the Department of Education and schools will expand the instruments yearly.

- The cultural diversity of the learner population. All learners' learning needs had to be taken into consideration in the compiling of unit standards for GMAP with the option to specialise.

- The lack of technology at schools. The fact that many learners stay in rural areas of South Africa can influence the selection of media for GMAP.

1.7   VALUE OF THE RESEARCH

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

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

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

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

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

1.8   DELIMITATIONS OF THIS STUDY

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

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

1.9   THESIS OUTLINE

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

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

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

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

1.10   NOTES TO THE READER

The readers of this thesis should note the following:

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

CHAPTER 2

BACKGROUND INFORMATION TO MUSIC EDUCATION IN ENGLAND, THE UNITED STATES OF AMERICA AND SOUTH AFRICA

2.1 INTRODUCTION

As a background to providing unit standards for Music in South Africa, the author investigated the content of the frameworks of the attainment standards of the United Kingdom (UK) and the K-12 National Standards of the United States of America. Attention was given to the UK's revised national music curriculum, implemented as from September 2000, as well as the American Standards and assessment criteria of the Music Educators National Conference (MENC). The researcher found that both music curriculums emphasize the need for high-quality teaching and provide opportunity for every learner to achieve at a basic, proficient or advanced level. The researcher visited St Angela's Ursuline Convent School for Girls, London, United Kingdom, during both 1999 and 2000. Contact with some English music facilitators gave her valuable information on and experience in England's new curriculum that could be used in this research. Attending courses for outcomes-based education at Springvale Primary School in Centurion, South Africa, in August 2000, the researcher observed at first hand the similarities in the education systems of the UK and South Africa. However, where the UK concentrates on performing, composing and appraising, South Africa's music education system is working towards an outcomes-based music programme of performing, listening, creating and developing of musical ideas.

To write unit standards for outcomes-based education that can be compared with international standards, it was necessary to make a study of the status quo in South Africa's music education, as well as the development of ideas given at

courses for implementing Arts and Culture for Grade 8 in 2001. Information on the present situation and developments in music education, both nationally and internationally, were gathered by means of

- discussions with John Cox, Head of Music at St Angela's Ursuline Convent School for Girls (Cox has experience of the UK's music curriculum since 1965)
- the internet
- critical friends
- an outcomes-based course at Springvale Primary, Centurion, Gauteng, South Africa, August/September 2001
- MEUSSA meetings
- National Union of Music Educators (NUME) meetings
- interviews with music educators from the following schools in South Africa:

  ➢ Drie Riviere High School in Vereeniging, Gauteng province
  ➢ Eldoraigne High School in Centurion, Gauteng province
  ➢ Irene Middle School, Centurion, Gauteng province
  ➢ Philena Middle School, Koppieslaagte, Centurion, Gauteng province
  ➢ Pretoria Boys High School, Pretoria, Gauteng province
  ➢ Sir Pierre van Rhyneveld High School, Kempton Park, Gauteng province
  ➢ Wonderboom High School, Pretoria, Gauteng province
  ➢ Khutlo Taro Secondary School, Vereeniging, Gauteng province
  ➢ Brits High School, Brits, North-West province
  ➢ Magaliesburg Group of Schools, Magaliesburg, North-West province.

Because the National Curriculum of England and the K-12 National Standards of the United States of America (USA) are discussed in full in Ronelle Bosman's thesis *Unit standards for aerophones in a postmodern South Africa,* only a summary of these contents applicable to this thesis is made on the subsequent pages.

2.2   MUSIC EDUCATION IN ENGLAND

England's revised national curriculum for September 2000 onwards was announced by the Department for Education and Employment (DfEE) in 1999. The main aim of the review of the national curriculum was (DfEE 2000)

> to ensure that any necessary changes would promote stability in schools and enable them to focus on raising standards of pupil attainment.

No changes from the previous national curriculum have been made to

- the structure of key stages
- standards (minor rewording in some level descriptions is designed to provide greater clarity)
- statutory assessment arrangements.

Tony Knight, principal officer for Music at the Qualifications and Curriculum Authority (QCA), said:

> The aim of the review has been to provide greater clarity and flexibility for teachers by reducing prescription, while keeping change to a minimum. It has been a process of evolution rather than revolution (McKeon 2000:9).

The National Curriculum of England is intended to ensure that pupils (DfEE 1999:3) develop from an early age the essential literacy and numeracy skills they need to provide them with full entitlement to learning, to foster their creativity, and give facilitators discretion to find the best ways to inspire in their learners a joy and commitment to learning that will last a lifetime.

The following is important in the curriculum (DfEE 1999:3):

- an entitlement to learning for all pupils
- detailed, overarching statements on inclusion which makes clear the principles schools must follow to ensure that all pupils have the chance to

- succeed, whatever their individual needs and potential barriers to their learning may be
- equality of opportunity
- including of commitment to valuing ourselves, our families and other relationships.

According to the DfEE (1999:4), the basis of the UK's Music Education is

> helping pupils to develop the knowledge, skills and understanding they need to live confident, healthy, independent lives, as individuals, parents, workers and members of society.

Angela Major, Head of Music at Christleton High School in Chester, writes in the *Music Teacher* (Major 2000:17):

> The new national curriculum 2000 is at first glance everything that most music teachers at key stage 3 have been waiting for. It sets out programmes of study, which integrate performing, composing and appraising.

2.2.1 The structure of England's National Curriculum

The National Curriculum of England uses a system of attainment targets and key stages in providing guidelines for education. Education in England is divided into two levels:

- a general education (General Certificate of Secondary Education), and
- higher education (Advanced Supplementary and Advanced levels).

General education is mandatory for all learners between the ages of five and sixteen, with optional higher education for those up to eighteen or nineteen years of age. The current General Certificate of Secondary Education (GCSE) and a large section of the Advanced levels (A-levels) are the responsibility of the local education authorities.

The national curriculum consists of five Key Stages, as given below with an indication of the provision for Music Education at each stage.

The reader must take note that the term "Grade" used in South African schools is used in the UK schools as "Years". For instance, in South Africa the NQF level 1 exits at Grade 9 level and in England, learners in their 10th year of schooling are called "Year" 10 learners.

- Key Stage 1 and 2:   Years 1–6
- Key Stage 3:   Years 7–9
- Key Stage 4, GCSE: Years 10–11
- Key Stage 5, AS level: Year 12
                  A level: Year 13.

There is a common structure and design for all subjects, for example:

- knowledge, skills and understanding (what has to be taught in the subject during the stage), and
- breadth of study (the contexts, activities, areas of study and range of experiences through which the knowledge, skills and understanding should be taught).

2.2.2   Key Stages 1-3

The author found useful information in the curriculum for Key Stages 1-3 that gave her valuable background to write unit standards for GMAP at NQF levels 2-4. A summary of the outcomes, the breadth of study and the attainment targets for Key Stages 1-3 follow to give the reader an insight into the basic construction of the curriculum.

2.2.2.1   Outcomes for Key Stages 1-3

Although South Africa has its own unique education system, the following UK outcomes for Key Stages 1–3 provided information that could be used for the formulating of unit standards in Chapters 4 and 5. In Key Stages 1–3 teaching

should ensure that listening, and applying knowledge and understanding, are developed through the interrelated skills of performing, composing and appraising.

Controlling sounds through singing and playing – performing skills

Pupils should be taught how to (DfEE 1999:16-20):

Key stage 1	Key stage 2	Key stage 3
• use their voices expressively by singing songs and speaking chants and rhymes • play tuned and untuned instruments • rehearse and perform with others.	• sing songs in unison and two parts, with clear diction, control of pitch, a sense of phrase and musical expression • play tuned and untuned instruments with control and rhythmic accuracy • practise, rehearse and present performances with an awareness of the audience.	• sing unison and part songs developing vocal techniques and musical expression • perform with increasing control of instrument-specific techniques • practise, rehearse and perform with awareness of different parts, the roles and contribution of the different members of the group, and the audience and venue.

Creating and developing musical ideas – composing skills

Pupils should be taught how to (DfEE 1999:16-20):

Key stage 1	Key stage 2	Key stage 3
• create musical patterns • explore, choose and organise sounds and musical ideas.	• improvise, developing rhythmic and melodic material when performing • explore, choose, combine and organise musical ideas within musical structures.	• improvise, exploring and developing musical ideas when performing • produce, develop and extend musical ideas, selecting and combining.

Responding and reviewing – appraising skills

Pupils should be taught how to (DfEE 1999:16-20):

Key stage 1	Key stage 2	Key stage 3
• explore and express their ideas and feelings about music using movement, dance and expressive and musical language • make improvements to their own work.	• analyse and compare sounds • explore and explain their own ideas and feelings about music using movement, dance, expressive language and musical vocabulary • improve their own and others' work in relation to its intended effect.	• analyse, evaluate and compare pieces of music • communicate ideas and feelings about music, using expressive language • adapt their own musical ideas and refine and improve their own and others' work.

Listening, and applying knowledge and understanding

Pupils should be taught (DfEE 1999:16-20):

Key stage 1	Key stage 2	Key stage 3
• to listen with concentration and to internalise and recall sounds with increasing aural memory • how the combined musical elements of pitch, duration, dynamics, tempo, timbre, texture and silence can be organised within musical structures and used expressively within simple structures • how sounds can be made in different ways • how music is used for particular purposes, e.g. dance.	• to listen with attention to detail and to internalize and recall sounds with increasing aural memory • how the combined musical elements of pitch, duration, dynamics, tempo, timbre, texture and silence can be organised within musical structures and used to communicate different moods and effects • how music is produced in different ways and described through relevant established and invented notations • how time and place can influence the way music is created, performed and heard.	• listen with discrimination and to internalise and recall sounds • identify the expressive use of musical elements, devices, tonalities and structures • identify the resources, conventions, processes and procedures, including ICT, staff notation and other relevant notations, used in selected musical genres, styles and traditions.

2.2.2.2   Breadth of study for Key Stages 1-3

During Key stages 1-3 learners should be taught the **knowledge, skills and understanding** through (DfEE 1999:21)

- musical activities that integrate performing, composing and appraising
- responding to a range of musical and non-musical starting points
- working on their own, in groups of different sizes and as a class
- a range of live and recorded music from different times and cultures.

In addition to the above, learners in Key stages 2 and 3 must use music technology to create, change, combine, manipulate and refine sound.

2.2.2.3 Attainment targets for Key Stages 1-3

The attainment targets set out the knowledge, skills and understanding that learners of different abilities and maturities are expected to have by the end of each key stage as defined by the Education Act 1996, section 353a. Attainment targets consist of eight level descriptions of increasing difficulty, plus a description for exceptional performance above level 8. Each level description specifies the types and range of performance that pupils working at that level should characteristically demonstrate.

The level descriptions provide the basis for making judgements about pupils' performance at the end of Key Stages 1, 2 and 3. At Key Stages 4 and 5, national qualifications are the main means of assessing attainment in music.

Table 2.1: Level descriptions for Key Stages 1, 2 and 3

RANGE OF LEVELS WITHIN WHICH THE GREAT MAJORITY OF PUPILS ARE EXPECTED TO WORK		EXPECTED ATTAINMENT FOR THE MAJORITY OF PUPILS AT THE END OF THE KEY STAGE	
Key stage 1	1-3	At age 7	2
Key stage 2	2-5	At age 11	4
Key stage 3	3-7	At age 14	5/6

The following attainment targets for music are quoted from the National Curriculum for England (QCA 1999b:36-37). They are quoted in full, and given at such length, because it is believed that they can be of direct relevance to South

African music educators, and their careful foundation is useful precisely as given for England:

LEVEL 1

Pupils recognise and exlore how sounds can be made and changed. They use their voices in different ways such as speaking, singing and chanting, and perform with awareness of others. They repeat short rhythmic and melodic paterns and create and choose sounds in response to given starting points. They respond to different moods and recognise well-defined changes in sounds, identify simple repeated patterns and take account of musical instructions.

LEVEL 2

Pupils recognise and explore how sounds can be organised. They sing with a sense of the shape the melody, and perform simple patterns and accompaniments keeping to a steady pulse. They choose carefully and order sounds within simple structures such as beginning, middle, end, and in response to given starting points. They represent sounds with symbols and recognise how the musical elements can be used to create different moods and effects. They improve their own work.

LEVEL 3

Pupils recognise and explore the ways sounds can be combined and used expressively. They sing in tune with expression and perform rhythmically simple parts that use a limited range of notes. They improvise repeated patterns and combine several layers of sound with awareness of the combined effect. They recognise how the different musical elements are combined and used expressively and make improvements to their work, commenting on the intended effect.

LEVEL 4

Pupils identify and explore the relationship between sounds and how music reflects different intentions. While performing by ear and from simple notations they maintain their own part with awareness of how the different parts fit together and the need to achieve an overall effect. They improvise melodic and rhythmic phrases as part of a group performance and compose by

developing ideas within musical structures. They describe, compare and evaluate different kinds of music using an appropriate musical vocabulary. They suggest improvements to their own and others' work, commenting on how intentions have been achieved.

LEVEL 5

Pupils identify and explore musical devices and how music reflects time and place. They perform significant parts from memory and from notations with awareness of their own contribution such as leading others, taking a solo part and/or providing rhythmic support. They improvise melodic and rhythmic material within given structures, use a variety of notations and compose music for different occasions using appropriate musical devices such as melody, rhythms, chords and structures. They analyse and compare musical features. They evaluate how venue, occasion and purpose affects the way music is created, performed and heard. They refine and improve their work.

LEVEL 6

Pupils identify and explore the different processes and contexts of selected musical genres and styles. They select and make expressive use of tempo, dynamics, phrasing and timbre. They make subtle adjustments to fit their own part within a group performance. They improvise and compose in different genres and styles, using harmonic and non-harmonic devices where relevant, sustaining and developing musical ideas and achieving different intended effects. They use relevant notations to plan, revise and refine material. They analyse, compare and evaluate how music reflects the contexts in which it is created, performed and heard. They make improvements to their own and others' work in the light of the chosen style.

LEVEL 7

Pupils discriminate and explore musical conventions in, and influences on, selected genres, styles and traditions. They perform in different styles, making significant contributions to the ensemble and using relevant notations. They create coherent compositions drawing on internalised sounds and adapt, improvise, develop, extend and discard musical ideas within given and chosen musical structures, genres, styles and traditions. They evaluate, and make critical judgements about, the use of musical conventions and other characteristics and how different contexts are reflected in their own and others' work.

LEVEL 8

Pupils discriminate and exploit the characteristics and expressive potential of selected musical resources, genres, styles and traditions. They perform, improvise and compose extended compositions with a sense of direction and shape, both within melodic and rhythmic phrases and overall form. They explore different styles, genres and traditions, working by ear and by making accurate use of appropriate notations and both following and challenging conventions. They discriminate between musical styles, genres and traditions, commenting on the relationship between the music and its cultural context, making and justifying their own judgements.

EXCEPTIONAL PERFORMANCE

Pupils discriminate and develop different interpretations. They express their own ideas and feelings in a developing personal style exploiting instrumental and/or vocal possibilities. They give convincing performances and demonstrate empathy with other performers. They produce compositions that demonstrate a coherent development of musical ideas, consistency of style and a degree of individuality. They discriminate and comment on how and why changes occur within selected traditions including the particular contribution of significant performers and composers.

In summarising the music curriculum of Key Stages 1-3, the author came to the conclusion that it was well prepared and of a high standard. Browsing the internet for information, the author is aware of the fact that upgrading of the curriculum is still going on by means of articles and lesson examples (QCA 2001).

In order to compile a GMAP for NQF levels 2-4, the author also made a summary of the Oxford, Cambridge and RSA examinations (OCR) that are used in many schools in the UK.

2.2.3 Oxford, Cambridge and RSA Examinations (OCR) in Music

The Oxford, Cambridge and Royal Society of Arts Examinations Board's (OCR's) purpose is to (OCR 2001:1)

> develop, promote and provide a flexible range of qualifications which recognise the achievements of learners through all the phases of life and work.

OCR published their AS/A level music syllabus during 2000. The specification of study is designed to offer learners structured opportunities to develop their knowledge, understanding and skills in Performing, Composing and Listening and Appraising. It encourages them to become (OCR 2000: 5):

- more informed performers through study of their instrument and pieces written for it
- more skilled composers through study of compositional techniques and styles
- understanding listeners through study of a range of different types of music and the backgrounds to them.

The focus for learning in all of these is provided by four Areas of Study (OCR 2000: 5):

- Area of Study 1: Exploiting the Resource
- Area of Study 2: Techniques of Melodic Compositions
- Area of Study 3: Dance Music
- Area of Study 4: Traditions and Innovation.

The Areas of Study define a wide background of knowledge and understanding of music and its context in different traditions, and require close, in-depth study of relevant repertoire.

The UK's schools started with the new syllabus in September 2001, and are busy with support and in-service training for facilitators, for example (OCR 2000: 1):

- A full programme of In-Service training meetings arranged by the Training and Customer Support Division (telephone 0944/1223 552950)
- Specimen question papers and mark schemes, available from the Publications Department (telephone 0994/870 8706622)

- Past question papers and mark schemes, available from the Publications Department (telephone 0994/870 8706622)
- Coursework guidance materials
- Examples of marked work
- Written advice on coursework proposals
- A report on the examination, compiled by senior examining personnel after each examination session
- Individual feedback to each Centre on the moderation of internally assessed work.

Detailed information is given above, because the researcher finds that in-service training in South Africa's new outcomes-based education does not supply detailed information to facilitators, and the British information could be used as an example. NQF level 1 as an exit qualification realizes as from 2002 in South Africa, and yet it is a sad fact that nobody has formulated precisely what will be expected of the outcomes and attainment targets for the said qualification.

The author will give only a summary of the OCR GCSE in Music, because not all the information is relevant to her research, and as mentioned before, Ronelle Bosman (2001) has done a thorough investigation of the National Curriculum of the UK. If the reader is interested in further information, the complete document can be obtained from www.OCR2000.uk.

The GCSE builds on and develops the integrated approach to music at Key stage 3 of the National Curriculum. Areas of Study, encompassing music drawn from Western Classical traditions, contemporary innovations and the music of other cultures, provide breadth of content and depth of focus. Candidates entering for the GCSE should have achieved a general education level equivalent to at least National Curriculum Level 3, or a distinction at Entry Level within the National Qualifications Framework (OCR 2001:7).

The course consists of three components (OCR 2000: 11):

Component	Title	Duration	Weighting
1	Coursework	-	60%
2	Terminal Task	30 minutes	15%
3	Listening Examination	Up to 1 hour 30 minutes	25%

All coursework will be internally assessed and externally moderated. The coursework is divided into two parts (OCR 2000: 6):

- Part A: Integrated Coursework (linked Performing, Composing and Appraising)
- Part B: Further Performing (two pieces) and Further Composing (one piece).

The discussion of the marking criteria below is essential, because it was necessary for the author to gain expertise and information for her research for the GMAP with the option to specialise in Ensembles for available instruments that she proposes in Chapter 5 of this thesis.

2.2.3.1   Marking criteria for internally assessed work

The following criteria are to be applied in the assessment criteria for performing an individual part in an Ensemble (OCR 2000: 37) and Performance Appraisal (OCR 2000: 41-42). They are also quoted in full, because the researcher finds that they can be of direct relevance to the proposed General Music Appraisal Programme (GMAP), NQF levels 2-4 and Ensemble Specialisation as discussed in Chapters 4 and 5.

□ **Assessment Criteria for Performing an Individual Part in an Ensemble**

When making their assessment, teachers are reminded that the standard expected is one that can be met by candidates who have received tuition only in the classroom situation.

The assessment criteria for performing have been designed to give greater weighting to the musicality of the performance than to the difficulty of the part being assessed. Candidates should be advised to select pieces that enable them to demonstrate their musicality. It is important to appreciate that it is better to perform a simple piece well than a more difficult piece badly.

The part assessed is to be allocated a mark out of 10 using the following indicators:

Table 2.2: Assessment Criteria for Performing an Individual Part in an Ensemble (OCR 2000: 37)

1-2 marks	The performance has a little fluency but does not communicate the intended effect of the piece. The ensemble is held together mainly by the other performer(s).
3-4 marks	The performance has some fluency and uses tempo, dynamics and phrasing appropriately. It attempts to communicate the intention of the piece. The candidate demonstrates awareness of the other performer(s).
5-6 marks	The performance is fluent and demonstrates technical control adequate to the demand of the music. It communicates the intention of the piece with some success. The candidate co-ordinates their part with the other performer(s).
7-8 marks	The performance is confident and fluent and displays good technical control appropriate to the demand of the piece. It has a sense of direction and shape and communicates the intended effect successfully. The candidate performs with sensitivity to the other part(s), making appropriate adjustments to meet the demands of co-ordination and balance.
9-10 marks	The performance demonstrates confidence and fluency with technical control, which supports musical expression. The performer provides a convincing and memorable interpretation of the piece. The candidate demonstrates empathy with the other performer(s).

The initial mark for the performance of the assessed part (maximum 10) is to be added to a mark out of 5 based on the technical difficulty of the part performed.

Table 2.3: Assessment Criteria for the technical difficulty of Performing an Individual Part in an Ensemble (OCR 2000: 37)

0-1 marks	A simple piece which uses a limited rhythmic and/or melodic range with easy movement between notes, in an easy key.
2-3 marks	A piece which requires a range of rhythmic and/or melodic change with some technical demands in terms of articulation, phrasing, gradations of dynamics and key.
4-5 marks	A more complex piece involving sustained control, with more intricate technical demands in terms of an extended range and control of tempo, dynamics and phrasing.

Once a mark out of 15 is obtained it should be multiplied by 2 to give a mark out of 30.

OCR recommends the use of Music technology when performing. Musical enhancement may apply in one of three ways (OCR 2000: 38):

- effects added during or after the recording of the performance of the piece
- the use of multi-tracking
- the use of a computer/midi/sequencing package.

❑ **Assessment Criteria for Appraising**

Three sets of criteria are to be applied in the assessment of Appraising within the Integrated Coursework:

- Performance Appraisal (10 marks)

- Composition Brief (10 marks)

- Composition Appraisal (10 marks).

The three marks for Performance Appraisal, Composition Brief and Composition Appraisal are to be added together. Only Performance Appraisal will be quoted here, because it relates to the proposed General Appraisal Programme and Ensemble specialisation for NQF levels 2-4.

Table 2.4: Performance Appraisal (OCR 2000: 41)

1-2 marks	The candidate knows how the instrument is used in the piece, can provide some background information about it and can make a simple comparison with the two other pieces studied. The candidates make a simple judgment about the effectiveness of their performance in conveying the intention of the composer.
3-5 marks	The candidate identifies some of the instrument-specific techniques used in the piece, shows understanding of the way the instrument is used and how this is similar to or different from the two other pieces studied. The candidate makes a judgment on the effectiveness of their performance in terms of technical fluency, and its success in conveying the composer's intentions in relation to the genre.
6-8 marks	The candidate recognises how the composer has used the capabilities of the instrument in the piece (through range and performing techniques). Characteristic features of the piece are identified and musical comparisons are drawn with the two other pieces studied. The candidate evaluates the success of his/her performance in communicating the compositional purpose, referring to specific performance details.

9-10 marks	The candidate understands the subtleties of how the composer exploits the potential of the instrument in the piece. The piece is evaluated in the context of its purpose and contribution to the tradition, and features that are both similar to and different from the two other pieces studied are identified. The candidate evaluates the success of the performance in the context of the musical and technical demands of the piece, identifying performance detail that conveys the intentions of the composer.

2.2.3.2   Moderation

All internally assessed work is marked by the facilitator, and then submitted to moderated at the OCR centre. The purpose of moderation is to ensure that the standard of work and marks for internally assessed work are the same for each school, and that the same standards across the range of candidates are applied. The same method was used during 2001 for the Grade 12 examinations in Gauteng, South Africa. Schools had to submit portfolios of learners who were identified by the Department of Education to be moderated. After moderation, the portfolios were sent back to the schools with valuable ideas and notes to assist facilitators for the next year.

2.3   MUSIC EDUCATION IN THE UNITED STATES OF AMERICA

According to John Drummond, Blair Professor of Music at the University of Otago in New Zealand, and currently President of the International Society for Music Education (ISME), we all throughout the world

> need to stand up and make a noise about the value of music education. There is now massive evidence to show the benefits that learning can bring (Drummond 2000:2).

In a recent article "A Challenge for Change in Music Education", Charles Leonhard, a distinguished teacher, lecturer, and author in music education for over six decades, looked back at successes and failures of past attempts to

improve music education and made suggestions for improvements. He wrote (1999: 41):

There is, however, reason to be hopeful about the future if music educators prepare themselves intelligently. The present political, educational, and social climates present a historically unique opportunity to make arts education, including music education, an integral part of the general education of all children.

Leonhard also writes in the same article about Music Education in the future. He suggests (1999:42):

> We must work from the ground up to meet the national organizations halfway ... We all must become activists in the arts education network if we are going to profit from the opportunities currently being created by arts education leaders and organizations.

The American education system uses a standards-based approach to education, and has no national curriculum. National standards provide a different perspective for education in the sense that they "speak of competencies, not a pre-determined course of study" (Artsedge 2000:12). In other words, explicit statements of the results expected from (arts) education at specified levels are prescribed, and not detailed curriculum content. These standards are also a reflection of national values and beliefs regarding the position of arts in the community.

According to the authors in the Artsedge document (2000:9–10), arts education standards can make a difference, because the standards insist and ensure that

- arts education is not a hit-and-miss effort, but a sequenced learning enterprise across the four arts disciplines, thus ensuring basic arts literacy,
- arts education takes a hands-on orientation by letting students be continually and creatively involved in the study of arts,
- students take a global and universal perspective in learning about cultural diversity,
- students are involved in connecting the different arts and other disciplines,
- students are taught to use technology to understand the relationship between the use of essential technical means and the achievement of desired ends,

- students are helped to develop problem-solving and higher-order skills, which are necessary for success in life and work.

The author agrees that providing arts education in the form of unit standards also assists learners in forming a broader understanding of interrelated areas. She also finds that learning about the visual arts or music of a country could, for example, gradually lead to a better understanding of the culture, politics and values of the people of that country.

In the light of the foregoing it is clear that high educational standards are regarded as a priority by American authorities.

2.3.1 Standards in the United States of America

American standards for the arts are grouped in clusters for pre-kindergarten, grades K-4, grades 5-8 and grades 9-12. Each cluster contains a content standard with several achievement standards, associated with the content standard. The content standards stay the same for all grades, while the achievement standards are gradually upgraded in difficulty. The goal of the standards in arts education is to "arrive at a broad-based, well grounded understanding of the nature, value and meaning of the arts as parts of their own humanity" (Artsedge 2000:29).

Standards for music in the United States take as point of departure the fact that education should start from a very young age (two to four years) using active bodily response, singing and playing instruments as well as introductory experiences with verbalisation and visualisation. It is also considered important to use music literature of a high quality and from various cultures, styles and time periods (MENC 2000:2).

Music standards are grouped into seven outcomes (McREL 1997a:1):

- Singing

- Performing
- Improvising
- Composing and arranging music
- Knowing and applying criteria (judgement)
- Reading and notating
- Understanding the relationship between music, history and culture.

The National Standards of the United States of America (Education World 2000:1-13; MENC 2000:1-18) will be briefly described and discussed below:

2.3.1.1   Pre-Kindergarten Standards

Content and achievement standards for early childhood development in the pre-garten phase include:

- singing and playing instruments
- creating music
- responding to music
- understanding music.

2.3.1.2   Grades K-4 Standards

The 9 voluntary content standards are:

- singing alone and with others
- performing on instruments, alone and with others
- improvising melodies, variations and accompaniments
- composing and arranging music within specific guidelines
- reading and notating music
- listening to, analysing and describing music
- evaluating music and music performances
- understanding relationships between music, other arts and disciplines outside the arts
- understanding music in relation to history and culture.

The above content standards are used for all grades from K-12, while the level of achievement standards is gradually increased for each new grade. (See Tables 2.5 to 2.8.)

Table 2.5: Standards for Grades K-4 (MENC 2000:5-7)

CONTENTS	ACHIEVEMENT STANDARDS GRADES K-4
SINGING ALONE AND WITH OTHERS	• Singing independently (on pitch and in rhythm, with appropriate timbre, diction and posture maintaining a steady tempo). • Singing expressively (with appropriate dynamics, phrasing and interpretation). • Singing a varied repertoire of songs form memory, singing ostinatos, partner songs and rounds, and singing in groups (blending vocal timbres, matching dynamic levels and responding to the cues from the conductor).
PERFORMING	• Performing on pitch and in rhythm (using appropriate dynamic levels and maintaining a steady tempo). • Performing easy rhythmic, melodic and chordal patterns on classroom instruments. • Performing a repertoire of diverse genres and styles expressively, echoing short melodic and rhythmic patterns. • Performing in groups (blending instrumental timbres, matching dynamic levels and responding to the cues from the conductor). • Performing independent instrumental parts.
IMPROVISING	• Improvise "answers" in the style of a given rhythmic and melodic phrase. • Improvise simple rhythmic and melodic ostinato accompaniments. • Improvise simple rhythmic variations and melodic embellishments. • Improvise short songs and instrumental pieces using a variety of sound sources.
COMPOSING AND ARRANGING	• Create and arrange short songs and instrumental pieces within specific guidelines. • Use a variety of sound sources when composing.
READING AND NOTATING	• Start learning traditional music notation, and must be able to read note and rest values from breves to quavers, in 4/4, 3/4 and 2/4 metre signatures at the end of grade 4. • Read simple pitch notation in the treble clef (major keys only). • Identify and correctly interpret symbols and traditional terms referring to dynamics, tempo and articulation. • Use standard symbols to notate metre, pitch, rhythm and dynamics in simple patterns.
LISTENING AND ANALYSING	• Identify simple music forms. • Demonstrate perceptual skills with regard to music of various styles and cultures. • Use appropriate terminology in explaining music, music notation, music instruments and voices and music performances. • Identify the sounds of a variety of instruments and voice timbres. • To respond through purposeful movement (swaying, skipping, dancing), to prominent music characteristics or to specific music events while listening.
EVALUATING	• Be able to devise criteria for evaluating performances and compositions. • To explain their personal preferences for specific music styles and works.

UNDERSTANDING OF THE RELATIONSHIP BETWEEN MUSIC, THE OTHER ARTS AND DISCIPLINES OUTSIDE THE ARTS	• To identify similarities and differences in the meanings of common terms used in the various arts (for example form, line, contrast). • To identify ways in which the principles and subject matter of other disciplines are interrelated with music.
UNDERSTANDING MUSIC IN RELATION TO HISTORY AND CULTURE	• To identify (by genre or style) aural examples of folk music from various cultures and periods. • Describe how elements of music are used in these music examples. • Identify and explain the daily use of music. • Identify and describe the roles of musicians in various settings and cultures. • Demonstrate appropriate audience behaviour for the context of music performed.

2.3.1.3   Grades 5-8 Standards

The following quotation describes the phase or stage of the learner between eight and twelve years:

> The period represented by grades 5-8 is especially critical in students' musical development, as the music they experience and create often becomes an integral part of their personal preference and perspective (MENC 2000: 8).

To participate in the Grades 5-8 standards it is presumed that students have successfully complied with the standards for grades K-4.

Content standards for grades 5-8 are the same as for Grades K-4, but a gradual increase in the level of achievement standards is given in Table 2.6 below.

Table 2.6: Standards for Grades 5-8 (MENC 2000:8)

CONTENTS	ACHIEVEMENT STANDARDS GRADES 5-8
SINGING ALONE AND WITH OTHERS	• A technical level difficulty of 2 when performing alone, on a scale of 1 to 6. • Music sung in two or three parts. • Participation in choral ensembles. • Singing from memory for some songs as well as music from different genres and cultures, performed with appropriate expression.
PERFORMING	• Performing on instruments alone and with others accurately and independently. • Performing on instruments alone and in small ensembles on at least one instrument. • Play with good posture, playing position and breath, bow or stick. • Music representing different genres and styles must be presented. • A difficulty of 2 on a scale of 1 to 6 for at least one string, wind, percussion or classroom instrument. • Participation in instrumental ensembles must be on a level of difficulty of 3 on a scale of 1 to 6.
IMPROVISING MELODIES, VARIATIONS AND ACCOMPANIMENTS	• Simple harmonic accompaniments are expected. • Improvised melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies. • Short unaccompanied melodies over given rhythmic accompaniments must also by improvised.
COMPOSING AND ARRANGING	• Short pieces within specific guidelines for a particular style, form, instrumentation or compositional technique must be demonstrated while showing how the elements of music are used to achieve unity and variety, tension and release, and balance, first steps in the arrangement of pieces for instruments other than the instruments for which it was written. • Use a variety of traditional and non-traditional sound sources and electronic media for composing and arranging.
READING AND NOTATING	• Read whole, half, quarter, eighth, sixteenth and dotted notes (note values are named according to the American system) as well as rests in 2/4, 3/4, 4/4, 6/8, 3/8 and semibreve metre signatures. • Read simple melodies in both the treble and bass clefs, as well as defining standard notation for pitch, rhythm, dynamics, tempo, articulation and expression. • Use standard notation to write down their own musical ideas • Participation in a choral or instrumental ensemble to reinforce sight reading skills.
LISTENING TO, ANALYSING AND DESCRIBING MUSIC	• Appropriate terminology must be used to describe specific events in a piece of music, for example the entry of an instrument or sudden tempo changes. • Music of different genres and styles will be used for analysis of musical elements. • Demonstrate knowledge of basic musical principles, e.g. metre, rhythm, tonality, intervals, chords and harmonic progressions in their analyses.

EVALUATING	• While listening to music performances, students must learn to develop criteria for evaluating the effectiveness and quality of others' and their own performances, compositions, arrangements and improvisations. • Constructive suggestions are encouraged.
UNDERSTANDING OF THE RELATIONSHIP BETWEEN MUSIC, THE OTHER ARTS AND DISCIPLINES OUTSIDE THE ARTS	• Transformation of similar events, emotions, ideas or scenes using characteristic materials of two or more arts must be investigated and compared. For this aim visual stimuli (visual arts), movement (dance), human relationships (theatre) and sound (music) may be used • The way in which subject matter of other disciplines taught at school is interrelated with that of music may also by investigated, for example issues to be considered when setting music to text (language arts), or frequency ratio of intervals (mathematics).
UNDERSTANDING OF MUSIC IN RELATION TO HISTORY AND CULTURE	• Distinguishing characteristics of high quality representative styles and genres from various cultures must be described, classified and compared • The functions of music and roles of musicians in different cultures of the world must also by investigated and consequently compared.

2.3.1.4   Grades 9–12 Standards

Three levels of achievement, namely *basic, proficient* and *advanced*, have been established for grades 9-12. "The basic level represents achievement that shows distinct progress but has not yet reached the proficient level called for in the National Standards for Arts Education" (MENC 1997:2). "The proficient level is intended for students who have completed courses involving relevant skills and knowledge for one to two years beyond grade 8. The advanced level is intended for students who have completed courses involving relevant skills and knowledge for three to four years beyond grade 8" (MENC 2000:12).

The minimum standard for every student graduating from high school is the proficient level in at least one arts discipline. Students at the advanced level are expected to achieve the standards for both the proficient and the advanced levels.

Table 2.7: Proficient standards for Grades 9-12 (MENC 2000:12)

CONTENTS	ACHIEVEMENT STANDARDS (PROFICIENT STANDARDS) GRADES 9-12
SINGING ALONE AND WITH OTHERS	• Sing with expression and technical accuracy a large variety of vocal literature with a difficulty scale of 4 (on a level of 1 to 6). • Sing music written in four parts, demonstrating ensemble skills, with or without accompaniment.
PERFORMING	• Performing on instruments alone and with others with a difficulty of 4 on a scale of 1 to 6 with adequate technical accuracy and expression. • Demonstrate well-developed ensemble skills while performing in small ensembles with one student per part.
IMPROVISING MELODIES, VARIA-TIONS AND ACCOM-PANIMENTS	• Improvise stylistically, appropriate harmonising parts, rhythmic and melodic variations on given pentatonic melodies or melodies in major and minor keys, and to improvise original melodies over given chord progressions.
COMPOSING AND ARRANGING	• Creativity in composing music in several distinct styles. • Arrangement of pieces for voices and instruments other than those for which the piece was written. • Composition and arrangement of music for voices and various electronic and acoustic instruments to test the knowledge of ranges and traditional usages of sound sources.
READING AND NOTATING	• Read an instrumental or vocal score of up to four staves • Students participating in choral or instrumental ensembles must be able to sight read music with a level of difficulty of 3 (on a scale of 1 to 6) accurately and expressively.
LISTENING TO, ANALYSING AND DESCRIBING MUSIC	• Aural examples of a varied repertoire of music from various styles and genres must be analysed by describing the uses of musical elements and expressive devices. • Knowledge of the technical vocabulary of music, as well as compositional devices and techniques must be demonstrated and explained.
EVALUATING MUSIC AND MUSIC PERFORMANCES	• Develop specific criteria for making informed evaluations on the quality of a performance, compositions, arrangements or improvisations. • Comparison to a similar or exemplary model for effective evaluating must be used to exercise the abiltiy to evaluate the quality of the above mentioned.
UNDERSTANDING OF THE RELATIONSHIP BETWEEN MUSIC, THE OTHER ARTS AND DISCIPLINES OUTSIDE THE ARTS	• Explain how artistic processes, elements and organisational principals are used in similar or distinctive ways in various art forms. • Compare the characteristics of two or more arts within a specific period or style, using appropriate examples, and ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music.

UNDERSTANDING MUSIC IN RELATION TO HISTORY AND CULTURE	- Unfamiliar, representative aural examples of genre, style or historical period must be classified and the reasoning motivated. - Sources of American music (for example swing, Broadway musical or blues) must be identified, tracing the evolution of those genres and the association of well-known musicians with the specific genres. - Various roles of musicians with their activities and achievements must be identified.

Table 2.8: Advanced standards for Grades 9-12 (MENC 2000:12)

CONTENTS	PROFICIENT STANDARDS (ADVANCED STANDARDS) GRADES 9-12
SINGING ALONE AND WITH OTHERS	- Sing repertoire on a level of 5, on a scale of 1 to 6. - Sing in ensembles music written in more than four parts, with one student per part in small ensembles.
PERFORMING	- Performing on instruments alone and with others a difficulty of 5 on a scale of 1 to 6 with adequate technical accuracy and expression. - Demonstrate well-developed ensemble skills while performing in small ensembles with one student per part.
IMPROVISING MELODIES, VARIA- TIONS AND ACCOM- PANIMENTS	- Improvise stylistically, appropriate harmonising parts in a variety of styles. - Improvise original melodies over a given chord progression.
COMPOSING AND ARRANGING	The only indication in this standard is that students compose music, demonstrating imagination and technical skill in applying compositional principles.
READING AND NOTATING	- Read full instrumental or vocal score by describing the way in which musical elements are used. - Explain all transpositions and clefs. - Interpretation of all non standard notation symbols used by 20th century composers. - Sight reading of music with a level of difficulty of 4 (on a scale of 1 to 6).
LISTENING TO, ANALYSING AND DESCRIBING MUSIC	- The ability to perceive and remember musical events (for example fugal entrances, chromatic modulations) in an aural example. - Compare relative ways in which musical materials are used in given examples of different works in specific genres or styles. - The elements of music in a given work that make it unique, interesting and expressive must also be analysed and described.
EVALUATING MUSIC AND MUSIC PERFORMANCES	- Evaluate the aesthetic qualities of a musical work. - Explain the musical means used to evoke feelings and emotions.

UNDERSTANDING OF THE RELATIONSHIP BETWEEN MUSIC, THE OTHER ARTS AND DISCIPLINES OUTSIDE THE ARTS	• When different art forms in different historical periods and cultures are viewed, students must compare the uses of characteristic elements, artistic processes and organisational principles in these arts. • Explain how the roles of practitioners of different art forms are similar and different in the production and presentation of the arts. These could include creators, painters, composers, playwrights, dancers, actors, conductors, directors, and lighting designers.
UNDERSTANDING MUSIC IN RELATION TO HISTORY AND CULTURE	• When viewing a specific musical work, students must identify and explain the stylistic features that serve to define its aesthetic tradition as well as its cultural or historical context. • Music genres that were influenced by two or more cultural traditions must be identified and described. • The cultural source of each influence must be identified and the historical conditions that led to the synthesis of influences must be traced.

A few American states have, until now, produced their own sets of frameworks, based on the National Standards provided by the MENC. Examples of frameworks produced by four states, namely those for Alaska, Missouri, North Carolina and Texas are briefly discussed in the thesis of Annarine Röscher, one of the MEUSSA members. Therefore no further information will be given of these frameworks here.

2.3.2 Attainment Targets

As already mentioned, the music education situation in the USA makes provision for a basic level, proficient level and an advanced level.

The **basic level** represents achievement that shows distinct progress but has not yet reached the proficient level called for in *National Standards for Arts Education*.

The **proficient level** represents the level of achievement expected of every student according to *National Standards for Arts Education*.

The **advanced level** represents achievement significantly above the proficient level recommended in *National Standards for Arts Education*.

2.4 CAN THE MUSIC STANDARDS OF ENGLAND AND THE UNITED STATES BE APPLIED TO SOUTH AFRICA'S UNIT STANDARDS FOR MUSIC?

The most important point of criticism regarding the standards discussed in 2.2 and 2.3 is that they presuppose that every school will have facilitators who are specialists in music. This is not the case at present in South Africa. In England and the United States the job market for music facilitators varies widely by geographic area and by subject specialists. In England, music facilitators come from a broad range of musical, academic and performance arts backgrounds and bring to the profession a wide range of instrumental skills. Employment and career prospects for Music facilitators are very good, but still there is a shortage of music facilitators, as stated in the guidelines for Postgraduate Courses of Music (PGCE) at the Middlesex University in London (2001):

> As music is a subject in which there is a shortage of teachers, additional funds are available to support trainees with financial difficulties.

In the Occupational Outlook Handbook (2000) the shortage of facilitators in the United States is described in the following way:

> Many inner cities – often characterized by overcrowded conditions and higher than average crime and poverty rates – and rural areas – characterized by their remote location and relatively low salaries – have difficulty attracting enough teachers, so job prospects should continue to be better in these areas than in suburban districts.

The same situation occurs in South Africa, where the country has the serious challenge of untrained facilitators with no expertise to teach music, and simultaneously no vision of better job prospects. Classes are usually too big to give attention to the assessment standards of Britain and the United States.

The author is of the opinion that in England too much emphasis is given to composition skills in the outcomes for Key Stages 1–3. In the United States a more balanced curriculum underlines the outcomes for composition and

performance skills. Both countries stress a creative, skills-based approach to practical music making and give opportunities for prospective instrumental facilitators to focus on their specialist area.

The attainment targets of England and the United States as discussed previously, gave the researcher relevant information that could be used for the writing of unit standards for a GMAP and an ESP for available instruments for NQF levels 2–4.

2.5 STATUS QUO MUSIC EDUCATION IN SOUTH AFRICA'S SECONDARY SCHOOLS

Where General music (Class music) was previously taught, it has largely been phased out by most secondary schools. Music as well as Music Performance, as school subjects, are also struggling to survive. The new outcomes-based education system is going in a direction that will have little opportunity for Music as an elective. It will then be mostly learners who can afford private lessons who will be able to take the subject for NQF level 4 (Grade 12). Marianne Feenstra (NUME 1999:3), General Secretary of NUME (National Union of Music Education), stated the following in a proposal to the Gauteng Department of Education (GDE):

> Learners who presently opt for Music Performance as a subject (an option that was provided to cater for the disadvantaged community) are now compelled to obtain private music tuition, thus achieving the opposite of what was intended: only the wealthiest learners can afford private music tuition.

The GDE is the first Education Department that has started with the idea of Magnet schools (also called "focus schools") for 2001. In a proposal made by the Subcommittee of the Task Team for Magnet Schools on 19 June 2000, NUME (2000:1) defines a magnet school as an

> existing school with an existing infrastructure at which learners follow a normal instruction programme with the value-added option of a programme of

excellence in the arts. This arts centre (which will at first mainly be a music facility), is, therefore, a department within the existing school structure.

NUME stated that a Magnet school should (2000: 1):

- be geographically well-situated and easily accessible to the widest community within a particular geographical area (not necessarily district-bound)
- recognise the important cultural role that it will play within the community in which it is situated and within the province
- support the magnet school concept
- in the short term (approximately 5-10 years), implement a dynamic music programme at various levels
- be prepared to build up an arts centre in approximately 5-10 years.

The researcher recommends that General music with the option to specialise should fall under the umbrella of every individual school. The idea is that Music as elective will feed the music centres and vice versa. General music as a core will identify learners for both the subject and music centre. Where schools have no facilities, they can still make provision for the subject by sending interested learners to the nearest Magnet school. Every school should have the opportunity to develop. Magnet schools are there to accommodate specific learning material and facilitators, but must not be the only schools to develop.

Table 2.9 illustrates the status quo of music in six schools in South Africa. The author interviewed facilitators of Gauteng and North-West Provinces because according to her, they are two of the most extreme provinces in music education, varying from one of the most densely populated provinces in the country (Gauteng), to a sparsely populated province (North-West). These provinces thus represent the spectrum of provincial education provision in the country.

The following schools were interviewed by means of the internet, telephone and informal personal interviews:

School 1: Wonderboom High School, Pretoria, Gauteng province, mainly white learners.

School 2: Irene Middle School, Centurion, Gauteng province, only black learners.

School 3: Magaliesburg group of Schools, Maanhaarrand, North-West province, mainly black learners.

School 4: Brits High School, North-West province, mainly white learners.

School 5: Philena Middle School, Knoppieslaagte, Centurion, Gauteng province, only black learners.

School 6: Sir Pierre van Rhyneveld High School, Kempton Park, Gauteng province, mostly white learners.

Table 2.9: Summary of Music Education in six schools (Gauteng and North-West provinces) 2001

	School 1	School 2	School 3	School 4	School 5	School 6
Class Music		Informal singing and dancing for all Grades	Informal singing and dancing for all Grades		Informal singing and dancing for all Grades	
Music as a Subject	Grades 8–12 Music and Music Performance			Grades 8–12 Music and Music Performance		Grades 8-12 Music and Music Performance
Elective	School choir, Recorder ensemble, Brass Band	School choir	School choir	School choir, Symphony orchestra, Recorder ensemble, String ensemble	School choir	School choir, School orchestra
Core	Culture and Arts	Culture and Arts	Culture and Arts	Culture and Arts	Culture and Arts	Culture and Arts

Looking at the above table, it is obvious that some schools in South Africa have more opportunities than other schools. Philena Middle School, for example, only has black learners at present, and no experienced or trained music facilitators. The researcher visited Philena Middle School on 1 March 2001. Nana Mthimkhulu, the principal of the school, made the following statement: "We have

no expertise or facilities to teach Culture and Arts or Music as a subject at our school".

In an interview, Marethe King of Sir Pierre van Rhyneveld High School said:

> In my school we deal with a large number of pupils from the previously disadvantaged communities. We find that there are many learners who are very keen to learn to play an instrument. Due to the lack of opportunity in the black schools and the lack of resources, they have not had the chance.

The author asked the following question to the above-mentioned schools: "How do you apply Music in your schools?"

The following basic answer was received from all the schools, proving the need for Unit Standards to be written by a team of experts: "We need guidance, unit standards, syllabuses and training. We do not know what is expected from us."

As a Music Teacher at a Secondary school since 1964, the researcher has experienced that

- not all learners have access to music education
- most music facilitators aim for technical performances that are in many cases unrealistically high
- facilitators aim for theoretical exercises rather than theoretical musical development
- there are not enough opportunities for ensemble and group work
- basic entrance requirements for music are too high to give all learners the opportunity to take Music as an elective for Grades 8-12.

In outcomes-based music education the Department of Education gives all learners the opportunity to enrich themselves in Arts and Culture, throughout the period of compulsory schooling (Grades 1-9). What happens, thereafter, remains a matter of grave concern to music educators.

At the outcomes-based course presented in August/September 2000 at Springvale Primary School in Centurion, it was officially stated that as from 2001 no school could accommodate Music as a subject for Grade 8. Music will have to be an elective after school hours. Although this statement was made, some schools, for example Centurion High School, Pretoria Boys High School and Brits High School, give learners the opportunity to incorporate specialised music as part of their curriculum. It is important that attention should be given to this matter with the writing of Unit Standards for Music.

2.6 MUSIC IN SOUTH AFRICA'S OUTCOMES-BASED EDUCATION FOR CULTURE AND ARTS, GRADES 7-9

With the incorporating of Arts and Culture for Grade 8 in secondary schools for 2001, changes were made to the school curriculum, which will run into more changes and new ideas for 2002 and later.

For the traditional music facilitator, outcomes-based education is the beginning of a new way of teaching. Used to traditional class music, and teaching music as a specialised subject with small groups of learners, the music facilitators are sceptical and resistant to change. To deal with these facilitators, courses were held to make them more "open-minded". It is easier to adopt a new way of teaching if you know how, and if you have the material.

In countries all over the world changes are constantly made to music education to accommodate schools, learners, etc. In a 1985 article by Robert C. Ehle (1985:30), at that time associate director, School Music, of the University of Northern Colorado at Greeley in the United States, he wrote:

> Change is inevitable. It occurs in all aspects of life and is happening today in many ways. We are constantly informed about changes taking place around us and we are also constantly coming across things in our lives that are not as they were formerly.

Still, great art resists change. Consisting, as it does, of the best of many centuries' work, distilled, refined, analyzed, and preserved, it provides a basis more substantial, more worthy, more valuable than most of culture's residue. In particular, it provides enjoyment and satisfaction to a degree matched by very few objects. It is precisely because of this that it is so highly valued and, consequently, preserved.

Fads in art are usually and probably spurious simply because they cannot produce objects of the value of traditional ones. The artist is usually aware of this, skeptical and resistant to change as a result, and for good and obvious reason. Still, change does occur in art, just as surely as it does in any other area of life. In music, change often takes place gradually, imperceptibly, until, suddenly, a new idiom bursts fully formed upon the world, as if it had just occurred spontaneously, and yet on closer examination, we find that the roots of the new art have existed for many years. For example, Stravinsky's *Rite of Spring*, seemingly so new in 1913, actually has roots in Impressionism, and in Russian nationalism of Rimsky-Korsakov and Mussorgsky. Also, the atonal compositions of Schoenberg have long roots in the chromaticism of Wagner, Mahler, and Strauss.

The author feels strongly that change is necessary in all facets of schooling. Learners' circumstances and needs change constantly, and the facilitator must be able to accommodate and apply changes where possible.

The first approach to change in South Africa's education is the adoption of an outcomes-based education system. Cas Olivier, involved in South African Qualifications Authority (SAQA) and Curriculum 2005 developments from the onset, notes that in outcomes-based education (2000:5-6)

> Learning differs from traditional learning in the sense that traditional learning is input, or for that matter, content or competency driven.

Olivier writes (2000:6):

> Outcomes-based learning is based on end-results and is learner-driven. This is achieved by obtaining, mastering and employing contextualised knowledge, skills, values and procedural steps. The context within which it takes place is critical, since it gives meaning to the learning.

> The role of the teacher/trainer becomes that of a facilitator who provides guidance to learners to achieve outcomes. Guiding and mentoring learners

through learning processes does this. Assessment automatically follows the same route.

Kader Asmal, South Africa's current Minister of Education, writes in the Foreword of the draft document of the National Curriculum Framework for Further Education and Training (NCF for FET) (South Africa 2000:ii):

It has become imperative for the curriculum to shift away from the traditional divides between academic and applied learning, theory and practice, knowledge and skills. The new curriculum should move towards a new, balanced learning experience that will provide flexible access to further education, lifelong learning and higher education, and to productive employment in a range of occupational contexts.

The NCF for FET provides the organising framework for the development of a new, integrated system that will ensure (South Africa 2000:17):

- nationally agreed upon outcomes
- a single system of qualifications
- flexible learning pathways between the education and training sectors and the labour market
- articulation and transfer of credits
- recognition of previous self-learning and work experience for credits towards a qualification, and
- international comparability of qualifications.

Two kinds of learning outcomes have been identified, namely critical outcomes and specific outcomes. The draft document (South Africa 2000:17) defines critical and specific outcomes as follows:

Critical outcomes express the intended results of education and training in a broad sense, whereas specific outcomes express the results of more narrowly defined aspects of the education process linked to the required competencies.

SAQA has identified seven critical outcomes. All learning, whether at tertiary level, school or in the workplace, should be organised to help learners achieve these outcomes. The critical outcomes state that learners should be able to (South Africa 2000:45):

- Identify and solve problems and make decisions using critical and creative thinking
- Work effectively with others as members of a team, group, organisation or community
- Organise and manage themselves and their activities responsibly and effectively
- Collect, analyse, organise and critically evaluate information
- Communicate effectively, using visual, mathematical and/or language skills in the modes of oral and/or written presentation
- Use science and technology effectively and critically, showing responsibility towards the environment and health of others
- Demonstrate an understanding of the world as a set of related systems by recognising that problem-solving contexts do not exist in isolation.

These outcomes have been adopted by SAQA and agreed to by the Departments of Education and Labour after a great deal of debate and consultation with a wide range of stakeholders. They reflect essential qualities that all South Africans will need if they are to build a new democratic society and to create a thriving economy.

In addition, SAQA requires that learners should learn to (South Africa 2000: 45):

- Reflect on and explore a variety of strategies to learn more effectively
- Participate as responsible citizens in the life of local, national and global communities
- Be culturally and aesthetically sensitive across a range of social contexts
- Explore education and career opportunities
- Develop entrepreneurial opportunities.

These twelve outcomes in total must guide all work done in schools – in all grades, in all Learning Areas and even in informal interactions and extra-mural activities. In this sense, they are cross-curricular outcomes. The critical outcomes have a major influence on the kind of learning environment that learners need, and the kinds of activities that they must engage in if they are to progress toward achieving the outcomes. All the critical outcomes require learners to be actively engaged with their learning, to work both individually and as a member of a team or group, and to interact with learners different from themselves and with real world situations. It is not possible for learners to develop critical problem

solving skills, skills of working effectively as a group, or organising and managing themselves, and of showing cultural and aesthetic sensitivity, if they are passive recipients of abstract theory. They need opportunities to try things out, to test ideas, to reflect on their processes of learning. They need a learning environment in which they are valued, and in which they are required to respect and value others' points of view, to engage in constructive debate and to develop effective communication skills. And, as far as possible, their learning must link to their world experiences, and help them access those parts of the real world that they have yet to encounter for themselves.

Outcomes-based education is about achieving outcomes. Some of the most important questions to be asked about learners are:

- Has the learner achieved the outcomes?
- Has the learner made progress toward this achievement?
- Is the learner developing toward the outcomes?

In order to answer these questions the facilitator will have to look at evidence of what learners know and can do, for example:

- learners' behaviour in groups and in individual work
- answers to questions
- the kinds of questions asked by learners of the facilitator and of their peers
- written work, such as compositions and tests
- their projects, such as ensemble playing, musical performances and improvisations.

In order to assess learning, facilitators have to set tasks that enable them to collect evidence about the learner's achievement of the intended learning. The

outcome and the task must be closely linked for the learners to show how well they can solve problems.

Provided the task is aligned to the outcome, a wide range of tasks will give evidence of learners' knowledge, skills and attitudes associated with the achievement of that outcome. Evidence can be gained by observing learners in the process of completing the task, as well as by looking at the product of the task.

Judgements about how well learners are doing are based on evidence of their achievement. These judgements make use of criteria that describe what performance would be if the outcome was to be achieved. The learner's performance is evaluated against this set of criteria. If the learner's performance has the qualities described by the criteria, then the learner has met the criteria, and has therefore achieved the outcome, called criterion-referenced assessment. A set of criteria forms the standard that is used to judge the learner's performance.

In outcomes-based education, outcomes can be attained at different rates, and in different ways.

The reader will find more about the assessment of ensemble/group work in Chapter 4.

2.7 THE NEW PARADIGM VERSUS THE OLD PARADIGM IN SOUTH AFRICA'S EDUCATION

Table 2.10 highlights the differences between the old and the new approach to education. The following table was discussed at an OBE-course at Springvale Primary School in Centurion, Gauteng, during August 2000 (OBE-course 2000:12):

Table 2.10: The new paradigm versus the old paradigm in South Africa's education

CONTENT-BASED EDUCATION PRINCIPLES	OUTCOMES-BASED EDUCATION PRINCIPLES
• Teachers transmit information to passive students.	• Teachers are no longer seen as mere transmitters of knowledge, but as facilitators of meaningful learning.
• The classroom and activities are teacher-centred.	• The classroom and activities are learner-centred.
• Information in the syllabus is independent of the student's life-world and experience.	• The focus is on a wide variety of outcomes (knowledge, skills, understanding, attitudes, dispositions, values) to be achieved, in other words, the focus is on the application of knowledge and skills.
• No credit is given for prior knowledge or skills outside the formal education situation.	• Learning and learning programmes are relevant to real-life situations and to the experiences of learners.
• Rigid, compartmentalised subjects with little or no cross-reference.	• Credit is given for prior knowledge and skills acquired outside the formal education situation.
	• Knowledge and skills are integrated across the learning areas in order to prepare learners for real life, where knowledge is seldom compartmentalised.
METHODOLOGY/TEACHING STYLE	**METHODOLOGY/TEACHING STYLE**
• Students are often expected to repeat information like parrots and to learn information by rote without the necessary understanding.	• Learners are expected to think critically, to solve problems creatively, to reason, to reflect, to research and to participate actively.
• Teachers mostly make use of chalk and talk methods and lecturing to impart information.	• Facilitators make use of team and collaborative teaching strategies and learners engage in group/pair work, as well as activities, debates, experiments, role play, etc.
• Teachers are responsible for delivering information and for the fact that learning should take place.	• Learners construct their own meaning and take responsibility for their own learning by being actively involved in research, debates and experiments.
• All students work at the same pace – a pace dictated by the sillabus and the teacher. The diversity of learner styles and levels of ability are not taken into account.	Learners determine and work at their own pace – a pace dictated by their unique situation, the barriers to their learning, their levels of ability, etc.

• Prescribed textbooks (with information often strange to life-world and experience of learners) concentrate on delivering the exact contents of the prescribed syllabus	• A wide diversity of learning materials encourage an eclectic approach, taking into account a wide range of resources with a view to facilitating information relevant to the life-world of the learners.
ASSESSMENT	**ASSESSMENT**
• The knowledge of students is evaluated through rigid time-bound tests and end-of-year-exams. • Evaluation of students' knowledge focusses on retention of facts. • Evaluation is done mostly by individual facilitators who mark work.	• The outcomes reached by learners are assessed on a continual basis to give an overall picture of an individual learner's progress. • Assessment of learners is comprehensive, using a number of assessment techniques and criteria that include the assessment of knowledge, skills and dispositions. • Learners and facilitators do assessment.

2.8 SUMMARY

After researching General Music Education in secondary schools in England, the United States of America and South Africa, the researcher is prepared to address specific aspects of the National Qualifications Framework (NQF). Issues such as a General Music Appraisal Programme for NQF level (Grades 7-9) and NQF levels 3-4 (Grades 8-10) are the areas in which she is most interested. In Chapter 3 she makes a proposal for a General Music Appraisal Programme (Grades 10-12) that should give access to music education for all learners interested in the subject.

CHAPTER 3

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

3.1   INTRODUCTION

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

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

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

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

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

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

The fundamental elements are mapped as follows:

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

Diagram 3.1: Modeling the General Music Appraisal Programme (GMAP), NQF level 1 (Grové 2001:5-5)
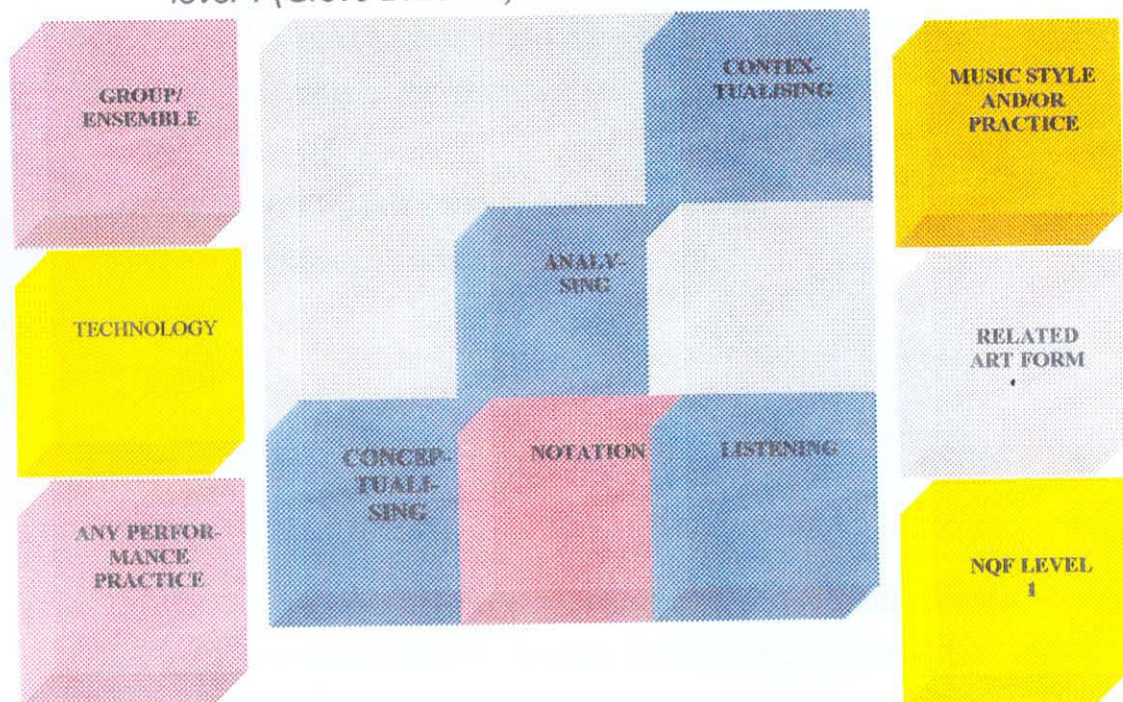
Although the core and electives are mapped separately and separate credit allocations will be made, they are still to be integrated in the learning programme.

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

> To empower all learners with music skills and knowledge that will lead to lifelong active involvement in a variety of music practices, thus educating a future music audience.

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

> provides opportunity for learners to acquire general musical skills and knowledge through listening, conceptualising, contextualising, analysing and

notation in a wide variety of musical styles and practices, the option of specialisation at a later stage can easily be accommodated.

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

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

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

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

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

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

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

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

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

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

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

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

- Technology: essential element
- Composition: specialisation.

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

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

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

Diagram 3.2: Modeling the General Music Appraisal Programme (GMAP), NQF levels 2-4
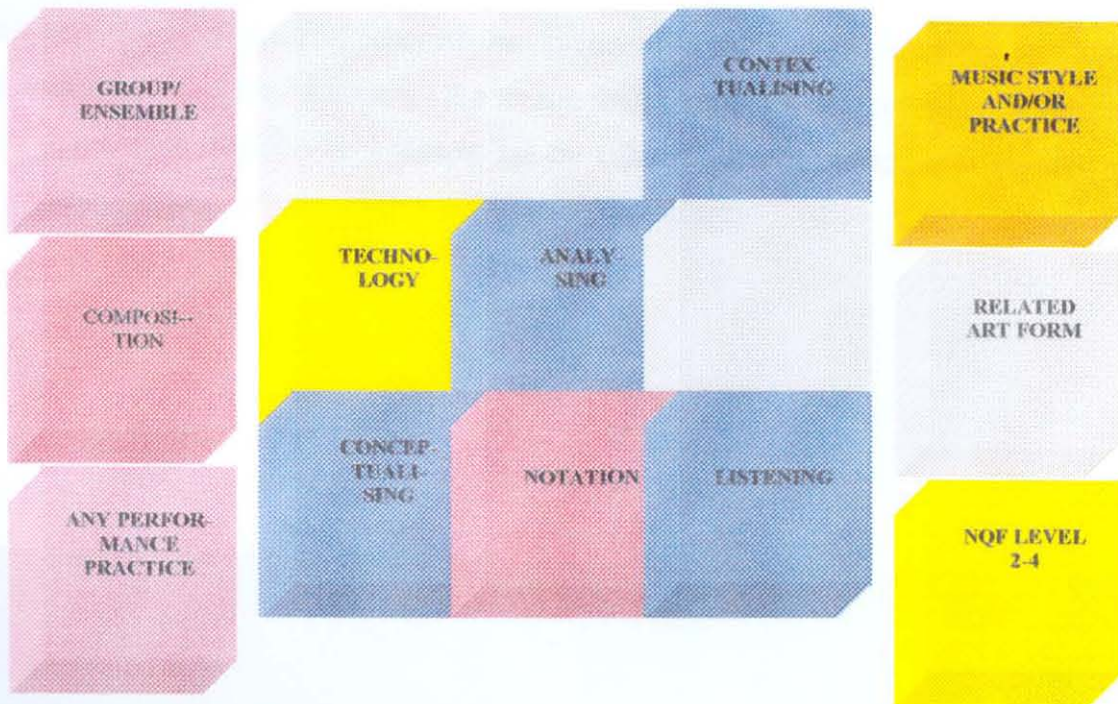
Learners should have a choice of elective areas where they have the opportunity to specialise in

- ensemble
- bands
- choir

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

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

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

Diagram 3.3: Modeling unit standards for the GMAP, NQF levels 2-4
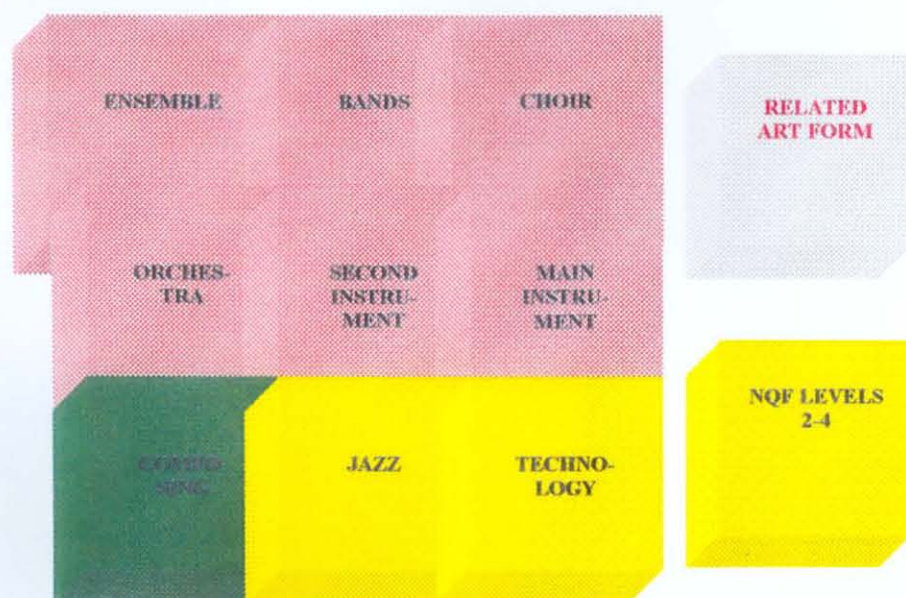
Learners with disabilities should be given the same opportunities to elect specialisation as other learners. If a music task cannot be performed by a learner with disabilities exactly as it would be by other learners, adaptation should be provided so that they can participate where possible.

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

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

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

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

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

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

- Portable electronic keyboards, some of which should have a single-finger chord facility - those with mini-sequencers on board are particularly useful though not essential

- A selection of standard classroom percussion instruments such as drums of various sizes, tambourines, triangles, wood blocks, etc.

- A selection of pitched classroom instruments - these might be xylophones, glockenspiels, recorders, melodicas, etc.

- Support material, such as workable lessons with sound examples and assessment support.

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

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

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

3.3   AIMS OF THE GENERAL MUSIC APPRAISAL PROGRAMME FOR GROUPS

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

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

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

The curriculum should provide for learners to:

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

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

- To give learners the opportunity to explore and enjoy the diversity of music of different cultures

- To encourage learners to develop perceptual skills through a breadth of musical experiences throughout the whole programme

- To enable learners to develop creatively their knowledge, abilities and understanding through notation, group work, performances and listening

- To assist learners to develop their potential as musicians to the full, both individually and collaboratively.

3.4   ASSESSMENT CRITERIA

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

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

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

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

GMAP , NQF LEVEL 1: 15+ CREDITS			
A minimum of 9 credits must be obtained for the learner to include the GMAP as part of a national certificate. The allocation of minimum credits is indicated in brackets.			
Unit standards for GMAP Maximum credits: 10 Minimum credits : 5 No specific order		**Electives** Credits not limited: 6+ Minimum credits : 4 At least 3 music specific credits	
The following credits can be obtained *only by* practical participation in music-specific activities such as singing, playing, creating and moving during tutoring.		Although there is a choice in performance practice, a minimum of 4 credits has to be earned and this is compulsory to pass the programme.	
Listening Conceptualising Contextualising Analysis Notation/Literacy* * Not only the reading and writing of music, but also developing a vocabulary that can describe the nature of music and encourage informed music choices.	(minimum) 2 credits (1) 2 credits (1) 2 credits (1) 2 credits (1) 2 credits (1)	**Music-specific activities** At least 3 credits	
		Group participation • Choir • Band • Revue • Operetta • Ensemble Solo instrument at NQF level 1+	(minimum) 3 credits (2) 6+ credits
		Other art form (optional) A maximum of 3 credits	
		• Dance • Drama • Art	3 credits (1) 3 credits (1) 3 credits (1)

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

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

GMAP, NQF LEVELS 2-4: 16 CREDITS		
A minimum of 15 credits must be obtained for the learner to include the GMAP as part of a national certificate. The allocation of minimum credits is indicated in brackets.		
Unit standards for GMAP Maximum credits: 10 Minimum credits : 6 No specific order	**Electives** Credits not limited: 6+ Minimum credits: 4 At least 3 music specific credits	
The following credits can be obtained by • Practical participation in music-specific activities such as singing, playing, creating and moving, during tutoring • Written work such as notation, composing, creating and a written paper for conceptualising, contextualising and analysing.	Although there is a choice in performance practice, a minimum of 4 credits has to be earned and this is compulsory to pass the programme.	
Listening (minimum) Conceptualising 2 credits (1) Contextualising 2 credits (1) Analysis 2 credits (1) Notation/Literacy* 1 credit (1) Technology 2 credits (1) 1 credit (1) * Not only the reading and writing of music, but also developing a vocabulary that can describe the nature of music and encourage informed music choices.	**Music-specific activities** **At least 3 credits**	
	Group participation • Choir • Band • Revue • Operetta • Ensemble	3 credits (2) each
	Specialisation: • Technology • Composition	3 credits (2) each
	Solo instrument at NQF level 2-4+	6+ credits
	Other art form (optional) **A maximum of 3 credits**	
	o Dance	3 credits (1)
	o Drama	3 credits (1)
	o Art	3 credits (1)

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

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

- Antoinette Hoek (author of this thesis)
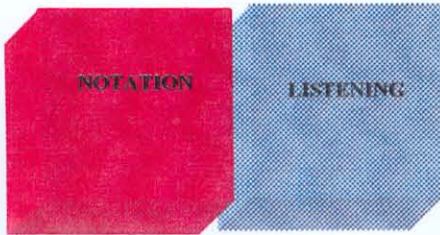
- Elma (A.M.E.) Britz (MMus in progress)

- Jeanet Domingues (MMus in progress)

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

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

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

3.5.1 Unit standard: Listening

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

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

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

FIELD: NSB 02 Culture and Arts (Sport)	SUBFIELD: MUSIC DOMAIN: Music Appraisal Programme SUB DOMAIN: Listening
NQF Level: 2	Credits: 2 = 20 notional hours	Standard No: (to be filled in by SAQA)

Title of Standard: LISTENING

Generic Unit Standard: Demonstrate critical aural perception skills

Purpose (aim): To develop learners' aural skills through a breadth of musical experiences, where they will learn to recognise, analyse, identify, discriminate and hypothesize in relation to music.

Specific Outcomes for integrated competence	Assessment criteria for integrated assessment	Range statements
Learners should demonstrate the ability to • Identify the sounds made by a variety of instruments individually and in combination • Compare music from contrasting music traditions, and respond to differences in character and mood • Recognise and describe the following concepts aurally: - Melody - Rhythm - Dynamics - Texture - Tempo - Timbre (tone colour) - Harmony - Form • Express ideas and opinions about music, developing a musical vocabulary and the ability to use musical knowledge to support views.	Learners must be able to • Discriminate aurally between a variety of instruments individually and in combination • Discriminate between musical traditions, and differences in character and mood • Recognise and describe music concepts of any music practice by verbal and written response. • Respond to short pieces of music, recognising repetition and changes within the musical elements. They listen attentively and describe and compare sounds and pieces of music using simple terms.	Learners should be taught to aurally • Identify how resources are used in different combinations, for example orchestra, choir, chamber ensemble, and different genres, for example opera, ballet, jazz • Relate music to its social, historical and cultural context, using a music score where appropriate • Describe or explain what is happening musically in a given listening example. For example, what instruments are playing the melody? In what way is the melody altered when it reappears? What is happening harmonically at this point?

Critical cross-field linkages/Articulation possibilities

- NSB 04: Communication studies and language: Music criticism
- NSB 07: Human & Social Studies: Music Contextualising and Ethnomusicology
- NSB 10: Mathematical, Computer and Life Skills: Pitch, timbre, dynamics, duration and structure

Learning assumptions

Learners will have attained music knowledge through extra-curricular teaching, or through the General Music Appraisal Programme (GMAP) in the Senior phase.

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 voices and instruments
- Tone intensity: basic concepts and terminology of dynamics in music

Skills to:
- Discriminate between elements of sound
- Describe basic music terms
- Discriminate between orchestral instrument and traditional instruments
- Discriminate between sounds of instruments
- Discriminate between music of different cultures.

Notes	Accreditation process/moderation
Overlapping with Conceptualising, Contextualising, Analysis, Notation and Technology	• Internal assessment
	• Facilitator
Specialisation options.	• Self-assessment
	• Group assessment
	• Listening paper
	External assessment and Portfolio

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

FIELD: NSB 02 Culture and Arts (Sport)		SUBFIELD: MUSIC DOMAIN: Music Appraisal Programme SUB DOMAIN Listening
NQF Level: 3	Credits: 2 = 20 notional hours	Standard No: (to be filled in by SAQA)

Title of Standard: LISTENING

Generic Unit Standard: Demonstrate critical aural perception skills

Purpose (aim): To develop learners' aural skills through a breadth of musical experiences, where they will learn to recognise, analyse, identify, discriminate and hypothesize in relation to music.

Specific Outcomes for integrated competence	Assessment criteria for integrated assessment	Range statements
In addition to the specific outcomes for NQF level 2, learners should demonstrate the ability to • Listen to, analyse, and describe music.	In addition to the integrated assessment criteria of NQF level 2, learners must be able to • Analyse aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices.	In addition to the range statements of NQF level 2, learners make • Relevant and accurate observations concerning three of the following characteristics applying knowledge to their own work: - Medium - Form - Melody - Rhythm - Harmony or texture - Expressive devices.

Critical cross-field linkages/Articulation possibilities

- NSB 04: Communication studies and language: Music criticism
- NSB 07: Human & Social Studies: Music Contextualising and Ethnomusicology
- NSB 10: Mathematical, Computer and Life Skills: Pitch, timbre, dynamics, duration and structure

Learning assumptions

Learners will have attained music knowledge through extra-curricular teaching, or through the General Music Appraisal Programme (GMAP), NQF level 2.

Knowledge of the elements of sound:
- Tone colour: note values, time signatures and grouping
- Pitch: clefs, and ranges of voices and instruments
- Timbre: quality and possibilities of voices and instruments
- Tone intensity: basic concepts and terminology of dynamics in music

Skills to:
- Discriminate between elements of sound
- Discriminate between basic music terms
- Recognise and discriminate between orchestral and traditional instruments
- Discriminate between sounds of instruments
- Discriminate between music of different cultures
- Criticise music performances.

Notes	Accreditation process/moderation
Overlapping with Conceptualising, Contextualising, Analysis, Notation and Technology Specialisation options	Internal assessment • Facilitator • Self-assessment • Group assessment External assessment and Portfolio

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

FIELD: NSB 02 Culture and Arts (Sport)		SUBFIELD: MUSIC DOMAIN: Music Appraisal Programme SUB DOMAIN Listening
NQF Level: 4	Credits: 2 = 20 notional hours	Standard No: (to be filled in by SAQA)

Title of Standard: LISTENING

Generic Unit Standard: Demonstrate critical aural perception skills.

Purpose (aim): To develop learners' aural skills through a breadth of musical experiences, where they will learn to recognise, analyse, identify, discriminate and hypothesize in relation to music.

Specific Outcomes for integrated competence	Assessment criteria for integrated assessment	Range statements
In addition to the specific outcomes for NQF level 3, learners should demonstrate the ability to • Criticise, listen to, describe, and analyse representative works in various styles, more than one of which is from a non-Western culture.	In addition to the integrated assessment criteria of NQF level 3, learners must be able to • Analyse aural examples of representative works, live and recorded, in various styles.	In addition to the range statements of NQF level 3, learners make • Relevant and accurate observations concerning all of the following characteristics: - Medium - Form - Melody - Rhythm - Harmony or texture - Expressive devices. • Respond to, and evaluate, live performances and recorded music, including their own and others' performances and compositions.

Critical cross-field linkages/Articulation possibilities
• NSB 04: Communication studies and language: Music criticism • NSB 07: Human & Social Studies: Music Contextualising and Ethnomusicology • NSB 10: Mathematical, Computer and Life Skills: Pitch, timbre, dynamics, duration and structure

Learning assumptions
Learners will have attained music knowledge through extra-curricular teaching, or through the General Music Appraisal Programme (GMAP), NQF level 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 voices and instruments • Tone intensity: basic concepts and terminology of dynamics in music. Skills to: • Discriminate between elements of sound • Discriminate between basic music terms • Discriminate between orchestral instruments • Discriminate between sounds of instruments • Discriminate between music of different cultures • Criticise music performances.

Notes	Accreditation process/moderation
Overlapping with Conceptualising, Contextualising, Analysis, Notation and Technology Specialisation options.	Internal assessment • Facilitator • Self-assessment • Group assessment • Listening paper External assessment and Portfolio

3.5.2 Unit standard: Notation

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

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

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

Grade 1   -   NQF level 2

Grade 2   -   NQF level 3

Grade 3   -   NQF level 4.

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

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

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

FIELD: NSB 02 Culture and Arts (Sport)		SUBFIELD: MUSIC DOMAIN: Music Appraisal Programme SUB DOMAIN Notation	
NQF Level: 2	Credits: 2 = 20 notional hours	Standard No: (to be filled in by SAQA)	

Title of Standard: NOTATION

Generic Unit Standard: Use symbols to facilitate musical communication.

Purpose (aim): To develop learners' understanding and enjoyment of music through musical experiences of notation that bring together requirements from Contextualising, Conceptualising, Analysing, Listening and Technology wherever possible.

Specific Outcomes for integrated competence	Assessment criteria for integrated assessment	Range statements

Learners should demonstrate the ability to
 	
• Interpret and apply conventional staff notation and at least TWO of the following:
  - graphic notation
  - solfa notation (melody only and/or melody and rhythm integrated)
  - French rhythm names
• Communicate musical ideas by means of notation
• Sing and play music from various forms of notation, including conventional staff notation and chord symbols
• Refine and complete melodies.
	Learners must be able to
	
	• Demonstrate the ability to use musical elements and resources appropriately in written exercises and short compositions
	• Read, write and interpret music notation in relation to aural stimuli and practical experience
	• Demonstrate the ability to read an instrumental score by describing how the elements of music are used.
		Learners should be taught to write, interpret and experience the elements of music by means of
		• Graphic notation: read and write graphic symbols within a specific sound context
		• Staff notation: read and write pitch and rhythm accurately according to widely accepted theory rules, including key signatures and grouping
		• Solfa notation: read and write notation of pitch on a moveable doh
		• French rhythm names: read and apply French rhythm names.

Critical cross-field linkages/Articulation possibilities • NSB 04: Communication studies and language: Music Literacy (Notation) • NSB 07: Human & Social Studies: Music Contextualilsing • NSB 08: Law, Military Science Security: Music Publishing • NSB 10: Physical, Mathematical Sciences: Music Technology

Learning assumptions Learners will have attained knowledge of notation through extra-curricular teaching, or through the General Music Appraisal Programme (GMAP), NQF level 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 voices and instruments • Tone intensity: basic concepts and terminology of dynamics in music. Skills to: • Discriminate between elements of sound • Apply and discriminate between basic music terms • Use technology

Notes	Accreditation process/moderation
Overlapping with International Grade 1 Theory of Music standards. Overlapping with all unit standards of GMAP level 2	Internal assessment • Facilitator • Self-assessment • Group assessment External assessment and Portfolio

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

FIELD: NSB 02 Culture and Arts (Sport)		SUBFIELD: MUSIC DOMAIN: Music Appraisal Programme SUB DOMAIN Notation
NQF Level: 3	Credits: 2 = 20 notional hours	Standard No: (to be filled in by SAQA)
Title of Standard: NOTATION		
Generic Unit Standard: Use symbols to facilitate musical communication.		
Purpose (aim): To develop learners' understanding and enjoyment of music through musical experiences of notation that bring together requirements from Contextualising, Conceptualising, Analysing, Listening and Technology wherever possible.		

Specific Outcomes for integrated competence	Assessment criteria for integrated assessment	Range statements

Learners should demonstrate the ability to
• Interpret and apply conventional staff notation and at least TWO of the following:
  - Graphic notation
  - Solfa notation (melody only and/or melody and rhythm integrated)
  - French rhythm names
 	
• Communicate musical ideas by means of notation
• Sing and play music from various forms of notation, including conventional staff notation and chord symbols
• Refine and complete melodies using notation(s).
	Learners must be able to (by spiral curricular concept*)
	• Demonstrate the ability to use musical elements and resources appropriately in written exercises and short compositions
	• Read, write and interpret music notation in relation to aural stimuli and practical experience
	• Demonstrate the ability to read an instrumental score by describing how the elements of music are used.
	
	* Aspects are repeated continually, with gradual increase in complexity at each repetition.
		Learners should be taught to write, interpret and experience the elements of music by means of
		• Graphic notation: read and write graphic symbols within a specific sound context
		• Staff notation: read and write pitch and rhythm accurately according to widely accepted theory rules, including key signatures and grouping
		• Solfa notation: read and write notation of pitch on a moveable doh
		• French rhythm names: read and apply in aural and written exercises.

Critical cross-field linkages/Articulation possibilities
• NSB 04: Communication studies and language: Music Literacy (Notation) • NSB 07: Human & Social Studies: Music Contextualising • NSB 08: Law, Military Science Security: Music Publishing • NSB 10: Physical, Mathematical Sciences: Music Technology.

Learning assumptions

Learners will have attained knowledge of notation through extra-curricular teaching, or through the General Music Appraisal Programme (GMAP), NQF level 3.

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

Skills to:
• Discriminate between elements of sound
• Demonstrate between basic music terms
• Experience notation by means of ensemble/group work and individual performances
• Create a melody
• Use technology

Notes	Accreditation process/moderation
Overlapping with International Grade 2 Theory of Music standards Overlapping with all unit standards of NQF level 3	Internal assessment • Facilitator • Self-assessment • Group assessment External assessment and Portfolio

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

FIELD: NSB 02 Culture and Arts (Sport)		SUBFIELD: MUSIC DOMAIN: Music Appraisal Programme SUB DOMAIN Notation
NQF Level: 4	**Credits: 2 = 20 notional hours**	**Standard No:** (to be filled in by SAQA)

Title of Standard: NOTATION

Generic Unit Standard: Use symbols to facilitate musical communication.

Purpose (aim): To develop learners' understanding and enjoyment of music through musical experiences of notation that bring together requirements from Contextualising, Conceptualising, Analysing, Listening and Technology wherever possible.

Specific Outcomes for integrated competence	**Assessment criteria for integrated assessment**	**Range statements**
Learners should demonstrate the ability to • Interpret and apply conventional staff notation and at least TWO of the following: - Graphic notation - Solfa notation (melody only and/or melody and rhythm integrated) - French rhythm names • Communicate musical ideas by means of notation • Sing and play music from various forms of notation, including conventional staff notation and chord symbols • Refine and complete melodies and short compositions using notation(s).	Learners must be able to (by spiral curricular concept*) • Demonstrate the ability to use musical elements and resources appropriately in written exercises and short compositions • Read, write and interpret music notation in relation to aural stimuli and practical experience • Demonstrate the ability to read an instrumental score by describing how the elements of music are used. * Aspects are repeated continually, with gradual increase in complexity at each repetition.	• Learners should be taught to write, interpret and experience the elements of music by means of • Graphic notation: read and write graphic symbols within a specific sound context • Staff notation: read and write pitch and rhythm accurately according to widely accepted theory rules, including key signatures and grouping • Solfa notation: read and write notation of pitch on a moveable doh • French rhythm names: read and apply.

Critical cross-field linkages/Articulation possibilities

• NSB 04: Communication studies and language: Music Literacy (Notation)
• NSB 07: Human & Social Studies: Music Contextualilsing
• NSB 08: Law, Military Science Security: Music Publishing
• NSB 10: Physical, Mathematical Sciences: Music Technology.

Learning assumptions

Learners will have attained knowledge of notation through extra-curricular teaching, or through the General Music Appraisal Programme (GMAP), NQF level 3.

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

Skills to:
• Discriminate between elements of sound
• Apply and discriminate between basic music terms
• Experience notation by means of ensemble/group work and individual performances
• Create a melody/short composition
• Use technology.

Notes	**Accreditation process/moderation**
Overlapping with International Grade 3 Theory of Music standards. Overlapping with all unit standards of NQF level 4	Internal assessment • Facilitator • Self-assessment • Group assessment External assessment and Portfolio

3.6 SUMMARY

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

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

CHAPTER 4

GROUP/ENSEMBLE IN A GENERAL MUSIC APPRAISAL PROGRAMME

4.1   INTRODUCTION

The intention of this chapter is to share the researcher's findings of the possibilities of the MEUSSA model in a General Music Appraisal Programme (GMAP). The research was carried out in a secondary school situation, because the researcher is mainly involved in music education from Grades 8–12. The author also explored the concept of incorporating musical creativity in the classroom, and includes a means of assessment.

The importance of music creativity is underlined by the following statement made by John Finney, a lecturer in music education at Homerton College Cambridge, UK, with special responsibility for the training of music teachers. He addressed creativity in regard to singing in *Music Teacher* (Finney 2000:24):

> If developed consistently, singing provides a central resource in performing and composing at every level. It will, for most pupils, strengthen aural perception and aural memory, which may lead to the learning of written notation.

Research was done with group/ensemble by using the voice and available instruments such as percussion, recorders, self-made instruments and the electronic keyboard. Conclusions reached concurred with Finney, namely that, if developed consistently, group/ensemble provides a resource in performing and composing at every level. It will, for most pupils,

- strengthen aural perception and aural memory, which may lead to knowledge, developing of skills, and making individuals feel valued within a group

- contribute to the creation of a productive classroom climate.

Interviewing the six schools mentioned in Chapter 2.6 gave a good indication of the current state of music education in South African schools. Also by communicating with facilitators from other schools in various provinces during her research, the author came to the conclusion that schools in South Africa have more or less the same difficulties:

- no/not enough facilities
- no/not enough instruments
- no/not enough qualified music teachers
- big classes (38+ children in a group)
- time restrictions (periods are too short)
- discipline problems.

How are South African facilitators responding to group/ensemble in general music? The author finds this question difficult to answer simply because facilitators responded differently. By means of informal discussions with the facilitators mentioned in Chapter 2.6, the following statements were made that revealed different responses. A music facilitator interviewed from Centurion High School in Gauteng stated:

It is impossible. Student numbers in classes are too large (36-40 learners in a class) to manage.

A facilitator at Philena Middle School in Centurion stated:

We prefer ensemble activities to formal class music education. We have too many learners in the music class. We prefer improvised and creative singing and dancing, because our facilitators are not trained to teach Culture and Arts.

Diana van Aarde at Wonderboom High School in Pretoria was positive about group work, and stated:

Group work is essential in the teaching of music. It is important to have a suitable classroom and instruments of good quality. At Wonderboom High school we are lucky to have recorders and melodic percussion instruments to support us in the music class. We recommend group activities for all learners.

Marethe King, Head of Music at Sir Pierre van Rhyneveld High School, wrote the following in their Extracurricular Music Policy Document (2001:3): "Teachers will encourage learners to get involved in different combinations".

Apart from the negative statements made by some of the mentioned facilitators, the researcher is confident that the problems can be overcome by means of teacher training, well-prepared lessons, self-made instruments and an enthusiastic facilitator, because every facilitator articulated the importance of group creativity in a general music programme, which is important for the future of Music in South Africa.

However, it is not only in South Africa that facilitators complain about their classroom situation. Finney writes in *Music Teacher* (2000:25):

> Music teachers' beliefs are daily acted out with commitment and enthusiasm. They come to know what works but they are usually on their own when things don't work; they rarely have an in-school forum for solving curriculum problems or for considering imposed initiatives in the way teachers of most other subjects do.

While reading an article by Charles Leonhard, a distinguished teacher, lecturer and author in music education for over six decades in America (1999:40), the author came to the conclusion that the article could just as well have been written about South African schools. In this article Leonhard looks back at successes and failures of past attempts to improve music education and makes suggestions for future developments. Many of the problems and facts mentioned by Leonhard were experienced by the author of this thesis in music education in South Africa since 1965, for example (1999:41):

- We have some excellent bands and orchestras, superb marching bands and impressive choruses, but music in school is no longer for all children, it is for those students who choose to specialise and perform
- The above situation contributes to the "elitist virus", an attitude that leads conductors to concentrate mainly on difficult music or music contests. [In South Africa, teachers concentrate mostly on the practical and theoretical examinations of the University of South Africa (UNISA).]
- Competition contributes to the development of students who learn only to perform and rarely develop the broad understanding of music that constitutes music literacy. [In South Africa, the practical and theoretical music examinations of UNISA contribute to the development of performing and theory exercises with no other practical experience to broaden students' music literacy.]

4.2 PURPOSE OF ENSEMBLE AS FOUNDATION IN THE GMAP

Leonhard (1999:42) writes the following in his article:

The primary goal should be to develop musical literacy in all students by using performance, listening, improvisation, and composing as the means to that goal – not, as is commonly the case, as ends in themselves. In order to meet this challenge, we must keep the performance program strong.

Ensemble in the GMAP is a way to give all learners the opportunity to play/ sing/dance/perform in a group. Although they are not performers in the sense of soloists, they do perform in a class situation. Leonhard (1999:43) makes the following suggestions:

- Offer beginning instrumental instruction all through the middle school and high school years for students who have been passed over under the current "one time only" offering
- Make instruction available in non-traditional instruments, including guitar and synthesiser
- Organise performance groups from beginning to advanced levels at every grade level
- Involve students in the selection of repertory, in serving as critics during rehearsals, in researching significant information about the music they perform and hear, and in thinking about the music, and expressing those thoughts
- Avoid the "elitist virus"
- Keep the jazz program strong by involving the players in improvisation – the heart of jazz

- If possible, develop an electronic piano laboratory and computer-assisted music instruction, taking advantage of software of increasing quality.

Although it is not possible to react in all South African schools to the developments suggested by Leonhard, everybody can explore group/ensemble playing according to their own needs. The classroom is a place where ample opportunity is given for musical experience. It not only surrounds the learners with a musical atmosphere, but also animates its learners with the desire to be able to enjoy this atmosphere. Where no instruments are available, the voice is the primary agent that can be used for providing musical experience in a group, and in addition, it is the most natural avenue of the expression of the emotions.

Since 1984 the author has been actively involved with group/ensemble for Music as a subject. Although she taught at a school with more than 1000 learners, there were never more than 10 learners in her class, which emphasises Leonhard's remark about "elitist virus" in music education. With the implementation of Culture and Arts in January 2001, experimentation was done with music as a subfield for NSB 02. For the first time in her teaching career the author experienced group teaching of 35-40 learners in a class.

The differences between the two groups are clearly seen in Table 4.1. The possible percentages for Further education are derived from discussions with Grade 8 and 9 learners at Centurion High School.

Table 4.1: Difference between groups for Music as a Subject, Grade 8 and General Music, Grade 8

Subject	General Music	Music as a Subject
Number of learners	40 learners in a class	10 learners
Instruments	Any instrumental skills are the result of in-class provision.	Benefit from one-to-one instrumental tuition.
Notation	Not musically literate.	Musically literate.
Are learners interested in taking the subject?	Often demotivated and fail to see the point of school music.	Most learners are interested in music
Facilities	Not enough facilities available to accommodate all learners.	Enough facilities to accommodate all learners.
Further education	±30% likely to opt for a General Music Appraisal Programme for NQF levels 2-4.	± 90% opt to drop Music during school hours. ±10% prefer specialisation in a specific unit standard for NQF levels 2-4.

During the research it was found that the attitude of the group of 40 learners changed during the course of the year. Bringing them into contact with instruments and giving them the opportunity to explore with sound made them more interested in the subject. Singing and playing on instruments provides learners with the means of developing musical knowledge and skills. Practical experience of the concepts of music enables learners to:

- attain individual and group goals

- exercise diverse problem-solving skills

- gain more confidence

- develop particular qualities of musicianship, including rhythmic sensitivity, attention to tonal balance and sympathetic listening

- listen, both to one's own playing and to that of one's fellow learners.

In an article by Elizabeth Bray, Head of Music at William Parker School, Daventry, Northampton, UK, she writes (1997:11):

> We seek to provide meaningful musical experiences inside the classroom, and to concentrate the talent of instrumentalists in a separate arena. The needs of all children are thus met.

Bray offers a series of comparisons between the general music learner and the instrumentalist (music as a subject) learner in Table 4.2 (1997:12).

Table 4.2: A comparison between the general music learner and the instrumentalist (Bray 1997:12)

INSTRUMENTALIST	GENERALIST
• Usually musically literate	• Not proficient in literacy
• Is familiar through direct experience with a wide range of musical styles	• Most familiar with styles drawn from popular culture. Experience of music is informal, social and personal
• Has benefited from one-to-one tuition on an instrument, often from an early age	• Any instrumental skills are the result of in-class provision
• Has accumulated wide-ranging skills, including aural awareness, interpretation, sight reading, performing, etc.	• Skills may not have been accumulated in a systematic way. May be patchy and irregularly assessed. Pupils may have tried many classroom instruments but not become proficient on any
• Perceive themselves a musical and as musicians and are perceived by others in the same way	• Do not regard themselves musical in the same way as their peers who play instruments
• Have access to separate activities which take place outside the school timetable	• In theory have access to separate activities, but with the exception of the choir, all these usually require instrumental skills
• Experience music in a live and real way	• May not participate in performances
• Have access to different quality of relationships with music staff, and experiences which reinforce and reward the sense of themselves as talented and set apart from the average pupil	• Have more formal relationships with music staff and sparse opportunities to produce work of the same quality as the instrumentalist
• As a result of this external system they are further motivated	• Often demotivated and fail to see the point of school music, although maybe involved actively outside school
• Likely to opt for GCSE and A-level.	• More students drop music after the age of 14 than any other subject.

Looking at Table 4.2 above, it is evident that instrumentalists have more opportunities to develop their music talent than the generalists, who are only involved in the general music programme. It is therefore advisable for learners in

the UK to specialise from an early age in an instrument if they want to gain a GCSE and/or A-level certificate as part of their curriculum.

4.3 THE ROLE OF GROUP/ENSEMBLE IN THE GMAP

The author of this thesis feels very strongly that group/ensemble should form an integral part of all unit standards of the GMAP. Every unit standard should be supported by group/ensemble as seen in Diagram 4.1:

Diagram 4.1: *Modeling the General Music Appraisal Programme with addition of an integrated group/ensemble*
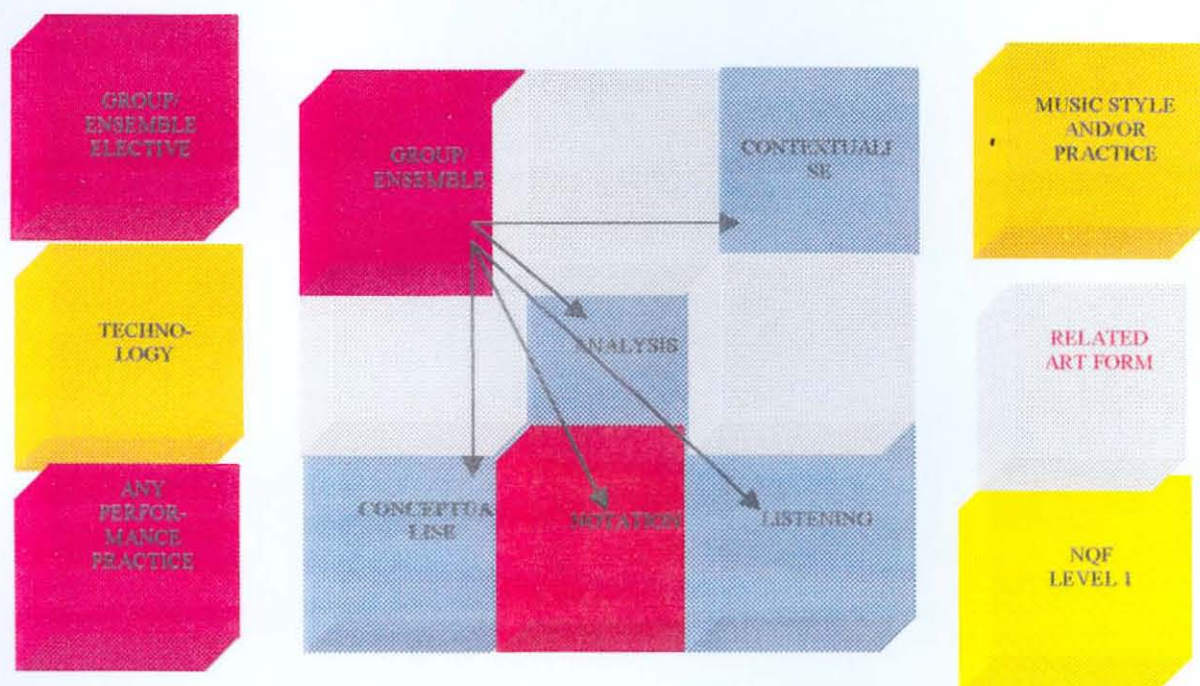
Diagram 4.1 above, illustrates the integration of group/ensemble in the GMAP level 1. The same strategy should be used in the GMAP levels 2-4, with the addition of Music Technology (see Diagram 3.2).

The word "ensemble" tends to frighten music educators. It suggests a high level of craftsmanship and control and demands an ability to improvise, create and perform. Many educators are themselves unclear about ensemble and lack vital

practical experience. Therefore, a study of the research outcomes of the National Association of Music Educators (NAME) was made regarding group work in the general music programme of schools in the UK, to support the writing of unit standards for the GMAP levels 2-4 (Chapter 3) and the ESP levels 2-4 (Chapter 5).

To incorporate group/ensemble in the GMAP, the author suggests the following:

- Music lessons should be practical. Facilitators must aim to give at least one truly musical experience at some point in every lesson.
- A facilitator needs to be a practical musician in the classroom to demonstrate and enhance learners' work, and be prepared to take risks to accommodate all learners.
- Facilitators should experiment with a "mixed economy approach". In this approach, different groups work with different equipment while some work individually on other tasks.

Group work can present the following problems:

- Some learners can hide their lack of experience more easily.
- Learners are often out of direct supervision of the facilitator.
- Facilitators often have difficulty in assessing individual effort within the group.
- Some learners take advantage of the situation by talking or walking around.

Group work can, however, be effective:

- Where everybody has the opportunity to play on an instrument
- When the group knows exactly "what to do" and "how to do it"
- When instruments are quickly available

- When projects are set over a very short time span with a requirement to share ideas with each other, so that they have to involve everybody in the group
- If the facilitator sorts the groups so that the key issue for them all is the task in hand, not friendship
- Where the learners know exactly what is going to be assessed.

4.4 SOUND RESOURCES

During 1999 and 2000 an extensive research project was carried out at Bath Spa University into group work in the composition class. The research project concentrated mainly on the secondary school curriculum of the UK. The outcomes of the research were published in collaboration between Bath Spa University College in the UK, and the National Association of Music Educators (NAME).

Reading the document, *Composing in the Classroom – The Creative Dream* (NAME 2000:1-41), the researcher found that the research of NAME is directly relevant to her own research on group/ensemble in the GMAP. The following is a quotation from the mentioned document, and can be adopted for group/ensemble in the GMAP. NAME made a study of what teachers have to say about sound resources in general music education, and published the following statements made by some of the teachers:

Teachers say (NAME 2000:30-32)

- All instruments must be of good quality; if you stick a tin pot in front of them you will get a tin pot quality response.
- Keyboards are a practical survival choice when you're under pressure, a means to an end but they can be very limited aesthetically.
- The keyboard excites all pupils; it is accepted as the modern instrument to play. If we don't use the cultural influences that children have had before they come to us we are bound to be counterproductive and we will lose them.

- We need a workhorse of a keyboard with a few simple functions. However, I know lots of people in the UK want demo buttons to go but they don't bother me; it's another sound for a child to use if they want to.
- We used to use sets of guitars or recorders to learn instrumental skills but recorders particularly don't have any street cred; it's a shame because recorder consort music is so playable.
- Percussion becomes less attractive and keyboards more, but if they could all play orchestral percussion they would be far better stimulated by it.
- It hasn't yet dawned on the ICT department of the value of what children are learning through keyboards and computers; when they do catch on, we'll have to guard against them pre-empting some of our music time.
- The most effective teaching integrates the teaching of performing, composing, listening and appraising.

Although not all schools in South Africa are equipped with instruments, it should not be an insuperable problem to accommodate instrumental work:

- Portable tape/CD players are available in many households in South Africa. Where there is no electricity in rural areas, batteries can be used for the keyboard and CD player

- Using the voice or body as an instrument should often be the starting point

- Tins, sticks, etc. can be used for sound sources.

Effort should be made to use any available instrument of quality, for example keyboards, percussion, acoustic instruments and computers.

4.4.1 The keyboard

It was found in NAME's research that the keyboard is the most ubiquitous instrument in British schools. This may not be the case in South Africa, but where keyboards are available, the researcher recommends facilitators to make more use of them, and she also agrees with NAME (2000:31) that the keyboard allows learners to:

- produce something worthwhile and development skills whatever their ability level
- visualise and feel how music works, developing an understanding of pitch relationships and harmony
- sequence melody and accompaniment on one instrument
- record their own work including their early improvisations and see their own progress or provide recording for assessment
- use the sounds of a variety of instruments through using different voices/timbres
- progress from simple to advanced, from single finger chords to their own figurations of chords with both hands
- make arrangements of music they know
- play sociably in ensemble
- develop notation reading skills
- play with other acoustic instruments
- use keyboards in percussion work as well as melodic and harmonic work
- work independently without being disturbed, using headphones
- be motivated by them, if they are of sufficient quality, as many children identify culturally with the instrument.

The author found that the above quotation is relevant to her research on ensembles for available instruments. The keyboard is adaptable, and can be used by generalists as well as specialists in the proposed GMAP and ESP, NQF levels 2–4.

4.4.2 Acoustic instruments

This research found that percussion instruments are the most ubiquitous in South African schools. Percussion instruments provide a flexibility of options, from body percussion and self-made instruments to high quality percussion such as orchestral metallophones, African drums, marimbas, mbiras and other relevant instruments.

Other acoustic instruments than percussion instruments can be used where they are available at schools. Learners who study instruments outside the classroom should be encouraged to bring their instruments to school. NAME found (2000:32):

By doing this, they learn new ways of thinking about their own instrument, developing skills in it in different ways. Using their class also benefits other pupils who hear the instruments live and develop their understanding of the instrument's potential. An acoustic instrument played well can also lift a group performance in ways, which cannot always be planned for.

The author agrees with the above statement. Learners should play their acoustic instruments not only for individual performances and ensemble playing, but also during the general music programme that will give other learners the opportunity to gain first hand information about the instrument.

4.4.3 Voice

The voice is the one natural musical instrument that is universally available and that most learners can use reasonably well. It should be used in group work chiefly for developing musical experience which is a much more important project than mere vocalising. The researcher's vision is to develop an appreciation of music among the majority of learners, and not merely the technique of voice training.

Where no instruments are available at schools, the voice is an option that cannot be ignored. NAME discovered in their research (2000:31) that many teachers use the voice very little for composing, and that the voice is an infinitely flexible instrument to try out sounds and ideas. The author finds that the voice is the primary agent we can use for providing musical experience and development, and in addition, it is the most natural avenue of the expression of the emotions. All music should start with singing.

While facilitators are concerned with the human voice in general terms as a part of the musical equipment of all learners, and not immediately concerned with the specialised product, it is wise to give attention to the intelligent use of what vocal ability there is. The main object should be the practical experience of music, not the training of vocalists.

4.4.4 Computers

Computers are still an 'elitist' component in South African schools. They are mainly used for administration, and specialised computer literacy. In England's schools, computers are widely used in their general music programme. Learners have the opportunity to experiment with sound.

The composition by the learner Mary Partington (see Appendix B, p. B.2–B.9), is the result of action research done with a Year 11, GCSE learner by Annalize Hoek, facilitator at St Angela's Ursuline school in London. Mary Partington composed *All in a Day's Work,* using the Sibelius Software Music Notation Programme. The author asked Annalize Hoek if the composition could be used as a group activity. She stated (A.A. Hoek 2001):

> No, learners were not able to play the composition, because the rhythmic and melodic standard of the composition was too high for them to play. Yet, learners experienced the excitement of listening, evaluating, and criticising compositions done by their classmates. Improvising, creating and listening was the main issue of the lesson.

In the case of Mary Partington the task was done by one learner only, but could also be given as a group activity. The advantage of this project is that learners can listen to their own compositions critically, change the instrumentation, and discuss the outcomes of the activity with their classmates. The end result can be recorded on a CD.

The author feels very strongly that Music Technology should be incorporated in most class activities, and that facilitators should be trained to use it properly. Jeanet Domingues (2001), one of the MEUSSA members, is currently working on a Music Technology Software Programme for facilitators that will open a new era in South Africa's music education system.

The National Association of Music Educators (NAME) did the following case study with computers and keyboards in a Year 11 composition class of 15 learners (2000:34):

> **Context:** 11-16 learners in a small town school with technology college status. Department of 1.7 staff; music room set out with 15 computer and keyboard work stations with Cubase; only two practice rooms at a distance from the main classroom; 60 minute lessons; plenty of good qualilty percussion including African drums and steel pans.
>
> **Task:** to compose an imitative piece with some elements of fugato writing. Write four short melodies which work together and which naturally form an interesting chord progression; develop compatible counter melodies based on a fragment of one of the melodies, patch each fragment in imitatively to build a lengthy structure; complete with introduction and coda.
>
> **Methodology:** the teacher uses his computer briefly as a white board to show all learners the next stage of the writing needed. All pupils individually on the computers access their own work from the previous lesson and work on the next stage. The teacher circulates and uses additional headphones to listen and discuss work on an individual basis.

NAME came to the following conclusions:

Good features of the lesson

- Pupils use professional quality sound which compares well with sound they hear every day

- Pupils can record several strands of music together, patch in ideas, imitations, repeats, inversions
- They are able to check accuracy, listen to their work as often as they wish and refine it easily
- They develop their musicianship through the process of constant listening and refining
- Pupils write music which is more complex than that they could play themselves live
- Pupils can visualise chunks and patterns in music, relating closely to our now more visual culture
- The teacher uses the computer screen as the equivalent to a white board around which the whole class can be involved in a class discussion
- The teacher demonstrates clearly by improvising an example of what he is asking them to do
- The software enables easy access to the composing process for all abilities
- Pupils reinforce their learning of notation while not being dependent on the ability to read
- Pupils can gain access to the equipment at all times outside lesson time with minimal supervision; several pupils stayed on after the lesson to continue their work
- The use of headphones makes for a quiet, easy to manage room
- Pupils' achievement has been raised since the new equipment was installed.

Problems to be solved

- Not all pupils know what their music sounds like live or whether it is playable by acoustic instruments
- Some pupils do not share what they write with others. Is there any function for a composition if it is not performed to others?
- The pupils' aesthetic and cultural education may be limited by the too frequent use of keyboards and computer
- There is a tendency for the boys to dominate
- Long term planning for replacement of this resource is essential and expensive.

The researcher found in her investigations that there are facilitators in South African schools with the expertise to incorporate computers and technology in the GMAP, but facilities are not available. Schools still struggle with basic facilities such as electricity and writing utensils, etc. It is therefore necessary that unit

standards for Music technology should be compiled for the GMAP, NQF levels 2-4 for the generalist learners, with the option to specialise in Music Technology.

4.5   ASSESSING GROUP/ENSEMBLE IN THE GMAP

Assessment of pupils' learning and achievements in group/ensemble is embedded in the cyclical process of listening and observing their work, making judgements, feeding back with pointers for development, and keeping records.   Assessment and practical experience of music for big classes are time-based, therefore it is important to be realistic about the amount of assessment needed and the time available to assess learners' competence and understanding.

NAME gives four processes to assess group/ensemble and make judgements (2000:18):

- Listening to pupils' work can be done during the lesson, at the end of a lesson or on tape or disk at a later date.
- Making judgements is done all the time, whenever there is an interaction with a pupil. More formal judgements are made when ideas are heard in the whole class context. Pupils will also be making judgements, though they may not always be able to express it at a level which is illuminating. Lengthy evaluation sessions at the end of lessons are rarely as effective as a musical closure to the lesson in terms of increasing motivation and intuitive learning.
- Feedback about their work is essential for pupils in order to progress.
- Regular and systematic record keeping is needed to record what pupils are doing, any judgements made, and to ensure feedback given is acted upon. This is best done little and often so that a profile begins to emerge for each pupil over the year. On the spot observations can be simply coded and made when the need arises.

Where outcomes-based education is a reality in the South African Education system, learning is based on end-results and is learner-driven (Olivier 2000:6).

Assessment of the practical experience of music in group work can be related to outcomes-based education by means of formative and summative assessment. According to Olivier (2000:68),

> Formative assessment takes place during the process of learning and its main purpose is to provide feedback to learners on strengths and weaknesses that were identified during the learning. Summative assessment is done to make judgements about achievements.

When dealing with the two types of assessment in group work, the process is transparent and learners are informed beforehand about the impact it will have on their learning and progress.

Those involved in the assessment process are the:

- learners assessing themselves
- learners assessing their classmates
- learners assessed by the facilitator.

4.6 IMPLEMENTATION OF GROUP/ENSEMBLE IN THE MEUSSA MODEL

The author explored two options to implement the MEUSSA model in the GMAP.

4.6.1 Option 1: Folk music

The following mapping can be used for Folk music. In this mapping African music is incorporated in the lesson.

Diagram 4.2: Possible combinations for group/ensemble, NQF level 1 (Grade 9)

MUSIC SKILLS			MUSIC KNOWLEDGE			
Creating	Performing	Appraising	Knowledge Conceptualising	Style Contextualising		NQF LEVELS
Improvising	Ensemble	Assessment	Melody Rhythm	Folk music	1	Assessing
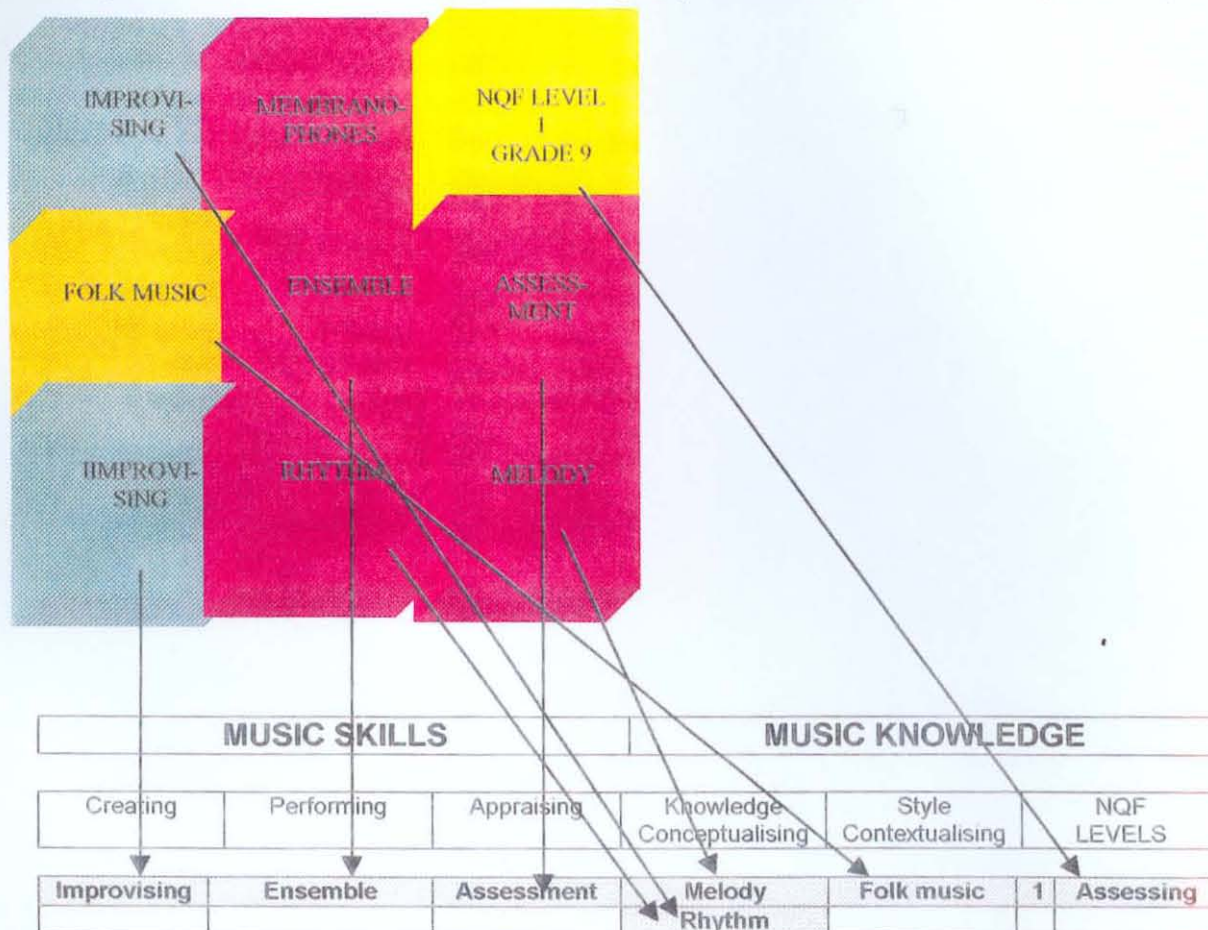
- **GROUP/ENSEMBLE:** Membranophones (drums or any handmade instrument, for example, tins, etc.)
- **FOLK MUSIC:** According to every school's culture and needs
- **MELODY/RHYTHM:** Improvisation
- **IMPROVISING:** Rhythmic patterns
- **IMPROVISING:** Movement (dance)
- **ASSESSMENT:** Group assessment by facilitator and self-assessment.

In Diagram 4.2 above the learners concerned are involved with a group activity in African music. The concepts of group/ensemble, folk music, melody/rhythm (melorhythm is a new concept articulated by Meki Nzewi, Professor of African Music at the University of Pretoria), improvising and assessment are joined together.

4.6.2 Option 2: Classical music of India

The following mapping was used for a music lesson concerning classical music of India.

Diagram 4.3: Mapping Indian music in the MEUSSA model, NQF level 1 (Grade 9)
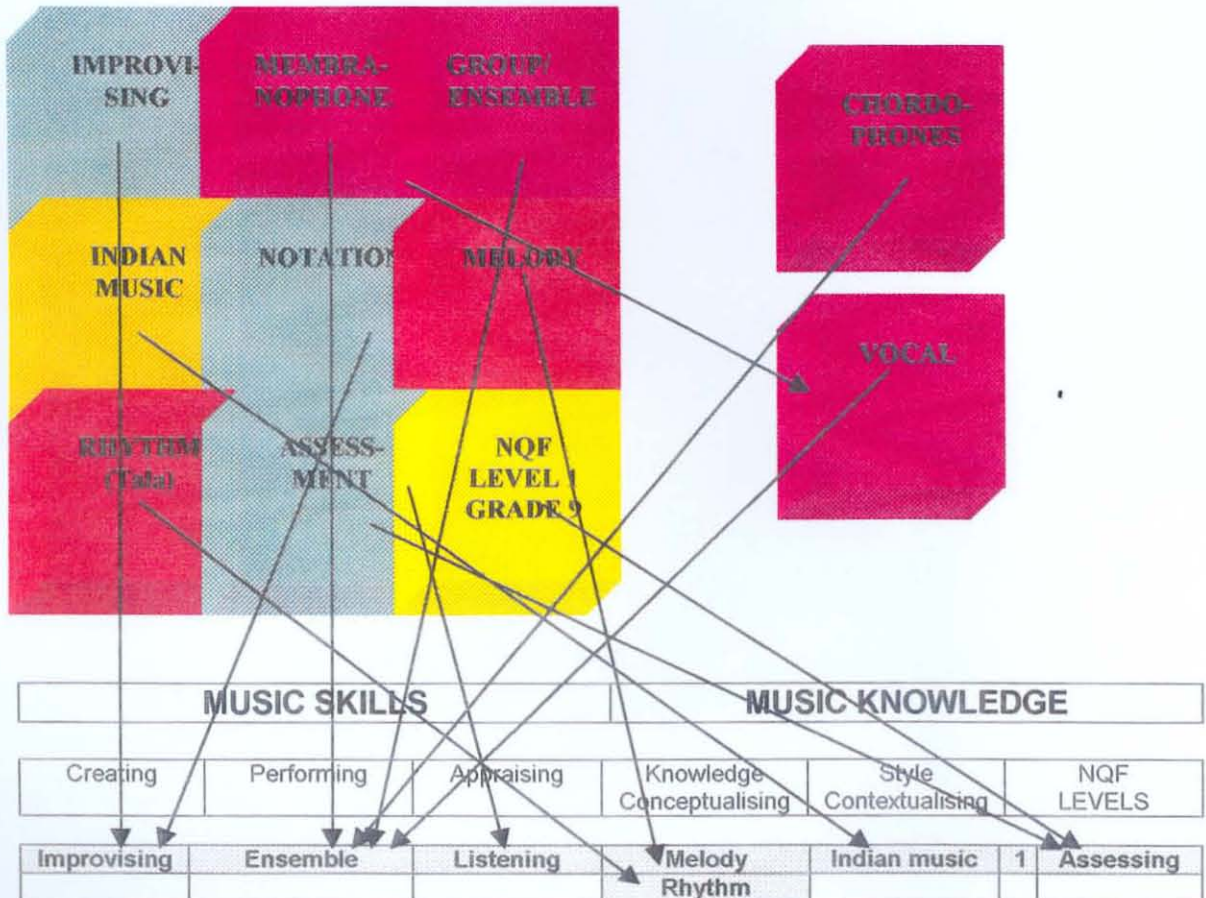
In Diagram 4.3 the learners are involved with classical music of India. The summary on the next page illustrates the concepts, activities and instruments used for the lesson.

INSTRUMENTS	• Vocal: songs performed by singer with instrumentalists imitating vocal styles • Available drone instrument that plays the tonic and dominant (or subdominant) notes throughout • Chordophones: tambura – a long-necked lute with four metal strings that are plucked in succession continually. If not available, use other available instrument, for example imitation on an electronic keyboard • Membranophones (drums): maintain rhythmic structure, and may also perform rhythmic improvisations.
IMPROVISATION	• Songs used as a springboard for improvisation • Generally performed and improvised by a soloist and a drummer.
MELODY	• Highly embellished melody – both vocal and instrumental • Melodic lines embellished by microtonal ornaments • Raga: pattern of notes.
RHYTHM	• Tālā: rhythm organised into cycles.
NOTATION	• Organise and write the notes that form a tālā • Improvise on the tālā notes • Perform on instruments or the voice • Tones, semitones, microtones (intervals smaller than a half step) • Tonic, subdominant and dominant notes • Assess.

4.7 LESSON CONCERNING CLASSICAL INDIAN MUSIC

To gain information regarding the teaching of classical Indian music by South African facilitators, the author made a study of a lesson suggested in *Music Matters, Year 8*, by Metcalfe & Hiscock (1995: 94-104).

4.7.1 Example lesson

The following lesson is a direct quotation of a lesson concerning classical Indian music, taken from *Music Matters, Year 8* (Metcalfe & Hiscock 1995: 94-104), which can be adapted to the MEUSSA model and GMAP.

TEACHER'S NOTES

Introduction

All modern Western societies are multi-cultural, some more than others. We are enriched and enlivened by the philosophies, cultures and artefacts of those whose backgrounds and whose ways of thinking are different from our own.

In what ways, therefore, should we include music from other cultures in the Key Stage 3 classroom? How can tokenism be avoided when many music teachers know so little about these musics themselves? Is it right, for example, to spend time teaching a different system of notation while many pupils at this stage are still struggling with staff notation? Or to buy a set of ethnic instruments when, perhaps, there are not enough Western classroom instruments to go round?

In a project like this, which is designed to last for six hours and to be taught by teachers unfamiliar with Indian music, an authentic style and sound is impossible to achieve. Indeed, an authentic sound in *any style* can hardly be expected in so short a time. There are, of necessity, many details and finer points omitted. What is intended, however, is that by investigating a few of the elements of Indian music, and by handling them in a very simple fashion to create short pieces of their own, pupils will gain some understanding of style and form - the spirit rather than the letter. They will build on their earlier experience of tones and semitones, and of the chromatic, major and pentatonic scales, to create a scale of their own. From here it is but a short step to the hundreds of ragas available to Indian musicians. And from improvising on their own "raga", people will perhaps come to realise that by "doing like" they are experiencing in a small way "being like".

PROJECT AIMS

- Through listening, pupils will become aware of the sounds of selected Indian music, and learn about some of its components such as raga, drone and tālā
- Through aural discrimination, be able to distinguish the influence of Indian music on a range of Western music
- Compose their own "ragas" and tālās, and combine them to make and perform their own group compositions.
- Pupils will build on previous experience of improvising and learn to improvise melodically on a raga and rhythmically on a tālā.

RESOURCES

Classroom instruments

Metcalfe & Hiscock suggest (1995: 94), "if authentic instruments are available they should of course be used, but this project was designed for, and has been used successfully, in classrooms where only Orff-type instruments and keyboards were available".

4.7.2 Mapping of the lesson according to the MEUSSA model

NQF LEVEL 1 (GRADE 8)

INDIAN MUSIC
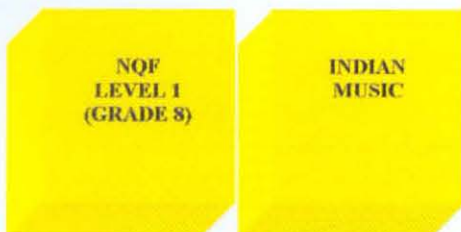
- Compose an original scale or raga.
- Notate the raga.

COMPOSING

- The notes of the raga are used to improvise the melody of a composition.

IMPRO-
VISING

- Other parts of the composition will be a drone and a tālā (rhythm). A tālā is based on a repeated rhythm, which is clapped. The drone is based on the home note and one other note which sounds right.

RHYTHM

- Use the raga to make a melody. In Indian music the melody is called a raga. Unlike Western melody the raga will be improvised (made up as you go along). Only notes in the original raga can be used. The improvisation will sound different each time.

MELODY

Final project

GROUP/
ENSEMBLE

Pupil A: Improvise on a raga. Use own raga
Pupil B: Play the drone belonging to pupil A
Pupil C: Clap the tālā absolutely rock steady
Pupil D: Improvise a rhythm on the tālā.

By the end of the project pupils should, according to their abilities and with varying degrees of success, be able to

- Understand the terms "raga" and "tālā", know how ragas and tālās are constructed
- Construct a raga, determine its drone, and improvise melodically on it whilst another pupil plays the drone, construct a tālā and improvise rhythmically whilst another pupil claps it.

ASSESSMENT

- Learners assess their classmates
- Learners assess themselves
- Facilitator assesses learners.

4.8 CASE STUDIES BY THE AUTHOR, INTEGRATING GROUP/ENSEMBLE IN THE GMAP

During the research, three group/ensemble lessons were given at Centurion High School, which has approximately 1300 Afrikaans speaking learners. The research was carried out with two groups of learners:

- Grade 8 learners (10 learners), specialising in Music (Music as a subject)

- Grade 8 learners (34-38 learners) in the General music class for Culture and Arts, NQF level 1.

4.8.1 Case study no. 1

The lesson on Classical music of India by Metcalfe & Hiscock (1995: 94-104) was given by the researcher to a class of 36 Grade 8 learners in a 45 minute lesson in General Music which forms part of Culture and Arts, which is compulsory for all learners.

The study set out to investigate the application of the MEUSSA model in a lesson concerning Classical Indian music. The following outcomes were reached:

- The learners discriminated between Indian music, Art music and South African folk music.
- The learners composed their own ragas, discovered their mood and select suitable drones.
- Learners worked in a group and improvised upon their own raga whilst learners of another group played their drone on Orff instruments, melodicas, keyboards, drums and the electronic music laboratory.
- Learners clapped a tālā, which went with the raga.

The following sound resources were used:

- Xylophone
- Melodica
- Keyboard
- Drums
- Electronic music laboratory.

4.8.1.1 Methodology

- The facilitator introduced the topic of music from another culture.
- Learners meet the concept of raga.
- The raga is compared with the major and pentatonic scales, all of which the learners have already met in previous lessons.
- An excerpt from a raga is played to the learners.
- Pupils compose their own ragas, select their mood and select a suitable drone.
- Learners work in pairs. One learner improvises his/her own raga whilst the partner plays its drone.
- Divide the class in two groups. Each learner of Group 1 improvises upon his/her own raga, whilst Group 2 plays a drone chosen by the learners them-selves.

4.8.1.2 Good features of the lesson

The researcher experienced that most learners:

- made progress, either by consolidating, acquiring a new skill, understanding a new concept, or bringing something to conclusion
- were interested in Indian music
- worked together as a group
- were able to compose their own raga
- understood the drone
- were involved together musically at least once in the lesson
- who did not manage to compose their own raga had the opportunity to experience a raga with a partner or as a group
- were very clear about what a raga and a drone are.

4.8.1.3 Problems to be solved

- There were not enough instruments available for all learners.
- The facilitator could not give attention to all learners.
- The class of 36 learners presented considerable problems for the practical experience of music on instruments, for example:

  - ➤ Learners were often out of the direct supervision of the facilitator.
  - ➤ The facilitator had difficulty in helping individual learners within the group.
  - ➤ Some learners took advantage of the situation by talking or walking around, doing no work.

- There was not enough space in the class for the learners to work undisturbed by the activities of other learners.
- The large number of learners made it almost impossible to give adequate attention to individuals of different abilities, and it was a real problem when the learners' practical experience had to be assessed in a group, for example:

  - ➤ Some learners can hide their lack of experience more easily, and then receive more credits than they deserve.
  - ➤ The facilitator had difficulty assessing individual effort within the group.

4.8.2 Case study no. 2

In the following lesson, learners were involved with notation. Although different music notation systems should be incorporated in the new outcomes-based education system, the researcher experimented in this case with traditional western notation. She is nevertheless aware of the fact than non-western music is most often transmitted orally from parents to child or from teacher to learner. Music notation is less important in non-western than in western culture. Even

when notation exists, as in India, written music traditionally only serves as a record and is rarely used in teaching or performance.

The author gave 10 Grade 8 learners specialising in Music as a subject at Centurion High School, the following lesson on Primary triads (I, IV and V) in a major key during November 2000.

4.8.2.1   Task

- Write and play primary triads in a major key with not more than four sharps or flats for music specialisation, and with no sharps and flats for general music as part of Culture and Arts.
- Practical experience on available instruments, playing *Improvisation alla C, F, G triads* (Hoek 1987:56-57).

4.8.2.2   Mapping of the lesson according to the MEUSSA model

Diagram 4.4: Mapping of Case study no. 2: Music as a specialised subject
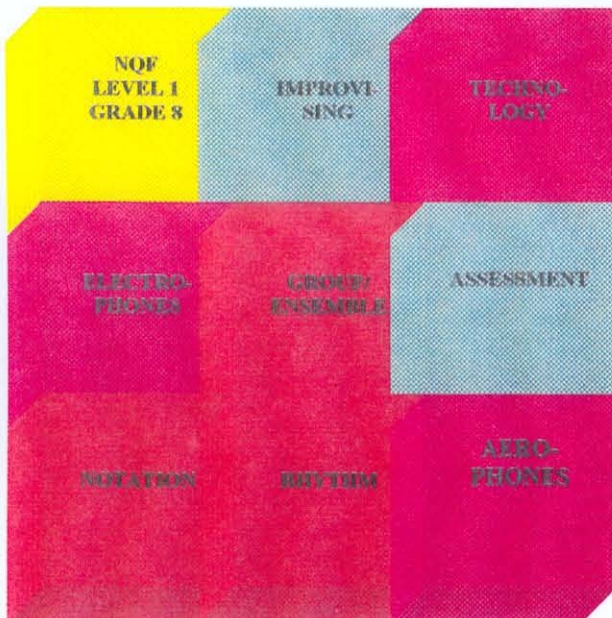
Learners have to demonstrate the concepts in the model by means of group/ensemble.

4.8.2.3   Resources

- Electronic music laboratory
- Piano
- Electronic keyboard
- Recorder.

4.8.2.4   Methodology

- NOTATION: The facilitator demonstrates primary triads, using sound resources.
- AEROPHONES: Learners play the triads on their instruments.
- ELECTROPHONES: Learners play on the electronic keyboard.
- TECHNOLOGY: Learners record their performance.
- IMPROVISING: Learners improvise, using various rhythmic patterns.
- ASSESSMENT: Learners assess their own work by listening to their own performance on tape.

4.8.2.5   Music used by the facilitator

Improvisation on C, F, G triads (Appendix B:B10) was used as a basis, and the following steps were taken to give learners the opportunity to experience triads practically and aurally:

- The facilitator or a learner can play the melody, on any available instrument.
- Learners play only the root note of the triad C, F, or G.
- Learners improvise a rhythmic pattern while playing C, F, and G.
- Learners play the triads on C, F, and G.
- Learners improvise a rhythmic pattern while playing triads on C, F, and G.
- Learners transpose triads to other keys.

4.8.2.6 Good features of the lesson

- All learners had the opportunity to play on an instrument.
- The facilitator expected understanding and a high level of work rate from learners.
- The facilitator had time to help individual learners.
- Learners were encouraged to bring their own instruments that they are learning outside the classroom.
- Learners had the opportunity to improvise.
- Learners listened to each other. They improvised additional material during their playing because of things they had heard others play.
- The facilitator managed a very efficient sharing of responses at the end of the lesson, which did not dissipate the musical feeling of the lesson.
- Learners were very reluctant to leave at the end because of the short lesson combined with the motivation created.
- Every learner could be observed during the lesson.

4.8.2.7 Problems to be solved

- Not enough time means cramming in activity very fast.
- Different levels of learners need attention.
- Some learners' unrhythmical or nervous responses can hinder the whole, although the longer the practical experience, the better the learner was playing in time.

4.8.3 Case study no. 3

The same lesson was given to a class of 40 learners in a general music class as part of Culture and Arts in March 2001. The following was observed:

4.8.3.1 Good features of the lesson

- There was a great deal of playing during the lesson. The very short time to think about the improvisation resulted in whole class ensemble playing.
- The facilitator had good class control by dividing the class in groups of six.
- The facilitator managed a very efficient sharing of responses at the end of the lesson, which did not disturb the musical experience of the lesson.
- Learners were reluctant to leave at the end because of the short lesson.

4.8.3.2 Problems to be solved

- Getting out and putting away equipment is time-consuming.
- Constant musical activity for a group of 40 learners is very stressful for the facilitator to sustain over time.
- The "noise" level is quite high at times.
- Some learners try to be funny by, for example, hammering any note on the keyboard, and making horrible sounds.
- All learners cannot be assessed individually during the allocated lesson time.
- Some learners rely on their partners to do all the work.

4.8.4 Case study no. 4

In the following lesson, learners are involved with the improvisation of additional parts for a given pentatonic melody on C, D, E, G and A. The researcher gave 38 Grade 8 learners in General music (as part of the Culture and Arts programme) a 45-minute lesson at Centurion High School during May 2001.

4.8.4.1 Task

The learners must

- know and demonstrate what a pentatonic scale is

- clap a rhythm given by the facilitator
- improvise with the notes C, D, E, G and A on given rhythms
- choose as a group of six learners one of the improvisations as a basic melody
- play/sing their parts alone and in class/group/ensemble with the chosen melody.

4.8.4.2   Mapping of the lesson according to the MEUSSA model

Diagram 4.5 maps the different concepts that are used in Case study no. 4.

Diagram 4.5: Mapping of Case study no. 4: Improvisation in a General music class
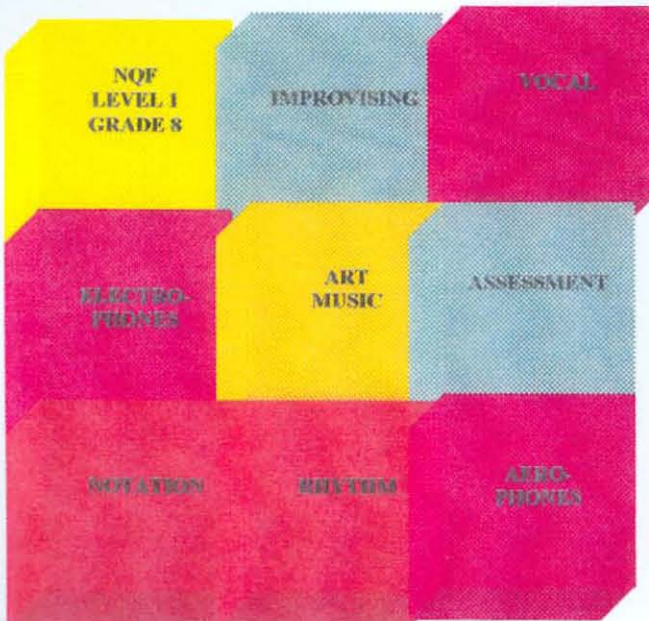
Learners create in a group and demonstrate the ability to play on the electronic music laboratory, electronic keyboard, xylophones, glockenspiels or any other available instrument.

4.8.4.3   Methodology

- NOTATION: The facilitator demonstrates the pentatonic scale on C, D, E, G and A using the music stave and sound resources.

- AEROPHONES: Learners play their improvisations on their instruments.
- ELECTROPHONES: Learners play their improvisations on the electronic keyboard.
- TECHNOLOGY: Learners record their performance.
- IMPROVISING: Learners improvise, using various notes of the pentatonic scale.
- ASSESSMENT: Learners assess their own work by listening to their improvisations, and discussing how they think it tones in with the rest of the class. They assess their classmates by listening to groups playing their improvisations. The facilitator assesses the class and group performance.

4.8.4.4   Good features of the lesson

- The given rhythms and notes made it easy for the learners to react quickly and confidently.
- The option to choose one of the learners' improvisations as a melody resulted in spontaneous competitive playing which stimulated the learners to do their best.
- All learners were actively involved in every aspect of the lesson.
- Keyboard players played in twos to give more learners the chance to play on an instrument.
- The facilitator spent a lot of time with each group and with the class improvisation.
- Learners were very reluctant to leave at the end because they enjoyed the lesson and wanted their improvisations also to be the main melody of the ensemble.

4.8.4.5   Problems to be solved

- Not enough time means cramming in activity very fast.
- Some learners play unrhythmically which hinders the whole.

- The facilitator has no help from other facilitators. Although student monitors were available, she had to organize the instruments, fix an electrical fault during the lesson and take responsibility for tape performances.

- There were not enough instruments for all learners, although this can be dealt with by using the voice.

- There was not enough time to record and assess all the groups.

- The lesson had to be completed during the next period, when the enthusiasm of the learners was less then during the previous lesson.

4.8.5 The author's observation

The author finds it interesting that the same good features and lesson problems occur in England and in South Africa. She advises future researchers to make case studies of various countries and cultures about the reactions of learners, good features and problems in a general music programme to assist South African music facilitators with group work in Culture and Arts.

NAME (2000:23) gives, in their research document, the following (sometimes humorous) features of a noisy classroom, which could be found in any similar general music class situation in South Africa:

- Drum beats dominating completely at times.
- A girl "doodling" on drum/boy doodling with woodblock – very dominating.
- The most strident timbre wins.
- Children have to talk louder to be heard by their peers.
- One boy wandering across the room banging drum indiscriminately.
- Very little teacher control on volume of groups – as long as it's to a purpose.
- 2 boys supposedly working together sitting opposite each other but not actually working together at all – they have to get up to talk to each other because they can't hear each other.
- Can they hear anything in their heads?
- Group of girls in practice room were very cross if the door opened onto the class noise – they are guarding their "silence" fiercely.

- High level of visual communication.
- Some individuals work with concentration on their own.
- One girl "hitting" one note lots of times with her ear pressed to the keyboard's speaker.
- 3 boys with keyboards and drum use eyeballing a lot about when to stop and start.
- Group of 7 in ensemble room says they have "escaped" there.

4.9   SUMMARY

Although there are many problems to resolve concerning group/ensemble in the GMAP, facilitators should nevertheless experiment with various options for handling a big class (36-40 learners).   Suggestions made by the researcher regarding group/ensemble in the GMAP can be read in the final chapter of this thesis.

During this research the researcher observed that learners specialising in an instrument need additional stimulation in the GMAP. For this reason she found it necessary to write unit standards for Ensemble specialisation as part of the GMAP in Chapter 5.

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 Spesialisation 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

TECHNOLO-GY (ELECTIVE)

TECHNOLO-GY

CONTEX-TUALISING

MUSIC STYLE AND/OR PRACTICE

ART PERFOR-MANCE PRACTICE (ELECTIVE)

ANALYSING

RELATED ART FORM (ELECTIVE)

GROUP/ENSEMBLE (ELECTIVE)

CONCEP-TUALISING

NOTATION

LISTENING

NQF LEVEL 2-4

UNIT STANDARDS FOR GROUP/ENSEMBLE

OVERLAPPING WITH GENERAL MUSIC APPRAISAL PROGRAMME (GMAP), NQF LEVELS 2-4

ARRANGING

ASSESS-MENT

COMPOSING

CONCEP-TUALISING

TECHNOLOGY

IMPROVI-SING

CONTEX-TUALISING

PERFOR-MANCE/ENSEMBLE

LISTENING

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

MUSIC SKILLS			MUSIC KNOWLEDGE		
Creating	Performing	Appraising	Knowledge Conceptualising	Style Contextualising	NQF LEVELS

Improvising	Ensemble	Listening	Melody	Folk music	2
Creating			Rhythm	World music	3
Technology			Tempo	Western music	4
			Dynamics		
			Timbre		
			Texture		
			Harmony		
			Form		
			Articulation		

Overlapping with General Music Appraisal Programme (GMAP), NQF levels 2-4.
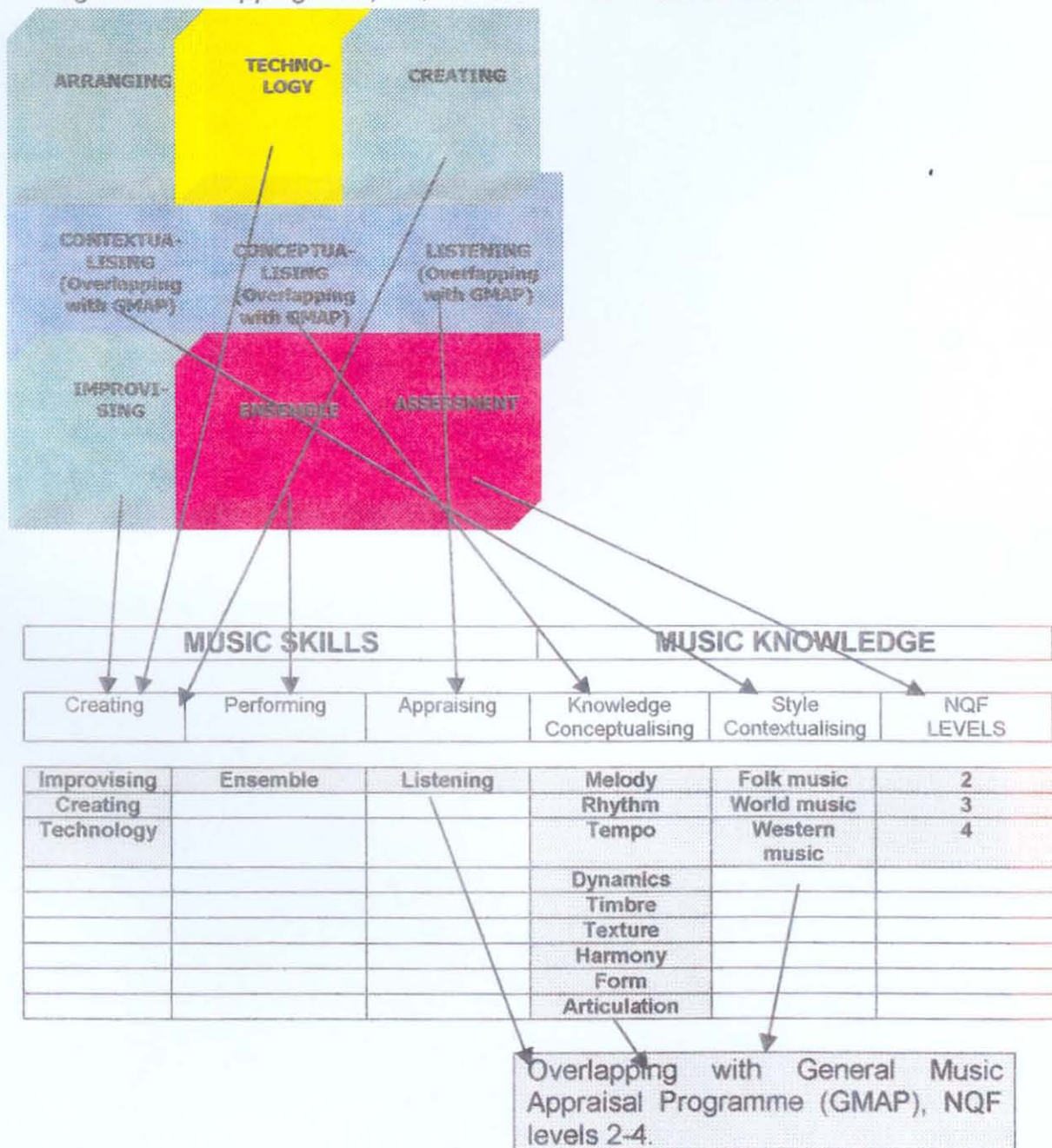
A minimum of 9 credits must be obtained by the ESP-learner to obtain the FET certificate.

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	Electives
• 10 credits • Minimum: 5 credits	Credits not limited: 6+ (GMAP) Minimum credits: 4 (GMAP) • 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 • Group performance • Solo/duet/trio • Accompaniment, etc.	3 credits (4)

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.

PERFORMANCE (Music specifics) Credits not limited At least 5 credits Credits will allocated for • Choir • Second ensemble • Revue • Eisteddfod • Concerts, etc.	
• Choir • Second ensemble • Revue • Eisteddfod • Concerts, etc.	3 credits (2) each
Solo instrument at Levels 2, 3 or 4 Other art form • Dance • Drama	6+ credits
• Art	3 credits (1) each

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 • Easy • Easy keys, metres, and rhythms • Limited ranges.	**Stage 1** • Difficult • Requires advanced technical and interpretive skills • Contains key signatures with numerous sharps and flats • Irregular metres • Complex rhythms • Subtle dynamic requirements.
Stage 2 • Moderately easy • Moderate technical demands • Expanded ranges, and • Varied interpretive requirements.	**Stage 2** • Very difficult • Suitable for musically mature students of exceptional competence.
Stage 3 • 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 PRO-GRAMME, 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.

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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".

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5.7.1 Conceptualising

CONCEPTUA-
LISING

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
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. Learners should demonstrate the ability to take part in an ensemble demonstrating the following concepts: • Melody • Rhythm • Tempo • Dynamics • Timbre • Texture • Harmony, and • Form	Learners must be able to recognise, identify and interpret the concepts of music in ensemble playing in ONE of the following stages of difficulty: **BASIC** 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. **PROFICIENT** **Stage 1** 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. **Stage 2** 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.	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: • 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. Learners should be taught to • Improvise on the pentatonic scale, blues scale, primary triads in a major and/or minor key: **BASIC** Not more than 1 sharp or flat **PROFICIENT** Not more than 4 sharps or flats **ADVANCED** Any key (any number of sharps or flats).

Stage 3

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.

ADVANCED
Stage 1

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.

Stage 2

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.

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: 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 technology.

Notes	Accreditation process/moderation
Conceptualising, Contextualising and Listening overlap with the GMAP levels 2-4.	Internal assessment • Facilitator • Self-assessment • Group assessment External assessment • Public performances

5.7.2 Contextualising

Table 5.5: Unit standards, Ensemble Specialisation Programme (ESP), NQF levels 2-4: Contextualising

FIELD: NSB 02 Culture and Arts (Sport)	SUBFIELD: MUSIC DOMAIN: Ensemble specialisation SUB DOMAIN: Contextualising	
NQF Levels: 2 - 4	Credits: 1 = 10 notional hours	Standard No: (to be filled in by SAQA)
Title of Standard: Contextualising		
Generic Unit Standard: Know and understand musical materials within their milieu.		
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**
Learners know, understand and apply knowledge of at least TWO of the following in relation to ensemble performing: ● South African Music ● Art Music ● Indian Music ● Folk Music ● Popular Music ● Jazz ● World Music ● Technology	Learners must be able to demonstrate performances in at least TWO of the following styles: ● South African Music ● Art Music ● Indian Music ● Folk Music ● Popular Music ● Jazz ● World Music **BASIC** Playing in a group/ensemble, the learners play arrangements, impro-visations and compositions 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. **PROFICIENT** **Stage 1** Playing in a group/ensemble, the learners play arrangements, impro-visations and compositions from different eras and cultures with a level of difficulty of 1 or 2, with the correct style, pitches and rhythms, maintain a	Participating in a small group and/or large ensemble, learners read/play: **BASIC** ONE arrangement or improvisation from South African Folk music and any ONE arrangement or improvisation of other cultures, using ● available or self-made instru-ments ● easy keys (not more than 1 sharp or flat) ● tape recorder to record the outcomes. **PROFICIENT** ONE arrangement or improvisation from South African Folk music, and any other ONE arrangement or improvisation from other cultures, using ● available instruments or self-

	steady beat, and play with appropriate style, dynamics, phrasing, and expression. Problems with interpretation and intonation are sometimes apparent.	made instruments • easy keys (not more than 4 sharps and flats) • the tape recorder to record the outcomes and other technology where appropriate.
	Stage 2 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.	
	Stage 3 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.	
	ADVANCED	**ADVANCED** **TWO** or **MORE** arrangements and/or improvisations from different eras and cultures, using
	Stage 1 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.	• available instruments or self made instruments • any key (any number of sharps and flats) Use the tape recorder to record the outcomes and any other advanced technology where appropriate.
	Stage 2 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.	

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	Accreditation process/moderation
Overlapping with GMAP levels 2-4	Internal assessment • Facilitator • Self-assessment • Group assessment External moderation • Public performances.

5.7.3 Notating/creating/composing

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 • 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.	**BASIC** The learner's composition/creativity meet the minimum requirements of the assignment but contain no features that can be described as imaginative or creative.	**BASIC** • 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 • Compose/create short compositions aurally or by means of graphic notation or	**PROFICIENT** Stage 1 The learner's composition/creativity	**PROFICIENT** • Express musical ideas through composing for and playing on available instruments

staff notation, within specified guidelines • 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.	reflects reasonably well the requirements of the assignment but contains no features that can be described as imaginative or creative. **Stage 2** The learner's composition/creativity reflects reasonably well the requirements of the assignment and contains features that can be described as imaginative or creative. **Stage 3** The learner's composition/creativity reflects all the requirements of the assignment and contains features that can be prescribed as imaginative.	• 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.
ADVANCED • 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.	**ADVANCED** **Stage 1** 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. **Stage 2** 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. The learner's creativity reveals a unique level of skill in using the ICT and technology for demonstration.	**ADVANCED** • 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.

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 08: Law: *Music Publishing, Music Copyright*
• NSB 10: Mathematical, Computer and Life Skills: *Computer skills: Music Technology*
• NSB 11: Services: *Music Broadcasting*.

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	Accreditation process/moderation
Optional and overlaps with specialisation in Composition Overlapping with GMAP levels 2-4	Internal assessment • Facilitator • Self-assessment • Performance assessment External moderation • Portfolio.

5.7.4 Improvising

IMPROVI-
SING

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
Improvise rhythmic and melodic parts for an ensemble, demonstrating imagination and creativity. Improvisation in a variety of styles leads to a variety of compositional types.	The progress of each learner in improvisation is monitored and assessment culminates in end-of-product performances.	Learners improvise/create rhythmic and melodic patterns with awareness of the metre.
BASIC	**BASIC**	**BASIC**
• Improvise within specified guidelines. • Demonstrate creativity in using the improvisation for expressive effect. • Use available instruments • Demonstrate the ability to use available electronic media.	The learner's improvisation skills meet the minimum requirements of the assignment but contain no features that can be described as imaginative or creative. The performance of improvisations based on easy keys, rhythms and notes, shows a good level of technical control, expression, interpretation of the following concepts: • Melody • Rhythm • Tempo • Dynamics • Timbre • Harmony: be sensitive to harmonic unity and/or changing harmonic progressions • Form: repetition, variation and contrast.	• 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.
PROFICIENT • Improvise rhythmic, melodic and/or harmonic patterns aurally within specified guidelines	**PROFICIENT** **Stage 1** The learner's improvisation skills reflect reasonably well the	**PROFICIENT** • Explore and express musical ideas through improvising/creating rhythms on given

• 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.	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: • Melody • Tempo • Dynamics • Timbre • Texture • Harmony: be sensitive to harmonic unity and/or changing harmonic progressions • Form: repetition, variation and contrast **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. The performance of improvisations with a difficulty of level 2 shows a good level of technical control, expression, and interpretation of the following: • 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 **Stage 3** The learner's improvisation skills reflect all the requirements of the assignment and contain features that can be prescribed as imaginative. The performance of improvisations with a difficulty of level 3 shows a good level of technical control, expression, interpretation of the following: • Melody • Rhythm • Tempo • Dynamics • Timbre • Texture • Harmony: be sensitive to harmonic unity and/or changing harmonic progressions • Form: repetition, variation and contrast.	rhythmic patterns, using minims, crotchets, quavers and semiquavers in simple triple, simple quadruple and compound duple time • 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.

ADVANCED	ADVANCED	ADVANCED
 • 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.	**Stage 1** 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. The performance shows an acceptable level of technical control, expression, and interpretation of the following: • Melody • Rhythm • Tempo • Dynamics • Timbre • Texture • Harmony: be sensitive to harmonic unity and/or changing harmonic progressions • Form: repetition, variation and contrast. **Stage 2** The learner's improvisation shows a unique level of insight into the requirements of the assignment The learner's creativity reveals a unique level of skill in using technology for demonstration. The performance shows an excellent level of technical control, expression, and interpretation of the following: • Melody • Rhythm • Tempo • Dynamics • Texture • Harmony: be sensitive to harmonic unity and/or changing harmonic progressions • Form: repetition, variation and contrast.	 • 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 sponta-neously, 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
• Discriminate between elements of sounds/instruments
• Apply and discriminate between basic music terms and instruments
• Use technology.

Notes	Accreditation process/moderation
Overlapping with improvising in the General Appraisal Programme (GMAP), levels 2-4.	Internal assessment • Facilitator • Self-assessment • Performance assessment External moderation.

5.7.5 Arranging

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
Arrange a performance piece for the class by using available instruments. Conduct the ensemble demonstrating insight into the characteristics of the musical materials and musical styles used.		Learners arrange music and play the arrangements as stated below:

BASIC
 	
• Arrange within specified guidelines.
• Demonstrate creativity.
• Use available instruments
• Use available electronic media.
	BASIC
	
	The learner's arrangement skills meet the minimum requirements of the assignment but contain no features that can be described as imaginative or creative.
	
	The performance of the arrangement by the class shows a basic level of technical control, expression, and interpretation of the following:
	
	   • Melody
	   • Rhythm
	   • Tempo
	   • Dynamics
	   • Timbre
	   • Harmony: be sensitive to harmonic unity and/or changing harmonic progressions
	   • Form: repetition, variation and contrast.
		BASIC
		
		• 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.

PROFICIENT • Arrange within specified guidelines and using own ideas • Demonstrate creativity in using ideas for expressive effect • Use available instruments, or any	**PROFICIENT** **Stage 1** The learner's arrangement skills reflect reasonably well the requirements of the assignment but contain no features that can be	**PROFICIENT** 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

other acoustic and electronic instrument(s)

- Demonstrate knowledge of traditional usage's of the sound resources
- Demonstrate ability to use music technology.

described as imaginative or creative.

Stage 2

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

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:

- Melody
- Rhythm
- Tempo
- Dynamics
- Timbre
- Texture
- Harmony
- Form.

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 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.

ADVANCED

- 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.

Demonstrate ability to use music technology.

ADVANCED

Stage 1

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.

Stage 2

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

The learner's creativity reveals a unique level of skill in using the ICT and technology for demonstration.

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:

- Melody
- Rhythm
- Tempo
- Dynamics
- Timbre
- Harmony: be sensitive to harmonic unity and/or changing harmonic progressions
- Form: repetition, variation and contrast.

ADVANCED

- 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	Accreditation process/moderation
Overlapping with Notation in GMAP levels 2-4.	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
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: • Melody (pitch) • Rhythm • Tempo • Dynamics • Timbre • Texture • Harmony • Form Learners will develop criteria for evaluating and choosing music, and help select appropriate arrangements for their group performance. Perform the chosen arrangements Encourage critical appraisal and develop the power of self-expression, both verbally and/or in written, recorded form. Learners use technology to record and evaluate their performances, individually and/or in a group.	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. Each learner will be required to keep a Project Log and compile a tape of evidence, which will be internally assessed. Learners evaluate each other's performance as well as his/her own performance. **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. **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.	The learners will: • 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 arrange-ments/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 key-board, clavinova, etc. • Make backups of arrange-ments/improvisations/composi-tions, using them for performances.

Stage 2

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.

Stage 3

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.

ADVANCED
Stage 1

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.

Stage 2

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.

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	Accreditation process/moderation
Overlapping with Notation in GMAP levels 2-4.	Internal assessment • Facilitator • Self-assessment • Performance assessment External moderation by performing a programme for an external moderator.

5.7.7 Technology

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, clavinova, electronic keyboard, etc.

	BASIC • 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. **PROFICIENT** • 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. **ADVANCED** • 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.	

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, 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	Accreditation process/moderation
Overlapping with Technology in GMAP levels 2-4 Overlapping with Technology specialisation, GMAP levels 2-4.	Internal assessment - Facilitator - Self-assessment - Performance assessment Portfolio.

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	
Instrument(s) played _____ _____			Stage 1	Stage 2	Stage 3	Stage 1	Stage 2
Improvising							
Arranging							
Composing							
Performing							
Technology							
Specialisation _____							
Specialisation _____							
Other • 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
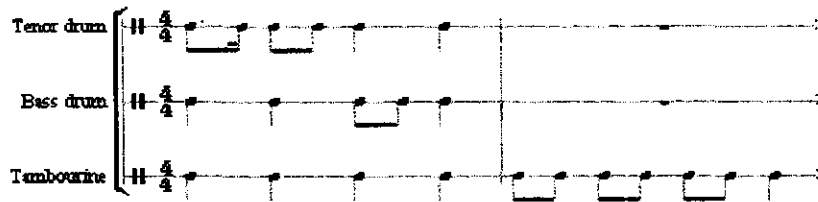
- improvise rhythmic and melodic variations on the given pentatonic melody
- improvise rhythmic and melodic variations for available instruments to form a composition in various parts in a consistent style and metre
- perform the improvisation demonstrating well-developed ensemble skills.

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)

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-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.

CHAPTER 6

CONCLUSIONS AND RECOMMENDATIONS

6.1 ANSWERING THE RESEARCH QUESTIONS

The main research question of this doctoral thesis was:

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

This question was addressed through action research, and by reviewing the music curricula (Chapter 2) of England, the United States of America, the status quo schools in South Africa, as well as informal interviews with facilitators from Gauteng and North-West provinces in South Africa, facilitators from England, and informal discussions with MEUSSA critical friends via the internet.

As a music facilitator and researcher who for many years has dealt with extra-curricular outcomes of Music and Music education, the author is quite confident to confirm that the proposed unit standards in this thesis can lay the foundation for a quality General Music Appraisal Programme with the option to specialise in Ensembles for available instruments. The main concerns with the implementation of a GMAP and an ESP for available instruments are the lack of qualified music facilitators who will have to teach the Music programmes. However, with in-service training and support material provided by the Department of Education and Tertiary institutions, the author is confident that a GMAP can be facilitated in the Further Education and Training (FET) phase.

The author found that standards for music must be robust enough to define and defend the core of knowledge and cultural experience which is the entitlement of

every learner in South Africa. At the same time, such standards should be flexible enough to give teachers the scope to build their teaching around them in ways which will enhance their achievement by learners.

The author will address the following sub-questions simultaneously.

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

During the study it was found that there is a demand for a GMAP for NQF levels 2-4 (Grades 10-12) as an elective as well as an Ensemble Specialisation Programme (ESP) for available instruments. This information was gathered in the form of informal discussions with facilitators at schools listed in Chapter 2.5 and confirmed with music facilitators during August/September 2001, while examining the practical examinations for the Senior Certificate Examination of Gauteng province at the following schools (the schools are named in no particular order):

- Sir Pierre van Rhyneveld High School in Kempton Park
- Pretoria High School for Girls, Pretoria
- Drie Riviere High School, Vereeniging
- Crawford College, Pretoria
- Kudung Contemporary School, Vereeniging
- Kutla Thara Contemporary School, Sebokeng
- Zwartkop High School, Centurion
- Eldoraigne High School, Centurion
- Transvalia High School, Vanderbijlpark.

The researcher came to the conclusion that all learners should have the chance to include music in their curriculum from NQF levels 1-4, whatever their individual needs may be. She is positive that a qualification based on the MEUSSA model, which includes a GMAP and an ESP for available instruments for NQF at levels 2-4, could work towards the vision of SAQA (2000a:2):

> To ensure the development and implementation of a National Qualifications Framework which contributes to the full development of each learner and to the social and economic development of the nation at large.

The author used her experience as a music teacher since 1962 as a basis to write unit standards for an ESP for available instruments. She also used the expertise of the MEUSSA members and the MEUSSA model mapped by Petro Grové that resulted in a set of unit standards provided in Chapter 5.7. The researcher made an additional study of the status quo music education in South Africa. The reason for this research was

- to prepare for the task of writing unit standards that will set out a clear, full and statutory entitlement for Music education as a sub-field for NSB 02 (Culture and Arts), and
- to react with a positive contribution to the statement made by Dr. M. Nkomo, chair of SAQA (SAQA 2000b:24):

> We need systemic change, not just curriculum or pedagogic change, we need a new driving vision for our system, not just a new paradigm for curriculum design and delivery in the classroom; we need to accept the fallacy in some of the assumptions about education that exist in our society and realise that there are some new "truths".

The author agrees with the current Minister of Education that in the National Curriculum Framework for Further Education and Training (FET) (DoE 2000:ii):

> [T]he new curriculum should move towards a new, balanced learning experience that will provide flexible access to further education, lifelong

learning and higher education, and to productive employment in a range of occupational contexts.

6.2 RECOMMENDATIONS

The author made an in-depth study regarding the implementation of a General Music Appraisal Programme and an Ensemble Specialisation Programme for available instruments for NQF levels 2–4, with the option to specialise in Ensembles for available instruments, and then formulated recommendations regarding further development in this field. Recommendations are based on the assumption that the proposed unit standards for GMAP and ESP for available instruments, levels 2-4 (Grades 10-12), will be accepted by SAQA.

6.2.1 GMAP at NQF levels 2–4 (Grades 10–12)

In this regard, the author makes four recommendations:

- All schools should have an equal opportunity to implement GMAP NQF level 1 so that learners can have the possibility to select GMAP NQF levels 2–4 as an elective thereafter.
- Support material should be available to all schools, including guidelines for lessons, with sound examples on tape and/or CD.
- There should be a structure in the education system providing formal credits for activities such as ensemble, orchestra, bands, choir, sport, etc.
- Although there are many problems to resolve concerning the size of class groups (30–40 learners in a class), facilitators should experiment continuously with new ideas.

The following suggestions are made which the Department of Education and the management of schools should seriously consider:

- Appoint qualified facilitators for Culture and Arts.

- Appoint assistant facilitators to help with the management of groups bigger than 25 learners.
- Supply appropriate sound resources and technology.
- Learners specialising in an instrument should be able to elect an ESP for available instruments.

The author is aware of the fact that funding may not be readily available for the above-mentioned suggestions. She therefore recommends that a 10 year plan be implemented to facilitate Music Magnet schools identified by the Gauteng Department of Education at a meeting on 7 August 2001, with music educators attached to Extra-Curricular centres. The recommended Music Magnet schools in Gauteng are the following (GDE 2001):

- East Rand Art School, Daveyton
- Lefa Secondary School, Kwa Thema
- Liverpool Secondary School, Benoni
- Cultura High School, Bronkhorstspruit
- F.J.L.Wells School, Randfontein
- Monument High School, Krugersdorp
- Randburg High School, Fontainbleau
- Thabajabula Secondary School, Pimville
- Daliwonga Secondary School, Orlando
- Kwadedangdla Middle School, Zola North
- Willow Crescent Middle School, Eldorado Park
- Willowmead Secondary School, Willowmead
- Letsibogo Secondary School, Meadowlands
- P.J. Semelane Middle School, Dobsonville
- Drie Riviere High School, Vereeniging
- Roshnee Secondary School, Roshnee
- Khutlo Tharo Secondary School, Sebokeng
- Beverly Hills High School, Beverly Hills
- Soshanguve Secondary School, Soshanguve
- Hendrik Verwoerd High School, Pretoria
- Mamelodi Secondary School, Mamelodi
- Laudium College, Pretoria
- P.T. Xulu Secondary School, Vosloorus
- Sir Pierre van Rhyneveld, Kempton Park
- Buhlebuzile Secondary School, Thokoza

- Alexandra Career Directorate Centre, Alexandra
- Eginisweni Secondary School, Ivory Park.

6.2.2 ESP at NQF levels 2–4 (Grades 10–12) for available instruments

Ensemble Specialisation for available instruments will be a new experience for learners and facilitators. Its establishment might seem daunting at the outset, but will be a challenge to many facilitators. The researcher recommends that any available instruments should be used in the beginning. As soon as funds are available, instruments should be provided by the Department of Education, or bought by the learners or by the school.

Schools in disadvantaged areas may have groups of learners who initially show no interest in conventional music ensembles. Yet these learners may have unique musical talents and may respond to opportunities to play in alternative ensembles where music making is taught by ear and by rote, for example African Drums or Steel Pan Ensembles. It is, however, recommended that learners specialising in Ensembles for available instruments should be able to read notes, pitch and rhythm.

Assessment forms an important part of the curriculum and leads music facilitators to adjust their instruction or revise their curriculum. Yet, no matter how carefully music facilitator's plan or how meticulously they record, assessments cannot capture all that students gain from their experiences in the classroom. Assessment should be an experience in each learner's curriculum that should be a special time when he or she can show off his or her expertise and talent in music.

Flexible differentiation of outcomes on a basic, proficient and advanced level should be encouraged to allow learners to work at different rates and at different performance levels. The unit standards for GMAP and ESP for available instruments should have the adaptability to include a local flavour while, at the

same time, focusing on transferable skills and knowledge for new times and an uncertain future.

Finally the researcher recommends that the proposed unit standards for a GMAP and an ESP for available instruments, NQF levels 2-4 (Grades 10-12), be approved and registered by the South African Qualifications Authority (SAQA) in the near future.

6.3   RECOMMENDATIONS FOR FURTHER RESEARCH

The recommendations made in this thesis need further research.   Prospective researchers wishing to do further work on a GMAP and an ESP for available instruments at NQF levels 2-4, should familiarize themselves with work already done by the MEUSSA members to avoid overlapping as far as possible.

African instruments and percussion ensembles need high priority for further research to accommodate the great majority of South Africa's learners.

The author hopes that the general goal of the two proposed programmes will form an integrative part of Music Education in the future. The following aspects should receive high priority from future researchers:

- Support material for a General Music Appraisal Programme for NQF levels 2-4 with music examples to accommodate all cultures
- Arrangements for Ensembles from beginners to advanced instrumentalists.

Practical experience and enjoyment of music must be the ultimate goal for all learners in South Africa.

APPENDIX A

MEUSSA MEMBERS

MEUSSA PARTICIPANTS

PARTICIPANT'S NAME	HIGHEST ACADEMIC QUALIFICATION	DESIRED QUALIFICATION
AnnNoëlle Bennett	MMus, University of Pretoria	DMus
Ronelle Bosman	MMus, University of Pretoria	DMus
Elma Britz	BMus Hons, University of Pretoria	MMus
Mandy Carver	BMus, Rhodes University	MMus
Chats Devroop	MMus, University of Durban-Westville	DMus
Jeanet Domingues	BMus, University of Pretoria	MMus
Marc Duby	MMus, University of Natal	DMus
David Galloway	PhD, UCLA, Rhodes University	DMus
Vinayagi Govinder	MA, University of Natal	DMus
Petro Grové	MMus, University of Pretoria	DMus
Antoinette Hoek	MMus, University of Pretoria	DMus
Zabalaza Mthembu	BMus Hons, University of Durban-Westville	MMus
Zenda Nel	MMus, University of Pretoria	DMus
Daniela Pretorius	BMus, University of Pretoria	MMus
Paul Potgieter	MMus, University of Pretoria	DMus
Annarine Röscher	MMus, University of Port Elizabeth	DMus
Dag Sumner	MMus, University of Pretoria	DMus
Nita Wolff	MMus, University of Pretoria	DMus

APPENDIX B

MUSIC EXAMPLES

All in a Day's Work

Mary Partington

IMPROVISATION ON C, F, G TRIADS

Antoinette Hoek

PENTATONIC IMPROVISATION

Antoinette Hoek

SHOSHALOZA

Arranged by Antoinette Hoek

IMPROVISATION ON PRIMARY CHORDS

Antoinett Hoek

D.C. al Fine

BLUE, BLUE, BLUES

Antoinette Hoek

BLUES
(MEDLEY)

Arranged by Antoinette Hoek

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PIZZICATO POLKA

J. Strauss

SOURCES

SOURCES

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