Music Education Unit Standards for Southern Africa: A Model and its application in a General Music Appraisal Programme

by

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We are about helping the young learn of the potential and the joy that music and the other arts make possible. We are about the enrichment of life. Surely that aim deserves pride of place on our educational agenda for all our children. With the collective effort of all of us in arts education, working together, we might just succeed in putting it there.

(Eisner 2001: 11)
ACKNOWLEDGEMENTS

I would like to express my sincere appreciation to the people listed below, without whose support this study would not have been possible.

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- My Lord for giving me this opportunity and teaching me valuable lessons in this process.

Soli deo Gloria
ABSTRACT

In the process of reform and development in South Africa, set in motion after its first democratic elections (1994), educators have the unique opportunity to re-think, re-plan and re-structure the music education system holistically within the context of formulating unit standards now required by the South African Qualifications Authority (SAQA) for all learning areas.

This thesis addresses two aspects in this process, against the background of the broader MEUSSA (Music Education Unit Standards for Southern Africa) Research Project, namely the development of a model for music education in Southern Africa and its application in a General Music Appraisal Programme (GMAP) for all learners.

The MEUSSA Model, developed in this thesis, captures and displays the key elements necessary to compile unit standards across the board in music education, as identified by the author and endorsed by the MEUSSA team. These standards are grouped together in a musically logical way under collective headings. The three-dimensional model in the form of a cube can be manipulated according to the needs of the specific music practice involved, at the same time keeping the broader context of music education in Southern Africa in perspective. The MEUSSA Model is intended by the author to keep the standards generating process together cohesively.

The author implements the MEUSSA Model in the GMAP, which she compiled with the aim of providing a general music education background for all learners in Southern Africa. The learning outcomes (unit standards) address music-specific skills, knowledge and attitudes with their related assessment criteria.
The GMAP proposes music education without bias that can empower all learners to be able to consider music as an option for further study and specialization. It is part of a bigger picture, captured by the Model. Although the unit standards in this thesis specifically state outcomes at NQF (National Qualifications Framework) level 1, the author also provides a generic framework for the GMAP, which can be extended to other levels. This can form the basis of all directions in music education if implemented and supported appropriately and adequately by the education authorities in South Africa.

**KEY WORDS**

Exit Level Outcomes; Frameworks; GMAP (General Music Appraisal Programme); MEUSSA (Music Education Unit Standards for Southern Africa); Mind mappings; Music Appraisal; Music Education; Music Models; OBE (Outcomes Based Education); Qualifications; SAQA (South African Qualifications Authority); Unit Standards.
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<th>Description</th>
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<td>ABET</td>
<td>Adult Basic Education and Training</td>
</tr>
<tr>
<td>DoE</td>
<td>Department of Education (South Africa)</td>
</tr>
<tr>
<td>ETD</td>
<td>Education, Training and Development</td>
</tr>
<tr>
<td>ETQA</td>
<td>Education and Training Quality Assurers</td>
</tr>
<tr>
<td>FET</td>
<td>Further Education and Training</td>
</tr>
<tr>
<td>GET</td>
<td>General Education and Training</td>
</tr>
<tr>
<td>GMAP</td>
<td>General Music Appraisal Programme</td>
</tr>
<tr>
<td>HET</td>
<td>Higher Education and Training</td>
</tr>
<tr>
<td>ISME</td>
<td>International Society for Music Education</td>
</tr>
<tr>
<td>MEUSSA</td>
<td>Music Education Unit Standards for Southern Africa</td>
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<td>NGO</td>
<td>Non Governmental Organisations</td>
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<td>NLRD</td>
<td>National Learners’ Records Database</td>
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<td>NQF</td>
<td>National Qualifications Framework</td>
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<tr>
<td>NSB</td>
<td>National Standards Bodies</td>
</tr>
<tr>
<td>OBE(T)</td>
<td>Outcomes-Based Education (and Training)</td>
</tr>
<tr>
<td>SADC</td>
<td>Southern African Development Community</td>
</tr>
<tr>
<td>SAMEF</td>
<td>South African Music Education Forum</td>
</tr>
<tr>
<td>SAQA</td>
<td>South African Qualifications Authority</td>
</tr>
<tr>
<td>SETA</td>
<td>Sector Education and Training Authority</td>
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<tr>
<td>SGB</td>
<td>Standards Generating Body</td>
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**TERMINOLOGY**

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<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<td>Apartheid</td>
<td>The South African policy of racial segregation.</td>
</tr>
<tr>
<td>Articulation</td>
<td>The movement of unit standards, as separate entities, between components of the delivery system, which are the different fields/ learning areas, as well as qualifications across NQF levels.</td>
</tr>
<tr>
<td>Arts Education</td>
<td>A learning area in which art forms are grouped together. In South Africa, the art forms are music, dance, drama and visual art.</td>
</tr>
<tr>
<td>Assessment</td>
<td>The process of identifying, gathering and interpreting information about a learner’s achievement: a continuous planned process of gathering information on learner performance, measured against assessment criteria (DoE 2001:104).</td>
</tr>
<tr>
<td>Assessment criteria</td>
<td>Evidence that the learner has achieved specific outcomes. The criteria indicate, in broad terms, the observable processes and products of learning which serve as evidence for the learner’s achievement (RSA 1998c:10).</td>
</tr>
<tr>
<td>Benchmarking</td>
<td>Specific points of reference from which measurements of any sort can be made (Encyclopedia Britannica 1966(1):203).</td>
</tr>
<tr>
<td>Credit</td>
<td>The recognition that a learner has achieved a unit standard: the amount of learning expressed in numerical points and the position of that learning in relation to its level. Credits are expressed in terms of notional time (SAQA 2000c:3).</td>
</tr>
<tr>
<td>Domain</td>
<td>The sub-division of a sub-field in the SAQA framework. (E.g.: Musicology is a domain in the sub-field of music.) (See Field.)</td>
</tr>
<tr>
<td>Evaluation</td>
<td>The process whereby the information obtained through assessment is interpreted to make judgments about the learners’ level of competence (RSA 1998c:11).</td>
</tr>
<tr>
<td>Term</td>
<td>Description</td>
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<tr>
<td>Field</td>
<td>A term used by SAQA for collective but related areas of learning. (E.g.: Culture, Arts and Sport; Business, Commerce and Management; Communication Studies and Language, etc.)</td>
</tr>
<tr>
<td>Learning programme</td>
<td>The process embarked upon to fulfil the outcomes stated in unit standards (SAQA 1999c:10). (See Unit Standard.)</td>
</tr>
<tr>
<td>Level descriptors</td>
<td>Statements about intellectual demand, complexity of learning and learner autonomy at which level the credit is awarded (SAQA 2000c:4).</td>
</tr>
<tr>
<td>Mapping</td>
<td>To indicate, delineate, establish and/or reveal a plan or content by representing its features or details with clarity: to draw up a scheme or structure of related aspects (Encyclopedia Britannica 1966(2):1379).</td>
</tr>
<tr>
<td>Model</td>
<td>A three-dimensional structure with the function of mapping different related music aspects. (See Mapping.)</td>
</tr>
<tr>
<td>Musics</td>
<td>A wide variety of diverse musical styles and practices.</td>
</tr>
<tr>
<td>Notional time</td>
<td>The average time required by the average learner to achieve specified outcome (SAQA 2000c:3).</td>
</tr>
<tr>
<td>Provider</td>
<td>A body or institution that delivers learning programmes based on NQF registered unit standards in the SAQA framework.</td>
</tr>
<tr>
<td>Qualification</td>
<td>The formal recognition of learning (SAQA 1999c:10). A qualification can be structured according to a specific combination of unit standards.</td>
</tr>
<tr>
<td>Rubik's Cube</td>
<td>A cube with nine smaller moveable cubes on a side invented by Erno Rubik in Budapest (1974) to solve a mathematical problem.</td>
</tr>
<tr>
<td>Scoping</td>
<td>A term used by SAQA for determining the scope.</td>
</tr>
<tr>
<td>Sub-field</td>
<td>A sub-division of a field. (E.g.: Music is a sub-field in the field of Culture, Arts and Sport.)</td>
</tr>
<tr>
<td>Ubuntu</td>
<td>African term for humaneness.</td>
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Registered statements of desired education and training outcomes and their associated assessment criteria, as well as other administrative information as required by SAQA (SAQA 2000a:22; RSA 1998c:12).
CHAPTER 1

PROBLEM STATEMENT AND RESEARCH DESIGN

1.1 BACKGROUND

After the first democratic elections took place in South Africa in 1994, the new government embarked upon a process of reform and development in social, political and economic sectors. Upliftment programmes have been set in motion to rectify inequalities previously promoted by the apartheid regime. The regime before the national elections in 1994 followed a policy of "own affairs". According to Hauptfleisch (1997:4) "the 'own affairs' perspective led to a structure of five ministries and departments of education". During the apartheid era (Hauptfleisch 1997:5),

The 'own affairs' approach resulted in nineteen operating education departments under fourteen different cabinets. These departments implemented their own regulations in terms of at least twelve education acts. Seventeen different authorities employed teachers.

The five independent departments of education resulted in inequalities and inconsistencies in benchmarking the standard of education to specific levels. Specifically addressing education, training and development, the South African Qualifications Authority (SAQA) was founded in 1995 (SAQA Act, Section 58), to establish a National Qualifications Framework (NQF) in South Africa. The role of the NQF is to empower all role players in education to obtain nationally recognized qualifications that can be compared to international standards. The role players involved in the NQF, as well as in general education, upliftment programmes and curricula planning, can include teachers/facilitators, parents, learners, curriculum developers, labour parties, unions, community training programmes, churches and employers, to name but a few.
To structure these qualifications, 12 learning fields have been identified by SAQA. In each of the fields National Standards Bodies (NSBs numbered 01-12) have been elected to recommend qualifications and outcomes-based unit standards integrated with assessment tools for registration by SAQA. Music as a sub-field falls under NSB 02 for Culture & Arts (Sport).

In the Department of Education (DoE), music falls under Arts Education. Arts Education is the collective term used by the DoE for music, dance, drama and visual arts that share the time allocated to the specific area on an equal basis. With music falling under the learning area for Arts Education it is essential to map the musics in South Africa and come up with a teaching strategy that can be implemented in all schools as soon as possible, whatever the language and cultural majority and/or preference might be. To devise such a music education strategy, a wide variety of music styles and/or practices have to be identified, preserved, defined and coordinated before they can be presented to the learners on an equal basis within the national curriculum. The process of defining the scope of and restructuring the education system presents a unique opportunity to identify, address and rectify inequalities of the past education - and more specifically music education - system. Hereby learners can be empowered to build cross-cultural understanding and accomplish ubuntu (humaneness) through music knowledge and skills, for music.

The position of Music in Arts Education should be defined clearly so that a general music programme could not easily be supplanted by other forms of Arts Education. To ensure its prominence, unit standards for general music education should be generated and made available and made official by the Department of Education (DoE) as soon as possible. Being an alternate member of NSB 02 for Culture and Arts (Sport), my experience is that to follow the process for generating unit standards as suggested by SAQA, namely: (1) establish an SGB, (2) generate unit standards within the SGB and (3) get the unit standards registered, can be very lengthy and time-
Music plays an important role in the lives of most human beings, whether for ceremonies, rituals or simply recreation. Consumers of media are bombarded daily with a variety of musical sounds through audio and audio-visual media. In order to make well-informed and motivated choices regarding the personal selection of music consumption and/or music practice, it is the right of every learner in South Africa to have access to at least a basic music education. The responsibility rests on our shoulders as music education specialists to make sure that music education features strongly in Arts Education programmes.

1.2 RESEARCH QUESTIONS

In the light of the foregoing discussion, the following research questions can be formulated:

All facets of Music Education in South Africa need to be defined in terms of outcomes-based unit standards. How can unit standards of musics in South Africa be structured and placed on an equal basis to make them accessible to all learners?

Sub-question 1

Does the process of restructuring music education in South Africa need to be based on an all-inclusive structure, map or model that can capture and guide the process, as well as the unit standards? If so:
In what areas do unit standards have to be generated?

How can music styles and/or practices in South Africa be grouped?

What are the tangential points that relate certain music styles and/or practices to each other? How do they overlap?

Sub-question 2

Can an outcomes-based general music education programme that is accessible, flexible and adaptable to suit all learners' needs be developed and structured? If so:

- Why do we need a general music education programme?
- How should such a programme be structured?
- How will a general music education programme link to other music domains?

1.3 AIMS OF THE STUDY

The specific intention of the Music Education Unit Standards for Southern Africa (MEUSSA) project as a whole is to formulate unit standards for Southern African music education. Overall the aims are to formulate and produce a holistically conceived music education plan for the full spectrum of education, from early childhood to tertiary level, across formal, non-formal and informal education.

This thesis addressed two aspects in the process of generating unit standards against the background of the broader MEUSSA Research Project, namely the development of a model for musics in Southern Africa, as well as its application in a General Music Appraisal Programme (GMAP). The addressing of the research problems was controlled by specific research methodologies. The dualism of this thesis captures both the author's primary motivations and the aims for this study:
to establish a structured and all-inclusive working model where unit standards are easily accessible, and

to develop and structure a general music education programme, with linkages to other music domains, that will give all learners an equal opportunity to realize, identify and develop their musical talent optimally.

1.4 DELIMITATIONS OF THIS STUDY

In the light of the dualism of this study, the delimitations will be discussed first according to the MEUSSA Model and then according to the GMAP.

1.4.1 The MEUSSA Model

Although the MEUSSA Model that will be discussed at length in Chapter 3 is based on the Rubik’s cube, this thesis does not attempt to address parallels between its mathematical function and its role in the MEUSSA research project. The Rubik’s cube fulfils the purpose of providing the three-dimensional structure needed for the design of a model for musics in Southern Africa.

The MEUSSA Model displays the key elements that are necessary to compile unit standards in music education, as identified by the author of this thesis and the MEUSSA team. These key elements are grouped together in a musically logical way under collective terms. The model therefore provides a skeleton framework that can accommodate moveable and inter-changeable unit standards in music education.

1.4.2 The GMAP

The GMAP was compiled by the author of this thesis, together with the MEUSSA team, to provide a general music education background for all learners in South Africa. The GMAP does not advocate any one musical style

and/or practice over another, nor does it give preference to any notation system or teaching methodology. The learning outcomes set out in unit standards address music-specific skills, knowledge and attitudes with its related assessment criteria. The GMAP stands for music education without bias that can empower all learners to be able to consider music as an option for further study.

1.5 MOTIVATION FOR THIS STUDY

From personal experience of both presenting and attending in-service training programmes and being involved in the writing of support material for the former Class Music programme (DoE 1995a & 1995b; TOO 1991 & 1978), I found that although the majority of music teachers are not initially equipped to teach a general music course, it is possible to empower them to teach the programme with a great deal of success by means of high quality, practical and relevant in-service training courses. However, the ideal situation would nevertheless be to have music education specialists facilitate the General Music Appraisal Programme or at least be involved in its implementation.

The fact that general music education has not to date in South Africa been regarded as a formal “academic” subject, results in it being largely neglected by learners as well as educators. For my masters degree, I did action research regarding the influence of formal written assessment and evaluation in a general music education programme (Grové 1996). I arrived at the conclusion that thorough planning, assessment and re-planning did, in the majority of cases, not take place and therefore teaching and learning were frequently unstructured and unplanned. No educational programme can succeed without careful planning and preparation.

The same study (Grové 1996) proved that the quality of teaching and learning could be largely improved if formative as well as summative assessment forms an integrated part of the music curriculum. I am convinced that unit
standards in music education, although initially only starting from NQF level 1, which equals grade 9 (9th formal school year), can serve the purpose of setting outcomes-based goals and objectives in a programme. I believe that a compulsory General Music Appraisal Programme (GMAP) without bias toward certain musics is the right of all learners and should be included and compulsory in all primary schools. Furthermore, it should also be made possible for learners to take one or more music programmes simultaneously as separate subjects. Where a second programme may focus mainly on music performance, the GMAP will enhance the more specialized option by providing the conceptual and contextual basis.

1.6 RESEARCH METHODOLOGY

The research done during the course of this thesis will be discussed under the following four sections:

- The MEUSSA Team: drawing from the collective expertise
- Scoping of musics in Southern Africa
- Analysing existing unit standards
- Literature.

1.6.1 The MEUSSA Team: drawing from the collective expertise

The MEUSSA Research Project was initiated in 1999 by Professor Caroline van Niekerk at the University of Pretoria. Eighteen prospective masters and doctoral students, who had already proven their expertise in various music domains, were given the option of taking part in the MEUSSA 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. It also allows for shared group research and literature study that covers the analysis of large portions of material such as
unit standards of various countries. The MEUSSA project is a team effort, therefore details of all the research done in the project could not appear in this thesis; the conclusions drawn are often based on the synergistic work and discussions of the team as a whole and various aspects will be captured in detail in the other theses. The author of this thesis refers to them where applicable.

The MEUSSA team has considerable support in the form of national and international critical friends. These critical friends are experts and interested parties not formally involved in the research, but who are willing to make a substantial contribution to the project by sharing their views and expertise with the team. The role of the author of this thesis was to make provision for unit standards to be structured in a cohesive way by designing a model. A general music appraisal programme was also provided as a support system to a wide variety of music education domains and sub-domains. Both the structuring of unit standards and the compiling of the support programme required in-depth interaction, consultation and agreement with the MEUSSA team members.

1.6.2 Scoping of musics in Southern Africa

As a starting point, it was necessary to determine the scope of music styles and practices in Southern Africa. A consulting process with role-players resulted in the mapping of these by the team, according to agreed upon bands. Areas of overlap had to be defined in order to avoid the duplication of unit standards. Music practices that require similar skills and can manifest in the same generic outcomes, had to be grouped together in order to keep the resulting unit standards simple and accessible to all consumers. The generic unit standards also have to conform to the requirements set by the NQF.
1.6.3 Analysing existing unit standards

The author of this thesis decided that the study and analysis of models, frameworks, commentaries and existing unit standards for general education as well as the specific sub-field of Music Education from countries (in no specific order) such as Canada, Britain, Australia, New Zealand and the USA would form the basis in the development of a MEUSSA Model. However, as part of the collective MEUSSA team effort, unit standards of African countries such as Botswana, Ghana, Namibia, Uganda and Zimbabwe (Röscher 2001), were also included. Some of these countries form a part of the SADC and will ultimately draw on research done in South Africa, where the majority of tertiary education and research institutions are situated.

1.6.4 Literature

Although the most recent research results had to be taken into consideration for this study, authoritative theories and philosophies also had to be evaluated, interpreted, changed or applied in a specific Southern African context, which had to comply with the national framework given by the NQF and SAQA. Therefore the following literature was studied:

- Official publications on unit standards and outcomes-based education and training, specifically prescribed for South Africa
- Recent and relevant articles in journals on education and music education
- Unit standards that are already implemented and proven successful in practice
- Literature on music education outcomes and evaluation.

1.7 TARGET GROUPS

This thesis addresses current and future writers of unit standards, as well as policy makers in Culture and Arts, curriculum planners, facilitators, learners
and parents in music education. Current and future MEUSSA team members could use the MEUSSA Model (offered in this thesis) as a mapping structure for coordination purposes, and to avoid duplication of unit standards. Writers of unit standards should also take cognizance of the GMAP, as it is designed to provide a general background to the variety of music directions in Southern Africa.

1.8 LAYOUT OF THIS THESIS

This specific thesis addresses first the scoping and mapping of musics in Southern Africa in the form of a model, and secondly the application of the model in a General Music Appraisal Programme. Chapter 2 and Chapter 3 deal with the process towards the mapping and the modeling of musics.

In both the MEUSSA Model and the GMAP, this specific thesis links closely with other unit standards. Therefore Chapter 2 addresses the background, function and foundation of the MEUSSA research project. It became clear, even at the initial stages of the project that the team’s efforts and outcomes would have to be structured in a logical and coherent way. The MEUSSA team thus engaged in a series of discussions in an attempt to map South African musics two-dimensionally. With these discussions as a background, the author arrived at the conclusion that a three-dimensional mapping system had to be examined. The background of modeling systems is also included in this chapter.

With Chapter 2 as pre-study and support material, Chapter 3 captures the process of creating a proto-model that led to the eventual development of the MEUSSA Model and its acceptance by the team members. Chapter 3 is entitled “The Development of an Integrated Model for Musics in Southern Africa”.

The main role of the MEUSSA Model is to structure unit standards. However, to generate unit standards, a shared understanding of the role of the NSB (02) for Culture and Arts (Sport) in SAQA within the MEUSSA team would save a lot of time. The author of this thesis therefore conducted an intensive literature study to compile and contextualise the SAQA prescriptions and legislation in order to apply them directly to units standards in music education. Knowledge of exactly what structure and format SAQA preferred would ensure that standards could be suitably structured from the start. It did not mean that SAQA dictated the content of the unit standards generated: however, the aim of the project is primarily to arrive at usable unit standards as quickly, effectively and authoritatively as possible, hence Chapter 4: “The SAQA Framework”.

In Chapter 5, the structure of the MEUSSA Model (Chapter 3) is applied directly to unit standards according to SAQA prescriptions (Chapter 4). To set a platform from which all music education could depart from an early age and that could be carried through to the first NQF exit level (Grade 9), the author drew on her own as well as the team’s expertise and experience to draw up a “General Music Appraisal Programme (GMAP) for all Learners” (Chapter 5). This programme is supported by the team’s collective study of unit standards in other countries plus the author’s recent trends and research in music education.

In Chapter 6, entitled “Conclusions and Recommendations”, the research questions are answered based on the previous chapters. Recommendations are made with regard to SAQA, the GMAP the MEUSSA Research Project, as well as to suggestions for further study.

1.9 ADVANTAGES OF THIS STUDY

The MEUSSA research team is committed to making a substantial contribution to the writing of unit standards, based on extensive research, for Southern
Africa. Participating in this project gives various individuals the opportunity to draw on the collective expertise of a whole team, all focused on the same ultimate goals. Although in starting this project we embarked on a lifelong process of researching, generating, implementing, evaluating and improving unit standards, SAQA will be provided with a sound model and ample material to consider for registration in 2002. As there will no doubt still be gaps to be filled, these first efforts will definitely function as a catalyst to motivate further studies and research in years to come.

1.9.1 The MEUSSA Model

Given the vast scope and complexity of musics in South Africa, and of Music Education within the SAQA framework, the model appears surprisingly simple on the surface. The purpose of the model is to provide a single working framework in which the full scope of unit standards, short courses and qualifications can be structured and organised. The advantage of this particular three-dimensional model lies in the virtually endless range of possible combinations. Moreover, it is easily converted to paper/computer screen. The model allows emphasis on different music domains and sub-domains, however, while maintaining the presence of all musics respectively and on an equal basis. It is furthermore possible that the written version of the MEUSSA Model can be converted into a CD-ROM that can be utilised as a support system for teachers/facilitators to plan curricula. The CD-ROM could create the opportunity for any interested person to access, evaluate and rank themselves according to relevant unit standards with the simple click of a button.

1.9.2 The General Music Appraisal Programme (GMAP)

Previously the music education system in South Africa was mainly driven by and for the elite few specialising in music. These, mainly individual enterprises did, in many cases, not prepare learners for possible further study in music,
resulting in learners being discouraged to continue musical studies. On the other hand, the previous Class Music syllabi, where they were implemented, did not provide a foundation for further, more specialized music study: in fact, they frequently served to make learners negative towards music as a subject. Therefore the author of this thesis formulated a general music programme that can enhance and complement more specialized music involvement, thereby filling the gap between the specialist music practitioner and the novice.

The inclusion of the GMAP should give all learners a sound general music background while also preparing them for possible specialization in various facets of music domains in the Further Education and Training (FET) Band. (Refer to Chapter 4.) As the GMAP is aimed at group participation, there will be no limits to students entering the course. In the compilation of the programme, linkages with other sub-fields are accommodated through the choice of electives. The GMAP will enable all interested and/or talented learners equally to choose music as an elective, opening the way for a talented learner to consider music as a career option.

1.10 DIFFICULTIES ENCOUNTERED DURING THIS STUDY

The difficulties faced during the course of the research mostly concerned the fact that the study was undertaken within a group of researchers, as opposed to individual research. The problems addressed in this thesis required input from all the MEUSSA team members as both the MEUSSA Model and the GMAP were designed as support systems to music education. This made the author of this thesis vulnerable to positive as well as sometimes very negative criticism. However, all criticism is valid if approached objectively.

Although discussing and analyzing the research problems in the group had its advantages, it was at times very time-consuming, especially in the final stages of the design of the model, as well as the formulating of the GMAP unit.
standards. Team members would repeatedly re-open certain discussions, thereby straining the momentum of the research.

As the MEUSSA team has to draw on the collective expertise of the group, researchers have to refer to the theses of their co-team members to acknowledge their work. It was, however, difficult to keep track of the continuous changes in the various theses' scope and titles, as well as the exact page numbers, etc. This made precise references difficult. However, communication between most of the team members was very good, making this task easier.

1.11 NOTES TO THE READER

The following notes are listed in no particular priority order:

- The term *World Music* simply refers to a very wide variety of music styles and practices. In the South African situation, preference will be given to local music practices.
- The term *African Music* is used as a collective term for indigenous African tribal, traditional and/or eclectic music.
- The term *musics* is used to emphasize that a wide variety of (not necessarily specific) music styles and practices are included. The term *music* mostly refers to a specific music style and/or practice.
- Music is a *sub-field* in the SAQA learning area for Culture and Arts (Sport). Music as a *sub-field* is a collective term that includes all music styles and practices. More specific music styles and/or practices are referred to as *domains*.
- 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.
- The use of colour is merely to stress aspects that relate to each other: despite the issue of colour associations with music, no specific

*Grové, J.P. 2001.*
connotations should be attached to the use of any particular colour in the figures and tables of this study.

- The use of the term *Southern Africa* implies that, although this thesis primarily addresses musical issues in South Africa, countries falling under the SADC (Southern African Development Community), as well as other sub-Saharan African countries, can also draw benefit from this research.
CHAPTER 2

BACKGROUND TO STRUCTURING UNIT STANDARDS IN THE MEUSSA RESEARCH PROJECT

2.1 BACKGROUND TO MAPPING SYSTEMS

South Africa is currently in the process of reform and development that is not only political but also addresses education systems and therefore curriculum planning and learning content. Adhering to the SAQA Act (1995), emphasis has been shifted from content-based learning to outcomes-based learning. Unit standards for every aspect of education, teaching and learning are in the process of being generated in order to empower all role players to obtain nationally recognised qualifications that can be compared to international standards. In this process, all role-players in music education have a unique opportunity to make a contribution towards creating unity in this country of many diverse cultures by placing all musics on an equal footing.

Specifically focused on the writing of unit standards in Music Education, the MEUSSA (Music Education Unit Standards for Southern Africa) research team at the University of Pretoria have tasked themselves to make a substantial contribution in this area, based on solid research and drawing from a wide range of expertise. Although a substantial portion of indigenous Southern African music is still largely undocumented and undefined, this nevertheless has to be catered for in the planning of music education. It therefore also creates the unique opportunity for future further study.

2.2 BACKGROUND TO THE MEUSSA PROJECT

After SAQA was established in 1995 (see Chapter 4), there was a need for music educators in Southern Africa to come together and plan the way forward for
reform in music education, thereby defining and ensuring its role within the future education system.

2.2.1 The South African Music Educators Forum (SAMEF)

To start the process of restructuring music education systems in Southern Africa, music educators were called upon at the 23rd Biennial World Conference of the International Society for Music Education held in Pretoria 1998 from 19–25 July 1998, to establish a South African Music Education Forum (SAMEF) that would function as a representative forum for music education nationally. A document was drafted and a steering committee elected to launch SAMEF before the end of July 1999 (Hauptfleisch 1998). The purpose of founding SAMEF was stated as follows:

... SAMEF will act as an umbrella body for organizations and institutions with a material interest in music education in our country. In essence, the SAMEF will promote continuity of purpose between the activities of the different music education structures and organizations in South Africa and serve as a strong and representative voice for all aspects of music education (Hauptfleisch 1999).

The steering committee followed a transparent process and went to great lengths to invite all role players in all areas of music education to attend the meeting. The formal launch of SAMEF took place on 17 July 1999 and was an open and public meeting. The founding members of SAMEF represented the following key stakeholders: state, community, labour, business, providers and critical interest groups (SAMEF 2000:10). The following mission for SAMEF was formulated:

The mission of the SAMEF is to promote lifelong and equitable music education in South Africa. The SAMEF aims to

- provide an interorganisational forum for research, debate and information exchange on issues related to South African music education;
o promote continuity of purpose between the activities of the different music education structures and organization in South Africa;

o enable learners to access career opportunities in the music industry;

o consolidate and build on existing initiatives to increase resource allocation to music education;

o interact with policy makers at all levels of government;

o interact with other national and international structures and initiatives as the representative body of South African music education; and

o advocate the objectives and value of music education both to particular target groups and the public at large (SAMEF 2000:12).

During this meeting, the following categories of music education were identified in alphabetical order to be represented and addressed in a new education system:

- administration
  - advertising
  - appreciation
  - archives
  - arrangement
  - assessment & evaluation
  - aural training
  - bibliography
  - business
  - community music
  - competition
  - composition
  - computer systems
  - copyright law
  - counterpoint
  - criticism
  - cultural studies
  - elective
  - engineering
  - ethnomusicology
  - eurhythmics
  - harmony
  - history
  - improvisation
  - industry
- instrument making & repair
- integrated arts
- internal liaison
- journalism
- legal aspects
- libraries
- literacy
- management
- marketing
- media
- music making: instrumental/ vocal
- musicology
- notation
- orchestration
- producing
- production
- productions
- publishing
- research
- revue
- teacher education
- technology
- theatre
- theory
- therapy
- transcription.

Sarita Hauptfleisch, who obtained a doctorate at the University of Pretoria in 1997 entitled *Transforming South African music education: a systems view*, was elected in her capacity as systems specialist to represent SAMEF at the NSB for Culture, Arts and Sport at SAQA. She was also tasked to apply to the NSB that SAMEF be recognised as a SGB for Music. (See Chapter 4.) This was, however, a lengthy process on which to embark, during which a lot of time would be lost that could be used for beginning to generate the actual unit standards.

### 2.2.2 The MEUSSA Research Project

The University of Pretoria's Music Department was, among others, one of the founding members of the SAMEF. It was at this launch meeting (17 July 1999) that Professor Caroline van Niekerk took the initiative to offer to gather a group
of post-graduate students to start working on the task of generating unit standards based on research, without wasting any time. There was at that stage no funding available from either SAMEF or SAQA. These researchers would, however, be able to obtain a master’s or doctoral degree as compensation for their work, provided that the research also conformed to the standards of the university. After negotiations with the university authorities, Professor Van Niekerk succeeded in obtaining bursaries for all the researchers/students involved. The group of researchers, under her leadership and the co-supervision of Professor Heinrich van der Mescht, form the MEUSSA team, which currently consists of the following members:

- Bennett, AnnNoëlle
- Bosman, Ronelle
- Britz, Elma
- Carver, Mandy
- Devroop, Chats
- Domingues, Jeanet
- Duby, Marc
- Galloway, Dave
- Govinder, Vinayagi
- Grové, Petro
- Hoek, Antoinette
- Mthembu, Zabalaza
- Nel, Zenda
- Potgieter, Paul
- Pretorius, Daniela
- Rösch, Annarine
- Sumner, Dag
- Van Wyk, Leonie
- Wolff, Nita.

The MEUSSA team has an international support network referred to as ‘critical friends’. Critical friends are music experts and interested parties who make a substantial contribution to the project by sharing their views, expertise and concerns with the MEUSSA team. The critical friends include members from all critical interest groups in Southern Africa, as well as the following countries:

- Argentina
- Australia
- Botswana

- Brazil
- Finland
- Ghana
- Ireland
- Japan
- Kenya
- Namibia
- Scotland
- Sweden
- United Kingdom
- United States of America
- Uganda.

During 2000-2001, the MEUSSA team had the opportunity to interview visiting critical friends such as Frank Heneghan (Ireland) and Alda Oliveira (Argentina) in person. Although a critical friend, Prof. Meki Nzewi (Nigeria) attended many of the MEUSSA meetings and shared his expertise of African music with the team on a regular and continuous basis.

After an initial team building weekend held at the University of Pretoria’s Conference facility at Hammanskraal, the MEUSSA team basically met fortnightly. Minutes were kept and distributed via e-mail by Leonie van Wyk who is concerned with the documentation of the MEUSSA process as part of her post-graduate studies. She also acts as coordinator for all other communication in the team.

The MEUSSA Mission, as initially drafted by Carver (2001) and supported by the MEUSSA team, is:

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

The Unit Standards written by the MEUSSA team will:

- Reflect the values and principles of South African society.
o Be in keeping with the OBE approach to education.
o Integrate well with other learning areas, and especially with the other strands of the Culture and Arts Learning Area, i.e. Visual Arts, Drama, and Dance.
o Take into account the fact that schools vary greatly in available human and other resources.
o Create a basis for a meaningful and balanced curriculum in Music.
o Recognize no hierarchy of genre.
o Recognize the variety of purposes and functions of music across cultures.
o Affirm and develop the musicality of all learners.
o Cater for the general learner, including those with special needs as well as for those who wish to pursue a career in Music.

These goals will be reached by empowering learners with music skills and knowledge that may lead to lifelong involvement in a variety of musics.

2.3 SCOPING THE MUSICS OF SOUTHERN AFRICA

As the MEUSSA team aims to write unit standards and qualifications in musics, it is essential that team members and other writers of unit standards in music education understand the different music practises in Southern Africa and make sure all musics can be accommodated on the same level. To accommodate all musics, it is of the utmost importance that some sort of checklist or map that can ensure that all musics are provided for, is drawn up.

The author of this thesis used suggestions by SAMEF as a starting point to map the possible scope. However, in this list certain areas of study are closely related and even overlap. To establish the main categories, these areas as listed earlier in this thesis (see 2.2.1), were grouped together in the following table by the author of this thesis:
Looking at Table 2.1 above, it is evident that, although grouped together, each of the music-related items represents a unique field of study, which will have to have its scope defined and be mapped. The objective for streamlining the listing is to get an “overall picture’ and not to get bogged down by technical detail” (Venter 2000:43). For the purpose of defining the scope of the MEUSSA Project, however, the field of study with the intention of generating unit standards in music has to be narrowed down to music-specific areas and not merely music-related areas. Although the column entitled “Music & Business” is related to music, its main focus is the business side of music and this will overlap significantly with the study of business planning and economics. Therefore for the following attempt to map the MEUSSA Research Project, Music Technology, Music & Business was merged with Music Industry. The author of this thesis attempted to draw up four categories in which all music specific-elements, styles, practices and support material could be accommodated. The following categories were decided upon:

<table>
<thead>
<tr>
<th>Music areas of specialization</th>
<th>Music Technology</th>
<th>Music &amp; Business</th>
<th>Music support systems &amp; skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>o Music making (interpreted as performing)</td>
<td>o Technology</td>
<td>o Industry &amp; producing</td>
<td>o Libraries, archives &amp; bibliography</td>
</tr>
<tr>
<td>o Composition</td>
<td>o Engineering</td>
<td>o Business &amp; administration</td>
<td>o Journalism &amp; criticism</td>
</tr>
<tr>
<td>o Arrangement</td>
<td>o Computer music</td>
<td>o Marketing</td>
<td>o Literacy: notation, transcription</td>
</tr>
<tr>
<td>o Improvisation</td>
<td>o Instrument making</td>
<td>o Publishing &amp; copyright</td>
<td>o Theory, harmony &amp; counterpoint</td>
</tr>
<tr>
<td>o Appreciation</td>
<td>o Media</td>
<td>o Internal liaison</td>
<td>o Aural training</td>
</tr>
<tr>
<td>o Musicology</td>
<td></td>
<td></td>
<td>o Eurhythmics</td>
</tr>
<tr>
<td>o Ethnomusicology &amp; cultural studies &amp; history</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>o Research</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>o Therapy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>o Teacher education</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>o Theatre (productions)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>o Orchestration</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table 2.2 - Framework for musics based on musical style

<table>
<thead>
<tr>
<th>Western Art Music (WAM)</th>
<th>Contemporary Music (CM)</th>
<th>Southern African Music (SAM)</th>
<th>Music technology, business and industry</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music of all style periods and genres, including contemporary “art” music.</td>
<td>Popular commercial music.</td>
<td>Music styles and practices indigenous to, or frequently practiced in Southern Africa.</td>
<td>Music being created using modern computer technology.</td>
</tr>
<tr>
<td>o Performance</td>
<td>o Performance</td>
<td>o Ethnic music</td>
<td>o Music Technology</td>
</tr>
<tr>
<td>o Composition</td>
<td>o Composition</td>
<td>o Indian music</td>
<td>o Music Industry</td>
</tr>
<tr>
<td>o Appraisal</td>
<td>o Improvisation</td>
<td>o Ethnomusicology</td>
<td>o Education</td>
</tr>
<tr>
<td>o Musicology</td>
<td>o Education</td>
<td>o Performance</td>
<td></td>
</tr>
<tr>
<td>o Education</td>
<td></td>
<td>o Composition</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>o Education</td>
<td></td>
</tr>
</tbody>
</table>

The framework in Table 2.2 was, however, broadly based on systems used before 1994 in the Department of National Education (DNE) (Hauptfleisch 1997:5, 7), which have the following implications:

- Music is being categorized.
- There are also areas of overlap, for example Jazz can function both in Western Art Music and Contemporary Music.

In an effort to address and rectify the above implications, the following mapping system (Table 2.3) was worked out and discussed by the MEUSSA team. An alternative approach to mapping according to music genres was to group different music activities together, irrespective of the particular approach or genre. The musical practices chosen were:

- Music performance
- Music creation
- Music literacy & analysis
- Music knowledge & appraisal.

Music Business and Technology (as can be seen at the bottom of Table 2.3) was placed as a broad band cutting across all idioms, symbolizing the inevitable and essential supporting role to be filled. The following table, compiled by the author, was brought before the MEUSSA team and its possibilities investigated.

Table 2.3 - Framework for musics based on musical practice

<table>
<thead>
<tr>
<th>MUSIC PERFORMANCE</th>
<th>MUSIC CREATION</th>
<th>MUSIC LITERACY &amp; ANALYSIS</th>
<th>MUSIC KNOWLEDGE &amp; APPRAISAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>INSTRUMENTAL MUSIC Idiophones Membranophones Aerophones Chordophones Instrumental Ensemble Electrophones</td>
<td>Improvisation Arrangement Composition</td>
<td>NOTATION SYSTEMS Graphic notation Solfa notation Staff notation</td>
<td>MUSIC CONCEPTUALISATION Melody Rhythm Tempo Texture Form Dynamics Harmony Timbre</td>
</tr>
<tr>
<td>VOCAL MUSIC Vocal ensemble Music theatre</td>
<td></td>
<td></td>
<td>MUSIC CONTEXTUALISATION Music styles Music background</td>
</tr>
</tbody>
</table>

According to Information Mapping, Inc. (2000b),

Mapping is a communication tool that provides writers with an approach to getting their message across in a way that meets their users needs. This approach also provides users with ways of scanning, skipping and retrieving information they need quickly and easily. Mapping is not a format; it is a way of thinking. It is the up front analysis and organization of the information being presented that make mapped documents so effective.

It soon became clear to the author of this thesis that the above two mappings in Tables 2.2 and 2.3 did not present enough information to make them feasible for scanning, retrieving or organising information. Mapping on a two-dimensional level was insufficient to accommodate and represent the complexity of a multicultural music milieu, placing all musics on the same footing. The author...
therefore decided to investigate the possibilities of mapping and modeling the MEUSSA Project three-dimensionally.

2.4 MODELING THE MUSICS OF SOUTHERN AFRICA

A **model** can be defined as (Alswang & Van Rensburg 1995:534; Smith & O'Loughlin n.d.:688):

- a small scale copy of something
- a miniature reproduction
- a good example, a pattern worthy of following
- a standard, example, that which is to be copied
- a three-dimensional plan.

Information Mapping, Inc (2001a) defines a model thus:

A model, which is developed at the very beginning of a project, is a sample portion of the document and can be just a few pages. This establishes the level of detail, tone, and standard organization of Blocks and Maps.

According to Edwards (Colwell 1992:38-41), a model should be designed to fulfil the following purposes:

- to reduce and simplify
- to capture the essence of the progress
- to map the scope
- to provide a neat, simplified means of representing, understanding, storing and communicating
- to use as a vehicle for getting there
- to provide a means with which to measure what is lacking.
In trying to map the scope of musics in Southern Africa, the author tried to reduce the information in Table 2.2 and to simplify it in Table 2.3. This, however, resulted in a mere listing, which fails to show the interaction between music performance, creation, literacy & analysis, appraisal and business & technology. The scope with its underlying background could also not be adequately addressed, whereas all the areas listed are supported by a certain context and historic background. It is therefore not possible to measure what is lacking and the system could not be used as “a vehicle for getting there” (Colwell 1992:40). With this in mind, it was decided that a model that could fulfil the above purposes as outlined by Edwards, needed to be developed.

Using a model, “research becomes more than a series of stabs in the dark; it becomes part of an evolutionary process whose goals are the increased understanding, prediction and control of events in the musical world” (Edwards in Colwell 1992:46). A model should therefore precede design and analysis, and

- does not have to be correct to be useful
- leads to investigative hypotheses
- grows and develops within.

“A model used dynamically represents not so much a destination as the vehicle for getting there” (Edwards in Colwell 1992:39). The common collective goal of the MEUSSA team is to generate unit standards. Although a model will not provide these unit standards, it can act as a vehicle to get there in an organised way. A model can thus be seen as the schematisation of a process and possibly of its outcomes. According to Edwards, a person can only be ready to determine a research strategy after having thought through and determined a model. Models can be divided into two categories, namely proto-models and true models. Proto-models are models that precede the final model, “proto” meaning “first” (Smith & O’Loughlin n.d.:841). This is often the basis from which the true model departs. Thus the true model is a more formal representation of theory.
There are different forms of true models, namely:

- analytical models – graphic or symbolic representations of the ingredients and flow of a process
- simulation models (operating models) – people or figures simulate the process

From these condensed definitions of different models, it is evident that a proto-model is an integral part of the development of a working model. In the case of the MEUSSA Research Project, an analytical model was needed to capture the ingredients of unit standards, the inter-relatedness between them and the flow of the process.

The most simple and common way to make use of a model, is to use an existing model that may have been designed for another domain, and contextualise it for the specific use that may be required by the researcher. In this case, a model has to be translated into a musical setting. According to Edwards (Colwell 1992:45) “there is a ... possibility that a model ... developed in another domain may also prove more useful when translated to a music context”, and “models developed in other domains may hold the key to deeper understanding of many areas in music and music education. As with metaphors, one should not dismiss interesting parallels between musical situations and nonmusical ones without giving them a chance to develop and bloom”. The next step to developing a proto-model would be to identify essential overlapping elements in musics of Southern Africa that would be utilized and structured to generate unit standards in music education by the MEUSSA team. These essential elements would have to be broad enough for all musics to be adequately represented and accommodated, but without sacrificing the identity of specific music styles and practices. The function of a model should therefore be to make manipulation possible for the researcher so that different angles of music education can be
addressed (Edwards in Colwell 1992:38). To commence this, points of similarities in musics must be found from which to depart.

2.5 SUMMARY

Although a model for the MEUSSA project cannot be so comprehensive as to include much detail, it has at least to facilitate the process of writing unit standards in a pre-planned and structured way, thus capturing on a minute scale the process of developing the unit standards, and providing a place to store and communicate information.

Models are used to make concise, visual representation of the theory that underlies a particular research undertaking. The model not only serves as a means of concisely communicating that theory to others but also provides a framework that researchers can use to reflect on their findings and alter or refine theory on the basis of new information (Edwards in Colwell 1992:46).

To structure the MEUSSA project efficiently, a model could provide the glue that unites the diversity of musical styles and practices that need to be addressed in music education cohesively. Given this background to the development of models, Chapter 2 describes the process of the development of an integrated model for musics in Southern Africa, that resulted in the MEUSSA Model.
CHAPTER 3

THE DEVELOPMENT OF AN INTEGRATED MODEL FOR MUSICS IN SOUTHERN AFRICA

3.1 INTRODUCTION

For Music to fill its rightful place in the curriculum in South Africa, it is 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 pan-African linkages. For this purpose, it was necessary to study unit standards from countries such as Australia, Britain, Canada, New Zealand and the USA, as well as existing working frameworks that had already been tested in practice (Bosman 2001: Chapter 2). Although none of these could be applied solely and directly in the Southern African situation, frameworks such as the *Erickson Model* (Figure 3.1) and the *MMCP concept spiral* (Figure 3.2) made a significant impact on the eventual MEUSSA model proposed.

The intent of this chapter is to describe the process from the stage of studying existing models and frameworks, through to the development of the model accepted by MEUSSA.

3.2 EXISTING MODELS AND FRAMEWORKS

In his model entitled *Systems design for curriculum*, Erickson (1998:46) identifies six different *learning encounters* (not necessarily musical encounters): speaking, reading, writing, thinking, listening and creating.
Students have to *do* in order to *know*, and so the model proposes active participation in the learning process from both teacher/facilitator and student. Erickson’s model can be applied directly to music education, where the specific musical encounters could include listening, performing, creating, reading and writing, leading to the development of musical concepts. Although learning is all about the process by which learners gain readiness to interpret signs and sounds (Gruhn 1999:60), it is important to remember that it is not the function of unit standards or qualifications to embark on the field of methodology. Unit standards are merely “registered statements of desired education and training outcomes and their associated assessment criteria” (SAQA 2000a:11). A qualification (made up of combinations of unit standards) is defined as “the formal recognition of the achievement of the required number and range of credits and such other requirements at specific levels of the NQF” (SAQA 2000a:11).

As long ago as 1965 the *Manhattanville Music Curriculum Programme* (MMCP) was launched by music educators from the United States Office of Education with the objective of developing a music curriculum based on a sequential music learning programme from primary school through high school to tertiary education. It was during phase two (phase one was the launch of the
programme) that the *spiral curriculum* took shape. "The term *spiral* refers to a sequence of concepts in the curriculum, each of which is presented several times at various stages of development" (Mark 1978:110).

Figure 3.2 - MMCP concept spiral (Mark 1978:110)

In 1994 Swanwick (1994:76) adapted the spiral curriculum plan to include knowledge (concepts formed), skills learned, as well as the underlying values and attitudes. Skills are the means through which concepts are practically experienced, developed and formed. Writing about the idea of *conceptual* learning, Erickson (1998:51) states:

> The traditional and prevalent models of curriculum design list a myriad of topics and facts to be learned (covered) but they fail to emphasize key concepts and principles. This omission creates a missing link in the curriculum and implementation design of some national standards.

Music is made up of many conceptual layers in the form of tempo, rhythm, melody, dynamics, harmony, form, timbre and texture simultaneously. Yet
when studied, it is possible to single out one specific concept at a time. If music is not conceptualised from the early stages of education, it may very well be found that the missing link cannot be captured again. Doll (1992:64) elaborates further:

Concepts are threads of thought, or universals, that run through the curriculum. Children should indeed learn facts, but facts are most usable and most easily recalled when they help to form a context.

The difference between thematic learning and conceptual learning is essentially the difference between topics centered curricula and ideas centered curricula. Topics centered curricula are focused around a particular theme, and assume the development of deeper ideas. Ideas centered curricula focus on deeper conceptual ideas of which the context can change, then use facts to support understandings. Facts are also used to gain insight into conceptual ideas. Different musical contexts can be chosen to reach the same outcomes. However, this is part of curriculum planning, not the writing of unit standards.

To strengthen the above quotations by Erickson and Doll, Choksy et al (1986:16) also choose conceptual learning to be applicable in all music:

If music education began with inherent concepts which pertain to all music ... students would not make ... value judgements which apply to some music (idiomatic concepts) ... but would be able to consider all music without bias.

Choksy’s statement could be interpreted from a viewpoint that all music consists of the same music concepts, irrespective of the music practice and underlying cultural heritage. However, we know that the embedded background of various music practices may differ greatly. From a Western Art Music point of view, African drumming is perceived as rhythm. From an African point of view, it may also be viewed as melody. According to Burger et al (2000:2), instruments in African culture seem to be conceptualised as
"extensions of the human body". The conclusion is that music concepts should not be taught in isolation from their cultural, historical and aesthetic background; they should be contextualised.

3.3 AN INTEGRATED PROTO-MODEL FOR MUSICS

To start discussion and debate within the MEUSSA team, the author of this thesis developed a proto-model, based on values and attitudes formed through music and developed by the learning of music skills and knowledge. The learning process is supported by formative assessment as a continuous process that gives feedback to the educator/facilitator as well as to the learners on their progress. Summative assessment takes place at the end of the programme to validate the outcomes demonstrated by the learner. This data provides evidence of learning achievement. Using these skills and knowledge, unit standards need not be stipulated in terms of "what music", but rather "which concepts?". Music can be described and analysed in terms of concepts which meet the following criteria of being:

- not necessarily time-bound
- abstract
- broad
- able to share common attributes.

Against this background, the broad bands that form concentric circles as well as a three-dimensional cone can be presented as in Figure 3.3. The specific use of the cone signifies the underlying spiral with the revolutions becoming more specialised as they move closer to the core which functions like an axle, namely music. The use of colour is merely to stress aspects that relate to each other.
Music outcomes that would ultimately be captured in unit standards, should empower providers of music education to facilitate the forming of positive values and attitudes in music. As implied by the proto-model, music outcomes should be reached through practical involvement in music-specific activities whereby music skills are practised. The participation in music skills such as music creating, music performing and music appraising can then serve as a vehicle by which knowledge is obtained. To monitor the success in the teaching-learning situation and assess whether outcomes have been successfully reached, it is essential that continuous evaluation of the learners’ progress takes place.

Figure 3.4 below shows the proto-model seen from the top, with more detail, forming concentric circles. The smallest circle, representing music for life-long learning as the core, functions as focus point and axle that holds the model together, music being the common denominator. This is also the axle around which all the other activities take place. The outside circle represents all learners and the forming of values and attitudes as a result of gaining knowledge through the teaching/facilitating and learning of music skills. The use of the same colour in this regard for learner attitudes and music outcomes signifies the unity of the process. Assessment forms a basis for the

setting of all qualifications and standards in the service of music. Each circle and/or segment of a circle (melody, harmony, texture, form, timbre, dynamics, tempo, rhythm) can rotate separately, with the effect that it can be reduced or enlarged as required by a specific medium or music practice. The use of broken lines signifies the moveable areas within a specific circle that can be reduced or enlarged. This means that all aspects can be integrated in practice.

Figure 3.4 - Proto-model, top view

Put together, Figures 3.3 and 3.4 above form a three-dimensional model. This allows for repetition of a spiral sequence. The spiral signifies that specific music facets become more specialized as the spiral comes closer to the core.

3.4 SHORTCOMINGS OF THE PROTO-MODEL

Given the diversity of music practices in Southern Africa, the proto-model can

be seen as an over-simplification of the music environment. Although the model can be manipulated to form a background for the majority of music practices, the idea behind the creating of a model is to provide a working framework for the MEUSSA project. The model should be able to provide structure in the process of generating unit standards/curriculum/syllabi for Musics within the accredited education practice in Southern Africa. This model does not provide for the contextualising of music practices. In spite of its obvious shortcomings, it served in the MEUSSA group as a catalyst for discussions regarding this issue. The above model also implies one music genre at a time, which would mean that the model has to be explored separately for each genre.

Elliot (1995:273) suggests a more detailed framework for curriculum planning in seven decision points entitled Preparing and Planning the Music Curriculum-as-Practicum. The seven decision points according to Elliot are summarized in the first column of Table 3.1. In the second column, the decision points are reduced by the author of this thesis to only six points that will suit the needs for the specific South African context.

**Table 3.1 - Decision points for curriculum planning**

<table>
<thead>
<tr>
<th>DECISION POINTS: ELLIOT</th>
<th>CONTEXTUALISATION FOR SOUTH AFRICA: GROVÉ</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Determine the music making activity (actions of musicing and/or listening)</td>
<td>Music skills (activities):</td>
</tr>
<tr>
<td></td>
<td>1. Music making;</td>
</tr>
<tr>
<td></td>
<td>2. Music creating;</td>
</tr>
<tr>
<td>2. Determine the music practice and challenge in relation to 1 &amp; 3</td>
<td>4. Music styles &amp; practices</td>
</tr>
<tr>
<td>3. Determine the components of musicianship needed for 2</td>
<td>5. Music knowledge (concepts)</td>
</tr>
<tr>
<td>4. Determine the teaching-learning goals to reach the outcomes</td>
<td>Contextualising for planning - a curriculum planning action</td>
</tr>
<tr>
<td>5. Determine teaching-learning strategies to reach the outcomes</td>
<td>(not applicable to the writing of unit standards)</td>
</tr>
<tr>
<td>6. Determine alternative learning sequences to reach the outcomes</td>
<td></td>
</tr>
<tr>
<td>7. Determine how to assess and evaluate the outcomes reached</td>
<td>6. Assessment that conforms to the prescribed NQF levels</td>
</tr>
</tbody>
</table>

_Grové, J.P. 2001._
It can be seen in Table 3.1 above that Elliot defines “music making activities” as “actions of musicing and/or listening” while for the South African context the terms “music making”, “music creating” and “music appraising” are used by the author of this thesis. Elliot’s “music practice and challenge” is contextualised by Grové as “Music styles and practices”, while both Elliot’s and the South African version include the assessment of outcomes (see the bottom row in Table 3.1). Grové omits Elliot’s decision points 4, 5 and 6 for the purpose of writing unit standards in Southern Africa, as the NQF does not require content-based but outcomes-based unit standards. Teaching-learning goals, strategies and learning sequences are thus better left to the providers of education and the DoE.

3.5 THE MEUSSA MODEL – A MODEL FOR MUSICS IN SOUTHERN AFRICA


As mentioned before, the aim of the model is to structure unit standards in an organised and musically logical way. The model does not attempt to prescribe curricula, syllabi or handbooks, or suggest some of the previously mentioned methodologies, nor does it exclude internationally accepted examination programmes and systems. In the MEUSSA model, music skills have been streamlined according to the British terminology using composing, performing and appraising as core activities. These core activities were successfully tested and implemented in Brazil by Hentschke & Oliveira (1999:25). Similarities with Elliot’s model entitled Music Curriculum-as-Practicum (1995:273) are also evident.

As a starting point for combining the mapping of domains in music with a working model for musics in Southern Africa, the MEUSSA Model is in the form of a cube with six different sides, each side consisting of nine smaller and moveable sections. Although it is an adaptation of the famous “Rubik’s Cube”, it has no specific mathematical connotation in the musical context. From a musical perspective, however, this “self-contained whole” is the ultimate goal and adequate motivation for using the Rubik’s Cube as a model for the Southern African music education system. The cube has 43,252,003,274,856,000 different possible configurations. If one turn of the cube takes one second, it will take 1400 million million years to cover all the configurations (Rubik 2000a).

According to Heneghan (2001:4) there is nothing magical or sacred about the number 9 as represented by the nine smaller cubes on each side, but as an average number it could be very useful in preventing the over-populating of contexts with too many components. The possible combinations, as demonstrated by Rubik (2000a), enhance the fact that this model can indeed accommodate a vast variety of musics and therefore make it more than possible for this to be an all-inclusive model for music in Southern Africa. The cube also has the feature of symbolizing that all music aspects be treated equally around a common core.

In Table 3.2, the context of the model based on the Rubik’s Cube is mapped according to the six sides of the cube. It has to be remembered that these sections are moveable and changeable, hence the broken lines. The manipulation of the components of the cube will allow the unit standards to relate to one another. The aspects are listed in a table merely for the sake of providing a summary. The columns represent the different sides and colours in the cube. The order, however, is not fixed, and changing it will have no influence on the model.
Looking at Table 3.2 above, the reader will notice that the components *notating, technology* and *assessing* have been deployed over more than one side of the cube. The reason is simply because there are nine blocks to fill on each side of the cube. However, both *notating* and *technology* are tools that assist processes whereby music skills and knowledge are developed and obtained. Therefore these aspects can function in conjunction with any of the components in the MEUSSA Model. The MEUSSA project is also still in its beginning phase and it might be that later research reveals that certain components should be added to the model. Such additional components are thus also catered for. Although *assessing* is already implied by NQF levels, the added *components* on the other sides of the cube signify formative, and therefore continuous, learner and process assessment.

### 3.6 EXPLANATION OF TERMINOLOGY

In the two-dimensional mapping of the model (Table 3.2), as well as the actual three-dimensional model (Figures 3.8 and 3.9), there is no space for any detail and definitions regarding the use of terminology. Therefore the terminology used in the model will be discussed in the following section. Before finalizing the terminology used, it was thoroughly scrutinised, debated and evaluated against the criteria stated in the mission statement for the South African situation, by the MEUSSA team.
3.6.1 Music Skills

- **Music Creating**

Music making is about creating original new music and adapting or changing existing music. According to Smith & O'Loughlin (n.d.:263), creating implies the producing of something new or original. In the MEUSSA Model these activities imply improvising, arranging and composing.

- Improvising The art of performing music spontaneously, without the aid of manuscript, sketches or memory (Apel 1970:404)
- Arranging The adaptation of an existing composition for one or more specific mediums (Apel 1970:56)
- Composing The process of creating original new music (Apel 1970:404).

- **Music Performing**

Smith & O'Loughlin (n.d.:778) define performing as the exhibition of “one’s prowess, skill or talent before an audience”. This skill is sub-divided into instrument categories – vocal performing being an equal to any other instrument, and therefore treated the same. Ensemble can therefore include any combination of instruments. The categories of instruments mentioned above are according to Apel (1970:414). The author of this thesis added vocal music as a performance practice to be placed on the same level as instruments. Music theatre was added to accommodate other performance practices not covered.

- Idiophones struck, shaken, plucked or rubbed instruments
- Membranophones mostly drums
- Aerophones  instruments that act on the principle of the free reed; wind instruments
- Chordophones  string instruments
- Electrophones  electric instruments
- Vocal  using the human voice as instrument
- Theatre  macro forms in music; music productions.

**Music Appraising**

Smith & O’Loughlin (n.d.:63) define appraising as “the action of valuing”. According to Alswang & Van Rensburg (1996:33), to appraise is “to determine the value or worth of something”. Apel (1970:552) defines music appreciation thus: “A type of musical training designed to develop the ability to listen intelligently to music”. Music appreciation does not imply critical listening skills that may lead to the informed valuing of music. After discussing the use of terminology with the MEUSSA team, it was decided by the author of this thesis as well as the MEUSSA team that the term “Music Appraisal” will preferably be used in the MEUSSA Model.

In the context of the MEUSSA Model, “music appraisal” is defined as the analysing of music performance and music creation according to widely accepted music concepts against the background of the context in which the music was created. This is applicable to one or more musical styles. “Music Appraising” implies the historical background, supporting notation system, as well as contextual composition technique and performance practices, thus integrating with all sides of the MEUSSA cube.

### 3.6.2 Music Knowledge

**Conceptualising**

Analysis can be defined as the “splitting up of a compound into its constituent components” (Smith & O’Loughlin n.d.:45). The constituent
elements in music analysis can be described according to eight basic concepts (melody, rhythm, dynamics, texture, tempo, timbre, form, harmony), with an underlying notation system as support, thus the nine smaller cubes on one side of the cube are representative of Music Knowledge. These can be captured and grouped together in one word: conceptualising. Notation systems are not specified as they may vary against the background of different musical, cultural and stylistic contexts. More than one concept can also be put together to form a new concept in a specific context, for example *melody + rhythm = melorhythm* in an African context (Nzewi 1999:72).

- **Contextualising**

According to Korsyn’s chapter in Cook & Everist (2001:55), contextualising can be seen as the threshold where music meets the surrounding world. Musics studied and analysed in context become more than mere objects of analysis. “Such an enrichment of analysis could only benefit music history and criticism” (Korsyn in Cook & Everist 2001:59).

Music concepts are applied in different characteristic ways, depending on the type of music concerned, as well as the composer and/or performer involved. These different contexts are embedded in different cultural, historical and aesthetic backgrounds. The musics as captured in the MEUSSA Model are mapped according to the music styles listed below:

- African Music (all music practices endemic to Southern Africa)
- Art Music (Western Art Music, Southern African Art Music)
- Jazz (can be on its own, or part of Art Music and/or popular music)
- Indian Music
- Popular Music (commercialised music)
- World Music
- Folk music (traditional music, ethnic music).
It is not always possible to draw a distinct line between music styles and music practices. The model (Figures 3.7 and 3.8) leaves ample freedom for this to be accommodated.

- **NQF Levels**

The inclusion of the NQF levels in the model is an essential part of the model because SAQA requires that unit standards have to be specified for a particular NQF level before they can be registered. The NQF levels imply unit standards to be generated at a specific level with its associated assessment criteria, exit level outcomes that are specified for each section, as well as qualification outlines within the given SAQA framework. Unit standards to be generated shall include outcome statements of the minimum standard for the credits allocated. It will be to the advantage of all learners that the teacher/facilitator integrate the six categories of learning as identified by Benjamin Bloom (Bessom et al 1980:35), in their planning and continuous, formative assessment. The six categories are knowledge, comprehension, application, analysis, synthesis and evaluation. These categories, used as verbs, will serve the purpose of enabling the planner to accurately and specifically state the expected outcomes of learning. They also imply increasing levels of complexity regarding thinking skills.

### 3.7 THE MEUSSA MODEL

The model rotates around three different axes that keep the six sides together. **A** represents the learner, **B** music and **C** the teacher/facilitator. The gray axes are fixed. The significance of the application of the model in music education lies in an important fact: music education cannot be separated from the learner, the content (music), and the teacher/facilitator. The axes therefore represent the essentials necessary before teaching and learning can
take place. Learning outcomes, which are specifically music outcomes in the MEUSSA Model, are at the core as the result of teaching and learning.

*Figure 3.5 - MEUSSA Model Core*

Although omitted in Figure 3.5 above, six differently coloured squares are fixed at the points marked A, B and C. These signify the sub-domains outlined in Table 3.2, namely: creating, performing, appraising, knowledge, style and NQF levels/assessment.

The MEUSSA Model is built around the above axes as the essential aspects of music education. However, the model must also represent more specific and different aspects that are in fact an integral part of music as a whole. According to Maus (Cook & Everist 2001:171), the analysis of music serves the specific purpose of displaying its unity. The labeling of particular facets in the model does therefore not imply fragmentation of the whole, nor does it imply a manner of lesson planning and teaching where individual concepts are presented separately and dealt with one by one. The approach remains holistic, but it is important for the mapping of the whole that specific aspects
be identified and described. Primos (1998:489) underlines the issue of holism versus reductionism in the following excerpt:

In order to be holistic, it is necessary to encompass the parts, to engage in reductionism. On the other hand, it is insufficient to merely consider the parts in isolation from the whole and its surrounding environment. While holists are no longer in opposition to reductionism, they recognise the necessity for a study of the parts.

An additional reason for structuring a model in which unit standards can be generated is to empower learners, parents, facilitators and all parties involved in music education to enter formal music education systems at any level. Every aspect of music study is placed within a complex yet unified network of unit standards. Sidnell (1973:1) wrote: “The music education curriculum is the structure and sequence of music learning experiences in formalised instructional settings”. Music curricula are usually developed by providers of music education, such as departments of education, universities, colleges and private institutions, also called Non-Governmental Organisations (NGOs). Especially referring to NGOs, unit standards should provide the basis of all education programmes whether formal, non-formal or informal. This should mean that any learner is able to enter a formal music curriculum at any stage of learning, irrespective of age, social development or prior learning. Using the unit standards within the framework of the model, the teacher/facilitator will be able to assess the skills, values and knowledge of the learner to commence with further music studies at a suitable level. This is illustrated in Figure 3.6 below, where music outcomes are placed at the core. The metallic red cube indicates the sub-field of Music in NSB 02. (See Chapter 4.)
The use of broken lines indicates that in practice there are no divisions between the various sections in either the above figure, or in Figures 3.7 and 3.8. However, musical life, often integrated with everyday activities, both precedes formal music education and continues long after (McAlister 2000:4). In the light of all the above, the three-dimensional MEUSSA Model is now presented by the author of this thesis in Figures 3.7 and 3.8 below.
MEUSSA MODEL – AN INTEGRATED MODEL FOR MUSICS IN SOUTHERN AFRICA

Figure 3.7 - MEUSSA Model: Music Knowledge, Styles & Practices and NQF levels

Figure 3.8 - MEUSSA Model: Music Creating, Performing and Appraising

The placement of aspects within a specific side of the MEUSSA Model is not fixed. All components can be moved around within the side as required by the eventual combination desired. The broken lines signify that, although it is possible to isolate certain aspects depicted in the model theoretically, this is impossible in practice. All components can be moved to or from different sides until the desired combination of components is reached. This free manipulation of the components of the cube to represent a particular context, will allow the unit standards to work and relate to one another.

The two-dimensional examples in Figures 3.9 and 3.10 give a more detailed picture of the combination of unit standards that may be applicable in a specific situation. The idea behind the two-dimensional mapping is to group the content of the model into smaller, more manageable units but still keeping the “bigger picture” in mind. However, there is no ideal colour combination, nor is it necessary that all colours be charted in a specific two-dimensional version. Possible mapping combinations at a certain point of study could be illustrated as follows:

*Figure 3.9 – Combination of components from a Western Jazz Music context*

![Diagram of MEUSSA Model](image)

In Figure 3.9 above, the students concerned are busy composing music for jazz trumpet. They are mainly concerned with the melody and rhythm. They
attempt to record their effort on tape in order to notate the music accurately. They evaluate the process as they better their attempts.

**Figure 3.10 - Combination of components from an African drumming Music context**

In Figure 3.10 above, the students are involved in African drumming. The concepts of melody and rhythm are specifically joined together to form a new concept as discussed previously, namely *melorhythm*.

Although the cubic model forms a unit, it can be manipulated to accommodate a very wide variety of music practices. The Rubik’s Cube was designed as a puzzle, yet the aim in this context is not to manipulate the puzzle, but to use its complexity, yet deceptive simplicity, to illustrate the diversity of music styles and practices within a comprehensible context.

### 3.8 SUMMARY

The main visual difference between the proto-model (Figures 3.3 & 3.4) and the MEUSSA Model (Figures 3.7 & 3.8) lies in the shape. Although both models have MUSIC at the core, linking all aspects of skills and knowledge, the MEUSSA Model has virtually endless possibilities. The purpose of the model is not to suggest an ideal scenario in which Music Education can take
place, but to propose flexibility where the scenario can be adapted to a wide variety of perspectives, practices, styles and ideas. Heneghan (2001:4) agrees that:

... the Cube model has a flexibility for adaptation to a wide variety of contexts, making it particularly suitable for the unit standards exercise, as the Cube does bind all the separate operations ... to a common approach.

Before starting to implement the MEUSSA Model in practice, the writers of unit standards have to make sure that they are aware of the guidelines and requirements given by SAQA. The next chapter therefore gives an overview of the SAQA framework.
4.1 SOUTH AFRICAN QUALIFICATIONS AUTHORITY LEGISLATION

The South African Qualifications Authority (SAQA) was established in 1995 by the then Ministers of Labour and Education. A chairperson and members nominated from a diversity of interests including education, labour, business, universities, technikons, colleges, adult basic education and training, early childhood development, the teaching profession and special education were elected. SAQA’s main function was and still is to develop, oversee and implement a National Qualifications Framework (NQF). According to section 5 (1) of the South African Qualifications Authority Act (1995), SAQA’s responsibilities are to (SAQA 1999d:15):

- oversee the development of the NQF
- formulate and publish policies and criteria for
  - bodies responsible for generating and establishing of standards and qualifications (SGBs)
  - bodies responsible for monitoring and maintaining standards and qualifications to be accredited (ETQAs)
- oversee the implementation of the NQF by
  - registration and accrediting of SGBs and ETQAs
  - registration of national standards and qualifications
  - monitoring the compliance with accreditation provisions
  - taking steps to ensure international comparability of registered standards and qualifications
- advise the minister
- be responsible for SAQA finances.
4.2 NATIONAL QUALIFICATIONS FRAMEWORK (NQF)

The main objective of the NQF is to bring about transformation in the South African Education system that will be characterized by openness, efficiency, relevance, vitality and creativity (SAQA 1997:2). The idea for the formation of the NQF was rooted in research and debate in the early 1990s that involved representatives from labour, management, government, as well as providers of education and training regarding the following:

- the anticipation of major changes in our society
- ongoing discontent in the field of education
- dissatisfaction in trade and industry regarding the competencies required prior to employment
- training programmes’ lack of direction
- comparability to international trends and qualifications.

Eventually, agreement was reached that transparent national standards would be set. These were to include specific descriptions of learning achievements expected from students as agreed on by all major stakeholders in a particular area of learning.

The NQF is currently a structure in which unit standards in all twelve delineated fields (see 4.3) can be organised according to the expected level of achievement. At the end of each of the eight levels a qualification can be obtained, provided the learner can demonstrate certain previously set combinations of unit standards registered on specified NQF levels. These combinations are called exit level outcomes. Being credit- and level-based means that "the framework not only regulates the award of credits for learning, but also defines the levels at which programme elements will be taught and assessed, thus influencing progression" (SAQA 2000c:3). The NQF therefore can be seen as a multi-dimensional framework fulfilling the functions of:
defining the quantitative dimension in terms of notional time, thus credits allocated
determining the purpose and value of a qualification, and
assessing competence.

4.2.1 NQF Education and Training Bands

The three NQF bands discussed in the following section, reflect progression over periods longer than a single level. This progression can be manifested through level descriptors. The three bands are named and defined hereafter.

The **General Education and Training** Band (GET) reflects:

- low-level intellectual/academic skills
- a very narrow range of operational contexts and responsibilities
- no responsibility towards the learning of others.

The **Further Education and Training** Band (FET) reflects:

- intermediate intellectual/academic skills
- a limited extension of operational contexts
- responsibility towards the learners’ own output as well as that of others.

The **Higher Education and Training** Band (HET) reflects:

- high-level information processing and problem solving skills
- exploration of knowledge boundaries
- complete accountability towards one’s own work and the work of others.
4.2.2 NQF Levels and Qualifications

The Education and Training Bands are divided into smaller portions called *levels*. Table 4.1 was completed by the author of this thesis combining information obtained in a variety of SAQA publications. It demonstrates how NQF levels, school grades, education and training bands correlate. The shaded areas are not applicable to the corresponding learning phases.

**Table 4.1 - NQF levels, credits and qualifications**

<table>
<thead>
<tr>
<th>SCHOOL GRADES</th>
<th>NQF LEVELS</th>
<th>ABET BAND</th>
<th>CREDIT ALLOCATION</th>
<th>QUALIFICATION TYPE</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRE SCHOOL</td>
<td></td>
<td></td>
<td>72-120 credits in all learning areas together</td>
<td></td>
</tr>
<tr>
<td>FOUNDATION PHASE</td>
<td>1</td>
<td>ABET 1 &amp; 2</td>
<td>18 credits for elective learning</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
<td>GENERAL EDUCATION AND TRAINING (GET)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td>120 credits with 72 credits on/above promotion level at 2nd, 3rd &amp; 4th exit level</td>
<td>NATIONAL FET CERTIFICATES</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>FURTHER EDUCATION AND TRAINING (FET)</td>
<td>PET TRAINING CERTIFICATES from Schools, colleges and NGOs at level 2, 3 &amp; 4</td>
<td></td>
</tr>
<tr>
<td>INTERMEDIATE PHASE</td>
<td>4</td>
<td>ABET 3</td>
<td>Certain combinations of certificates may lead to a diploma</td>
<td>NATIONAL DIPLOMAS</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>HIGHER EDUCATION AND TRAINING (HET)</td>
<td>IN-SERVICE TRAINING QUALIFICATIONS</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>240 credits with 72 credits on/above level 5</td>
<td>NATIONAL CERTIFICATES at level 5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>360 credits with 72 credits on/above level 6</td>
<td>NATIONAL CERTIFICATES at level 6 NATIONAL HIGHER DIPLOMA NATIONAL FIRST DEGREE (3 years)</td>
<td></td>
</tr>
<tr>
<td>TERTIARY 1-2 YEARS</td>
<td>7</td>
<td>ABET 4</td>
<td>NATIONAL CERTIFICATES (professional diplomas, technical diplomas, national first degree (4 years), honours degree (3 + 1 years), professional degrees)</td>
<td>PROFESSIONAL DEGREES</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>480 credits with 72 credits on/above level 7</td>
<td>MASTERS DEGREES DOCTORATES POST-DOCTORAL RESEARCH DEGREES</td>
<td></td>
</tr>
<tr>
<td>8+</td>
<td></td>
<td>600 credits</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

In Table 4.1 above, the generic format names for qualifications at each exit level are given, together with the number of credits to be earned prior to obtaining the qualification. The first unit standards are set at NQF level 1, which equals Grade 9 and/or the exit level of the GET band. The ABET (Adult Based Education and Training) band makes provision for the adult learner on NQF level 1. The exit level criteria for ABET level 1 and NQF level 1 will be the same. The quality and number of exit levels can be verified more closely using the credit system where 1 credit equals 10 notional hours. This will be discussed in more detail later in this chapter.

4.2.3 NQF Level Competences

Considering the most recent information gathered from a variety of sources regarding problems encountered and developments made, a report entitled *The development of level descriptors for the NQF* has been compiled by Dube (2000:1–26), with the objective of clarifying misunderstandings regarding level descriptors and credit-based qualifications. In this report, a suggested model for Southern African level descriptors has been developed to further clarify and outline the quality and number of the expected outcomes at different levels. It focuses on foundational competence, followed by practical competence and then reflective competence expected for each NQF level (Table 4.2). To complement Table 4.2, Table 4.3 elaborates upon the same competences by comparing consecutive NQF levels, as well as the broader education and training bands with each other. Tables 4.2 and 4.3 were compiled by Dube (2000:1–26).
<table>
<thead>
<tr>
<th>Level</th>
<th>Foundational Competence</th>
<th>Practical Competence</th>
<th>Reflexive Competence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Demonstrate use of recall and elementary comprehension skills in a narrow range of areas with dependency on ideas of others. Possession of basic skills. Receive and pass on information.</td>
<td>Operate in closely defined contexts under close supervision. Carry out repetitive and predictable procedures. Perform clearly defined tasks.</td>
<td>Perform directed activity. No responsibility for the learning of others.</td>
</tr>
<tr>
<td>2</td>
<td>Demonstrate basic comprehension and employ a narrow range of skills. Apply known solutions to familiar problems. Basic processing of readily available information.</td>
<td>Show basic competence in a limited range of established and familiar contexts under general supervision and quality control. Follow established and familiar procedures. Co-operate with others.</td>
<td>Some limited/restricted responsibility for quantity and quality of one’s own output. Possibility of responsibility for guiding others.</td>
</tr>
<tr>
<td>3</td>
<td>Possession of a well-developed range of skills. Apply relevant knowledge with underpinning comprehension in a number of areas. Demonstrate ability to make comparisons and interpret available information.</td>
<td>Operate in a number of contexts some of which may be non-routine. Make significant choices from a wide range of procedures. Co-ordinate with others.</td>
<td>Significant responsibility for quantity and quality of one’s own output under general supervision and quality checking. Possibility of being responsible for the output of others.</td>
</tr>
<tr>
<td>4</td>
<td>Possession of wide-ranging scholastic or technical skills. Possession of a broad knowledge base incorporating some basic theoretical concepts. Demonstrate ability to access, analyse and evaluate information independently. Employ a range of responses to well-defined but often unfamiliar or unpredictable problems.</td>
<td>Operate in a variety of familiar and unfamiliar contexts under broad guidance and evaluation. Select from a considerable choice of procedures. Give presentations to an audience.</td>
<td>Complete responsibility for quantity and quality of output. Possible responsibility for the quantity and quality of output of others.</td>
</tr>
<tr>
<td>Level</td>
<td>Possession of widespread, specialised or technical skills.</td>
<td>Operate in a variety of routine and non-routine contexts under general supervision.</td>
<td>Full responsibility for the nature, quantity and quality of output. Possible responsibility for the achievement of group output.</td>
</tr>
<tr>
<td>-------</td>
<td>-----------------------------------------------------</td>
<td>---------------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>5</td>
<td>Possession of a broad knowledge base with substantial depth in other areas.</td>
<td>Select from a wide choice of procedures ranging from standard to non-standard. Plan, select or present information, methods or resources.</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Possession of widespread, specialised scholastic, professional or technical skills and basic (applied or theoretical) research across a major discipline. Ability to analyse, evaluate and reformat a wide range of information. Ability to formulate appropriate responses to resolve both concrete and abstract problems. Generate ideas by analysing information and concepts at an abstract level.</td>
<td>Operate in highly variable scholarly, technical, professional contexts within broad parameters for well-defined activities. Select from a wide choice of procedures, standard and non-standard, and often in non-standard combinations in a major discipline. Diagnose problems and create appropriate responses to resolve both concrete and abstract problems in a range of technical, professional or management functions.</td>
<td>Complete accountability for determining and achieving personal and/or group output.</td>
</tr>
<tr>
<td>7</td>
<td>Possession of highly specialised, scholastic, professional, technical and advanced research across a major discipline. Demonstrate ability to critically review, consolidate and extend a systematic and coherent body of knowledge. Demonstrate ability to analyse, transform and critically evaluate new information, abstract data and concepts including evidence from a range of sources. Ability to create appropriate responses to resolve abstract contextual problems.</td>
<td>Operate in complex, variable, highly specialised and unpredictable contexts within broad parameters and functions. Select from a full range of advanced procedures in a major discipline. Diagnose problems and create appropriate responses to resolve contextual and abstract problems. Ability to transfer and apply diagnostic skills in a range of contexts.</td>
<td>Complete accountability for determining, achieving and evaluating personal and/or group output.</td>
</tr>
</tbody>
</table>
| 8   | Display mastery of a complex and specialised area of knowledge and skills.  
     | Ability to generate, evaluate and synthesize information and concepts at highly abstract levels.  
     | Demonstrate expertise in highly specialised and advanced technical, professional and/or research skills. | Operate in complex, advanced and highly specialised contexts.  
     | Select from complex and advanced procedures across a major discipline.  
     | Conduct research, or advanced technical or professional activity.  
     | Design and apply research methods and communicate research to peers. | Complete accountability for determining, achieving and evaluating personal and group output. |
| 8+  | Possession of expert, highly specialised and in-depth technical/professional or research skills, both across a major discipline and interdisciplinary.  
     | Ability to generate, evaluate and synthesize information and concepts at highly abstract levels.  
     | Make a significant and original contribution in a specialised field and engage in critical dialogue.  
     | Ability to respond to abstract problems that expand and redefine existing knowledge. | Operate in highly specialised and unpredictable contexts.  
     | Select from highly complex, advanced and highly specialised procedures across a major discipline and interdisciplinarily.  
     | Demonstrate command of methodological issues.  
     | Communicate results of research to peers and engage in critical dialogue. | Complete accountability for determining, achieving, evaluating and applying all personal and/or group output. |
### Table 4.3 - Differences between NQF levels and bands (Dube 2000:1-26)

#### DIFFERENCES BETWEEN LEVEL 1 & 2

<table>
<thead>
<tr>
<th>Level</th>
<th>Foundational Competence</th>
<th>Practical Competence</th>
<th>Reflexive Competence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Demonstrate use of recall and elementary comprehension skills in a narrow range of areas with dependency on ideas of others. Possession of basic skills. Receive and pass on information.</td>
<td>Operate in closely defined contexts under close supervision. Carry out repetitive, routine and predictable procedures. Perform clearly defined tasks.</td>
<td>Perform directed activity. No responsibility for the learning of others.</td>
</tr>
<tr>
<td>2</td>
<td>Demonstrate basic comprehension and employ a narrow range of skills. Apply known solutions to familiar problems. Basic processing of readily available information.</td>
<td>Show basic competence in a limited range of routine and familiar contexts under general supervision and quality control. Follow established and familiar procedures. Co-operate with others.</td>
<td>Some limited/restricted responsibility for quantity and quality of output. Possibility of responsibility for guiding others.</td>
</tr>
</tbody>
</table>

#### DIFFERENCES BETWEEN LEVEL 2 & 3

<table>
<thead>
<tr>
<th>Level</th>
<th>Foundational Competence</th>
<th>Practical Competence</th>
<th>Reflexive Competence</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Demonstrate basic comprehension and employ a narrow range of skills. Apply known solutions to familiar problems. Basic processing of readily available information.</td>
<td>Show basic competence in a limited range of routine and familiar contexts under general supervision and quality control. Follow established and familiar procedures. Co-operate with others.</td>
<td>Some limited/restricted responsibility for quantity and quality of output. Possibility of responsibility for guiding others.</td>
</tr>
<tr>
<td>3</td>
<td>Possession of well-developed range of skills. Apply relevant knowledge with underpinning comprehension in a number of areas. Demonstrate ability to make comparisons and interpret available information.</td>
<td>Operate in a number of contexts some of which may be non-routine. Make significant choice from a wide range of procedures. Co-ordinate with others.</td>
<td>Significant responsibility for quantity and quality of output under general supervision and quality checking. Possibility of being responsible for the output of others.</td>
</tr>
</tbody>
</table>
### DIFFERENCES BETWEEN LEVEL 3 & 4

<table>
<thead>
<tr>
<th>Level</th>
<th>Possession of wide-ranging scholastic/technical skills.</th>
<th>Operate in a number of contexts some of which may be non-routine.</th>
<th>Significant responsibility for quantity and quality of output under general supervision and quality checking.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Possession of well-developed range of skills.</td>
<td>Make significant choice from a wide range of procedures.</td>
<td>Possibility of being responsible for the output of others.</td>
</tr>
<tr>
<td></td>
<td>Apply relevant knowledge with underpinning comprehension in a number of areas.</td>
<td>Co-ordinate with others.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Demonstrate ability to make comparison and interpret available information.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### DIFFERENCES BETWEEN LEVEL 4 & 5

<table>
<thead>
<tr>
<th>Level</th>
<th>Possession of wide-ranging scholastic/technical skills.</th>
<th>Operate in a variety of familiar and unfamiliar contexts under broad guidance and support.</th>
<th>Complete responsibility for quantity and quality of output.</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Possession of a broad knowledge base incorporating some theoretical concepts.</td>
<td>Select from a considerable choice of procedures.</td>
<td>Possible responsibility for the quantity and quality of output of others.</td>
</tr>
<tr>
<td></td>
<td>Demonstrate ability to access, analyse and evaluate information independently.</td>
<td>Give presentations to an audience.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Employ a range of responses to well defined but often unfamiliar or unpredictable problems.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Level</th>
<th>Possession of wide-ranging, specialised scholastic or technical skills.</th>
<th>Operate in a variety of routine and non-routine contexts under general supervision.</th>
<th>Full responsibility for the nature, quantity and quality of output.</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Possession of a broad knowledge base with substantial depth in other areas.</td>
<td>Select from a wide choice of procedures ranging from standard and non-standard.</td>
<td>Possible responsibility for the achievement of group output.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Plan, select or present information, methods or resources.</td>
<td></td>
</tr>
<tr>
<td>Level</td>
<td>Differences</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 5     | Possession of wide-ranging, specialised scholastic or technical skills.  
       | Possession of a broad knowledge base with substantial depth in other areas.  
       | Operate in a variety of routine and non-routine contexts under general supervision.  
       | Select from a wide choice of procedures ranging from standard and non-standard.  
       | Plan, select or present information, methods or resources.  
       | Full responsibility for the nature, quantity and quality of output.  
       | Possible responsibility for the achievement of group output. |
| 6     | Possession of wide-ranging, specialised scholastic, professional or technical skills and basic research across a major discipline.  
       | Ability to analyse, evaluate and reformat a wide range of information.  
       | Ability to formulate appropriate responses to resolve both concrete and abstract problems.  
       | Generate ideas by analysing information and concepts at an abstract level.  
       | Operate in highly variable scholarly, technical, professional contexts within broad parameters for well-defined activities.  
       | Select from a wide choice of procedures, standard and non-standard, and often-in non-standard combinations in a major discipline.  
       | Diagnose and create appropriate responses to resolve both concrete and abstract problems in a range of technical, professional or management functions. |

## DIFFERENCES BETWEEN LEVEL 6 & 7

<table>
<thead>
<tr>
<th></th>
<th>Possession of wide-ranging, specialised scholastic, professional or technical skills and basic (applied or theoretical) research across a major discipline.</th>
<th>Operate in highly variable scholarly, technical, professional contexts within broad parameters for well-defined activities.</th>
<th>Complete accountability for determining and achieving personal and/or group output.</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Ability to analyse, evaluate and reformat a wide range of information.</td>
<td>Select from a wide choice of procedures, standard and non-standard, and often in non-standard combinations in a major discipline.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ability to formulate appropriate responses to resolve both concrete and abstract problems.</td>
<td>Diagnose and create appropriate responses to resolve both concrete and abstract problems.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Generate ideas by analysing information and concepts at an abstract level.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Possession of highly specialised, scholastic, professional, technical and advanced research across a major discipline.</td>
<td>Operate in complex, variable and highly specialised contexts within broad parameters and functions.</td>
<td>Complete accountability for determining, achieving and evaluating personal and/or group output.</td>
</tr>
<tr>
<td></td>
<td>Demonstrate ability to critically review, consolidate and extend a systematic and coherent body of knowledge independently.</td>
<td>Select from a full range of advanced procedures in a major discipline.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Demonstrate ability to analyse, transform and critically evaluate new information, abstract data and concepts.</td>
<td>Diagnose problems and create appropriate responses to resolve contextual and abstract problems.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ability to diagnose and create appropriate responses to resolve abstract contextual problems.</td>
<td>Ability to transfer and apply diagnostic and creative skills in a range of contexts.</td>
<td></td>
</tr>
<tr>
<td>Level</td>
<td>Description</td>
<td>Key Skills</td>
<td>Accountability</td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
<td>------------</td>
<td>----------------</td>
</tr>
<tr>
<td>7</td>
<td>Possession of highly specialised, scholastic, professional, technical and advanced research across a major discipline.</td>
<td>Operate in a complex, variable and highly specialised contexts within broad parameters and functions. Select from a full range of advanced procedures in a major discipline. Diagnose problems and create appropriate responses to resolve contextual and abstract problems. Ability to transfer and apply diagnostic and creative skills in a range of contexts.</td>
<td>Complete accountability for determining, achieving and evaluating personal and/or group output.</td>
</tr>
<tr>
<td>8</td>
<td>Display a mastery of complex skills in a specialised area of knowledge. Demonstrate expertise in a highly specialised, professional and advanced technical and/or research across a major discipline. Ability to generate, evaluate and synthesize information and concepts at highly abstract levels.</td>
<td>Operate in complex, advanced and highly specialised contexts. Select from complex and advanced procedures across a major discipline. Conduct research, or advanced technical or professional activity. Design and apply appropriate research methods and communicate research results to peers.</td>
<td>Complete accountability for determining, achieving and evaluating personal and group output.</td>
</tr>
<tr>
<td>8+</td>
<td>Possession of expert, highly specialised and in-depth technical/professional or research skills, both across a major discipline and interdisciplinary. Make a significant and original contribution in a specialised field and engage in critical dialogue. Ability to respond to abstract problems that expand and redefine existing knowledge.</td>
<td>Operate in highly specialised and unpredictable contexts. Select from highly complex, advanced and highly specialised procedures across a major discipline and interdisciplinary. Demonstrate command of methodological issues. Communicate results of research to peers and engage in critical dialogue.</td>
<td>Complete accountability for determining, achieving, evaluating and applying all personal and/or group output.</td>
</tr>
</tbody>
</table>
## DIFFERENCES BETWEEN BANDS

<table>
<thead>
<tr>
<th>BAND</th>
<th>Foundational competence</th>
<th>Practical Competence</th>
<th>Reflexive Competence</th>
</tr>
</thead>
<tbody>
<tr>
<td>GET</td>
<td>Knowledge: Narrow ranging</td>
<td>Contexts: Closely defined.</td>
<td>Directed</td>
</tr>
<tr>
<td></td>
<td>Problem Solving: Known solutions to familiar problems.</td>
<td></td>
<td>Not responsible for own learning or learning of others.</td>
</tr>
<tr>
<td>FET</td>
<td>Knowledge: Broad knowledge base with some theoretical concepts</td>
<td>Contexts: Variety, familiar &amp; unfamiliar</td>
<td>Self-directed.</td>
</tr>
<tr>
<td></td>
<td>Problem Solving: A range of concrete problems with some theoretical elements to redefine existing knowledge.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 4.2.4 NQF Level Descriptors

To facilitate the process of standardizing NQF levels across all fields and sub-fields and ensure that all aspects relating to the writing of unit standards are adequately covered, Cosser (1998:19-21) has developed a set of generic level descriptors based on:

- Nature of processes (Table 4.4)
- Scope of learning (Table 4.5)
- Responsibility (Table 4.6)
- Learning pathway (Table 4.7).
In each of the Tables 4.4–4.6, Cosser (1998:19–21) outlines all outcomes expected from learners at specific NQF levels. To ensure that standards are correctly pinned, the skills (= nature of processes, Table 4.4), knowledge (= scope of learning, Table 4.5) and responsibility (Table 4.6) expected of learners at certain NQF levels can be controlled. Table 4.7 deals with prior learning and further education and/or training.

Table 4.4 - Nature of processes (Cosser 1998:19)

<table>
<thead>
<tr>
<th>LEVEL</th>
<th>SKILLS</th>
<th>PROCEDURES</th>
<th>CONTEXTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Limited in range</td>
<td>Repetitive and familiar</td>
<td>Closely defined</td>
</tr>
<tr>
<td>2</td>
<td>Moderate in range</td>
<td>Established and familiar</td>
<td>Routine and familiar</td>
</tr>
<tr>
<td>3</td>
<td>Well-developed range</td>
<td>Significant choice</td>
<td>Range of familiar</td>
</tr>
<tr>
<td>4</td>
<td>Wide-ranging scholastic or technical</td>
<td>Considerable choice</td>
<td>Variety of familiar and unfamiliar</td>
</tr>
<tr>
<td>5</td>
<td>Wide-ranging, specialised scholastic or technical</td>
<td>Wide choice, standard and non-standard</td>
<td>Variety of routine and non-routine</td>
</tr>
<tr>
<td>6</td>
<td>Wide-ranging, specialised scholastic or technical, and basic research, across a major discipline</td>
<td>Wide choice, standard and non-standard, often in non-standard combinations, in a major discipline</td>
<td>Highly variable routine and non-routine</td>
</tr>
<tr>
<td>7</td>
<td>Highly specialised scholastic or technical, and advanced research across a major discipline</td>
<td>Full range, advanced, in a major discipline</td>
<td>Complex, variable, and highly specialised</td>
</tr>
<tr>
<td>8</td>
<td>Expert, highly specialised, and advanced technical or scholastic research, both across a major discipline and interdisciplinarity</td>
<td>Complex and highly advanced</td>
<td>Highly specialised, unpredictable</td>
</tr>
</tbody>
</table>

Table 4.5 - Scope of learning (Cosser 1998:20)

<table>
<thead>
<tr>
<th>LEVEL</th>
<th>KNOWLEDGE</th>
<th>INFORMATION PROCESSING</th>
<th>PROBLEM SOLVING</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Narrow-ranging</td>
<td>Recall</td>
<td>Known solutions to familiar problems</td>
</tr>
<tr>
<td>2</td>
<td>Basic operational</td>
<td>Basic processing of readily available information</td>
<td>A range of known responses to familiar problems, based on limited discretion and judgement</td>
</tr>
<tr>
<td>3</td>
<td>Some relevant theoretical</td>
<td>Interpretation of available information</td>
<td>A range of sometimes innovative responses to concrete but often unfamiliar problems, based on informed judgement</td>
</tr>
<tr>
<td>4</td>
<td>Broad knowledge base incorporating some theoretical concepts</td>
<td>Basic analytical interpretation of information</td>
<td>The determination of appropriate methods and procedures in response to a range of concrete problems with some theoretical elements</td>
</tr>
<tr>
<td>5</td>
<td>Broad knowledge base with substantial depth in some areas</td>
<td>Analytical interpretation of a wide range of data</td>
<td>The formulation of appropriate responses to resolve both concrete and abstract problems</td>
</tr>
<tr>
<td>6</td>
<td>Knowledge of a major discipline with depth in more than one area</td>
<td>The analysis, reformatting, and evaluation of a wide range of information</td>
<td>The creation of appropriate responses to resolve contextual abstract problems</td>
</tr>
<tr>
<td>7</td>
<td>Specialised knowledge of a major discipline</td>
<td>The analysis, transformation, and evaluation of abstract data and concepts</td>
<td>The creation of responses to abstract problems that expand or redefine existing knowledge</td>
</tr>
<tr>
<td>8</td>
<td>In-depth knowledge in a complex and specialised area</td>
<td>The generation, evaluation, and synthesis of information and concepts at highly abstract levels</td>
<td>The creation of responses to abstract problems that expand or redefine existing knowledge</td>
</tr>
</tbody>
</table>
Table 4.6 - Responsibility (Cosser 1998:21)

<table>
<thead>
<tr>
<th>LEVEL</th>
<th>ORIENTATION OF ACTIVITY</th>
<th>APPLICATION OF RESPONSIBILITY</th>
<th>ORIENTATION AND SCOPE OF RESPONSIBILITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Directed</td>
<td>Under close supervision</td>
<td>No responsibility for the work or learning of others</td>
</tr>
<tr>
<td>2</td>
<td>Directed</td>
<td>Under general supervision and quality control</td>
<td>Some responsibility for quantity and quality, and possible responsibility for guiding others</td>
</tr>
<tr>
<td>3</td>
<td>Directed, with some autonomy</td>
<td>Under general supervision and quality checking</td>
<td>Significant responsibility for the quantity and quality of output, and possible responsibility for the output of others</td>
</tr>
<tr>
<td>4</td>
<td>Self-directed</td>
<td>Under broad guidance and evaluation</td>
<td>Complete responsibility for quantity and quality of output, and possible responsibility for the quantity and quality of the output of others</td>
</tr>
<tr>
<td>5</td>
<td>Self-directed, and sometimes directive</td>
<td>Within broad, general guidelines or functions</td>
<td>Full responsibility for the nature, quantity, and quality of output, and possible responsibility for the achievement of group output</td>
</tr>
<tr>
<td>6</td>
<td>Managing processes</td>
<td>Within broad parameters for largely defined activities</td>
<td>Complete accountability for achieving personal and/or group output</td>
</tr>
<tr>
<td>7</td>
<td>Planning, resourcing, and managing processes</td>
<td>Within broad parameters and functions</td>
<td>Complete accountability for determining, achieving, and evaluating personal and/or group output</td>
</tr>
<tr>
<td>8</td>
<td>Planning, resourcing, managing, and optimizing all aspects of processes engaged in</td>
<td>Within complex and unpredictable contexts</td>
<td>Complete accountability for determining, achieving, evaluating, and applying all personal and/or group output</td>
</tr>
</tbody>
</table>

Table 4.7 - Learning pathway (Cosser 1998:21)

<table>
<thead>
<tr>
<th>LEVEL</th>
<th>EDUCATION PATHWAY</th>
<th>TRAINING PATHWAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Entry to senior secondary education</td>
<td>Entry to career-based training</td>
</tr>
<tr>
<td>2</td>
<td>Senior secondary study beyond entry level</td>
<td>Training towards certification in sub-crafts and sub-trades</td>
</tr>
<tr>
<td>3</td>
<td>Continuing secondary study</td>
<td>Training towards certification in skilled occupations, crafts, and trades</td>
</tr>
<tr>
<td>4</td>
<td>Entry to undergraduate or equivalent education</td>
<td>Training towards certification in advanced trade and technical occupations</td>
</tr>
<tr>
<td>5</td>
<td>Continuing undergraduate or equivalent higher education</td>
<td>Training towards certification in technological or paraprofessional occupations</td>
</tr>
<tr>
<td>6</td>
<td>Completion of undergraduate or equivalent higher education and entry to honours, masters or equivalent higher education</td>
<td>Subsequent completion of professional certification, and entry to professional practice and/or managerial occupations</td>
</tr>
<tr>
<td>7</td>
<td>Entry to doctoral and further research education, and to research-based occupations</td>
<td>Professional practice and/or senior managerial occupations</td>
</tr>
<tr>
<td>8</td>
<td>Academic leadership, advanced research, and/or research-based occupations</td>
<td>Professional practice and/or senior managerial occupations</td>
</tr>
</tbody>
</table>

4.2.5 Synthesis of Level Descriptors

The process of consulting the prior Tables (4.4 – 4.7) in the writing of each
unit standard at a specific NQF level could become a very lengthy one. However, by studying the information more closely, it is evident that merging Tables 4.4 – 4.7 will result in a synthesis of Bloom’s taxonomy (Nye & Nye 1985:114–116), whereby all learning outcomes should be stated and assessed in terms of skills, knowledge and attitudes. To be able to view all of these at a specific NQF level simultaneously, as well as the previous and subsequent NQF level, will simplify the task of the writers of unit standards considerably. A synthesis of Tables 4.4 – 4.7 was therefore compiled by the author of this thesis. This could be used by writers of unit standards, not exclusive to music, to ensure consistency in the learning pathway and progress from one NQF level to the next.

Table 4.8 - Synthesis of Tables 4.4 – 4.7

<table>
<thead>
<tr>
<th>LEVEL</th>
<th>SKILLS</th>
<th>KNOWLEDGE</th>
<th>ATTITUDES</th>
<th>LEARNING PATHWAY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Limited range of repetitive, closely defined skills</td>
<td>Recalling of a narrow range of knowledge</td>
<td>Directed activity under close supervision by facilitator</td>
<td>Entry to career-based training</td>
</tr>
<tr>
<td>1</td>
<td>Moderate range of established and routine skills</td>
<td>Processing of readily available, operational information and knowledge</td>
<td>Directed activity with general supervision, quality &amp; quantity control is own responsibility</td>
<td>Entry to career-based education</td>
</tr>
<tr>
<td>2</td>
<td>Well developed range of significant skills</td>
<td>Processing of readily available relevant theoretical knowledge and information</td>
<td>Directed activity under general supervision and quality checking, Significant responsibility for quality and quantity of own output primarily, possibly partly for others</td>
<td>Senior secondary study beyond entry level</td>
</tr>
<tr>
<td>3</td>
<td>Wide range and considerable choice between familiar and unfamiliar skills</td>
<td>Incorporating and applying theoretical concepts in analysis of broad knowledge base</td>
<td>Mostly self-directed activity with full responsibility for the nature, quality and quantity of own output, as well as the group output, within broad general guidelines</td>
<td>Continuing secondary study</td>
</tr>
<tr>
<td>4</td>
<td>Wide range and considerable choice between familiar and unfamiliar skills</td>
<td>A broad knowledge base with substantial depth and analytical interpretation in some areas</td>
<td>Self-directed and sometimes directive activity with full responsibility for the nature, quality and quantity of output within broad guidelines</td>
<td>Training towards certification in sub-crafts and sub-trades</td>
</tr>
<tr>
<td>5</td>
<td>Wide range of specialised standard and non-standard, routine and non-routine skills</td>
<td>Knowledge in a major discipline with in-depth analysis, reformative and evaluative skills on a wide variety of information</td>
<td>Managing processes with complete accountability for achieving personal and/or group output within broad parameters for largely defined activities</td>
<td>Entry to undergraduate or equivalent higher education</td>
</tr>
<tr>
<td>6</td>
<td>Wide range of specialised standard and non-standard, routine and non-routine skills</td>
<td>Specialised knowledge, analysis, transformation and evaluation of abstract data and concepts in a major discipline</td>
<td>Completing of undergraduate (3 year degree) or equivalent HE and entry to honours, masters or equivalent HE</td>
<td>Training towards certification in advanced trade and technical occupations</td>
</tr>
<tr>
<td>7</td>
<td>Highly specialised and advanced research skills across a major discipline</td>
<td>Complete accountability for planning, resourcing, managing, determining, achieving and evaluating personal and/or group output within broad parameters and functions</td>
<td>Completion of undergraduate 4 year degree or entry to doctoral and further research based occupations</td>
<td>Professional practice and/or senior managerial occupations</td>
</tr>
<tr>
<td>8</td>
<td>Expert, highly specialised and advanced research skills both across a major discipline and inter-disciplinary</td>
<td>In-depth knowledge generation, evaluation and synthesis of information and concepts at highly abstract levels</td>
<td>Complete accountability for determining, planning, resourcing, managing, optimizing, achieving, evaluating and applying all output within a complex and unpredictable context</td>
<td>Professional leadership, advanced research and/or research pathway</td>
</tr>
</tbody>
</table>

4.2.6 Contextualising of level descriptors according to Bloom and Swanwick in the Music sub-field

According to Bloom’s taxonomy of 1964, music knowledge is obtained, applied and assessed at seven different cognitive levels, namely knowledge, comprehension, application, analysis, generalization, synthesis and evaluation (Nye & Nye 1985:114-116). In the sub-field of music, knowledge can be obtained by the music-specific activities listening, moving, singing, playing, creating, reading and appraising. The ultimate goal of learning should be the development of learners in the cognitive, affective and psycho-motor domains. This should lead to a change in learner attitudes, which is measurable. However, “teachers need help in studying the differences between their intent and the outcomes they are achieving” (Doll 1992:238). Assessing learner attitudes could be very subjective if definite assessment criteria are not set prior to learning. Nye & Nye (1985:116), suggest certain guidelines by which attitudes can be assessed. These are summarized and adapted by the author in Table 4.9. The dotted lines signify that the development of skills, knowledge and attitudes cannot take place in watertight compartments; it is an integrated and continuous process.

Table 4.9 – Bloom’s taxonomy adapted by Grové

<table>
<thead>
<tr>
<th>SKILLS</th>
<th>KNOWLEDGE</th>
<th>ATTITUDES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Psycho-motor (activities)</td>
<td>Cognitive (thinking)</td>
<td>Affective (values)</td>
</tr>
<tr>
<td>General levels of moving (Simpson 1966):</td>
<td>General levels of thinking (Bloom 1956):</td>
<td>Input by facilitator vs. measurable participation by learner (Karthwall et al 1964):</td>
</tr>
<tr>
<td>o Perception – cue to respond</td>
<td>o Knowledge</td>
<td>o Receiving from facilitator</td>
</tr>
<tr>
<td>o Set – readiness to act</td>
<td>o Comprehension</td>
<td>o Responsiveness; willingness; attentiveness</td>
</tr>
<tr>
<td>o Imitation – guided response</td>
<td>o Application</td>
<td>o Responding</td>
</tr>
<tr>
<td>o Mechanism – learned response</td>
<td>o Analysis</td>
<td>Active participation; desire for experience; lack of resistance</td>
</tr>
<tr>
<td>o Complex overt movement – smoothly executed learned response</td>
<td>o Generalization</td>
<td>o Valuing</td>
</tr>
<tr>
<td>o Adapted movement – prompt reflexive response</td>
<td>o Synthesis</td>
<td>Forming personal references, firm convictions and acting accordingly</td>
</tr>
<tr>
<td>o These are applicable to the following Music specific activities:</td>
<td>o Evaluation</td>
<td>o Organising</td>
</tr>
<tr>
<td>o Listening</td>
<td></td>
<td>Comparing, relating and synthesizing values; developing a personal hierarchy of values.</td>
</tr>
<tr>
<td>o Moving</td>
<td></td>
<td></td>
</tr>
<tr>
<td>o Singing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>o Playing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>o Creating</td>
<td></td>
<td></td>
</tr>
<tr>
<td>o Reading</td>
<td></td>
<td></td>
</tr>
<tr>
<td>o Appraising (by active participation)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Although the knowledge, skills and attitudes outlined in Table 4.9 are not classified according to NQF levels, their progression and development are clearly from simple to complex. The inclusion of Bloom’s taxonomy shows the underlying progression of thinking skills that must be included in planning. Although music knowledge is obtained by music specific skills, the development of progressive thinking skills must form a part of all learning activities.

According to Swanwick (1994:160-161), music knowledge is made up of four distinguishable layers, namely:

- music materials
- music expression
- musical form
- values.

With student activities and learner outcomes in mind, Swanwick developed the matrix whereby composing, performing and audience-listening are to be thought of as those activities at any level through which music is known. These do not necessarily imply writing symphonies, giving recitals or going to concerts. It is possible to start with any of the activities and to move freely across the matrix. Initially the focus can fall on any of the outcome layers, depending on the students’ prior knowledge. The circles show the points of intersection between activity and learning.
The colours of the circles in Figure 4.1 above indicate how it can be applied to
the MEUSSA Model (see Figures 3.7 & 3.8), and reveal the interpretation of
the author of this thesis. In the model, “composing”, also applied by
Swanwick as a music activity, is included under the collective term creating. Swanwick identifies audience-listening as a music activity. However, this term
could imply passive listening as opposed to the term appraising used in the
MEUSSA Model for active listening and learning experiences. Performing as a
music activity overlaps with and is inclusive of a wide variety of music genres,
styres and practices.

Swanwick (1999:81-82) also compiled criteria for assessing the musical work
of students based on the matrix. These criteria are applicable to the above
music activities including composing (creating), audience-listening (appraising) and performing. In the following section, the text in brackets
refers to performing and composing. Although these levels do not correlate
with the NQF levels, they clearly show that it is expected that the learner broaden his/her knowledge base continuously.

**Materials**

**LEVEL 1**  - recognises (explores) sonorities:
- loudness levels
- pitch differences
- changes of tone colour and texture

**LEVEL 2**  - identifies (controls) specific instrumental and vocal sounds:
- instrument types
- ensemble
- tone colour.

**Expression**

**LEVEL 3**  - communicates expressive character in music:
- atmosphere and gesture
- interpretation in words
- visual images
- movement

**LEVEL 4**  - analyses (produces) expressive effects by attention to:
- timbre
- pitch
- duration
- pace
- loudness
- texture
- silence.
Form

LEVEL 5 - perceives (demonstrates) structural relationships:
- unusual or unexpected
- changes

LEVEL 6 - makes (can place) music within a particular stylistic context
- shows awareness of idiomatic devices and stylistic processes.

An elaboration of the matrix could include the values that are formed as a result of first hand music encounters. However, it is the opinion of the author that the forming of values is present at each level, starting at level 1.

Value

LEVEL 7 - reveals evidence of personal commitment through sustained engagement with:
- particular pieces
- performers
- composers

LEVEL 8 - systematically develops new music processes, critical and analytical ideas about music and music skills.

These criteria are very broad and general, and need to be contextualised for each scenario. In Chapter 5 this is done in a General Music Appraisal Programme (GMAP), at NQF level 1.

4.3 NATIONAL STANDARDS BODIES (NSBs)

To organise unit standards and qualifications within the SAQA framework, it is necessary to divide the whole spectrum into smaller, more manageable portions.

4.3.1 National Standards Bodies in the SAQA framework

To achieve the goal of creating national standards and qualifications that can be comparable to international standards, 12 learning fields have been identified by SAQA. In each of the fields National Standards Bodies (NSBs) numbered 01-12 were elected to recommend qualifications and outcomes-based unit standards, integrated with assessment tools, for registration by SAQA. The fields are:

01 - Agriculture, Nature & Conservation
02 - Culture & Arts (Sport)
03 - Business, Commerce & Management
04 - Communication Studies & Language
05 - Education, Training & Development
06 - Manufacturing, Engineering & Technology
07 - Human & Social Studies
08 - Law, Military Science & Security
09 - Health Sciences & Social Services
10 - Physical, Mathematical, Computer & Life Skills
11 - Services
12 - Physical Planning & Construction.

4.3.2 Music in the SAQA framework

Music forms one of the sub-fields in NSB 02 for Culture & Arts (Sport). Music is both one of the facets of Culture & Arts (Sport), and overlaps with other fields. The overlapping areas are called Cross-field linkages. It is very important that NSBs interact with each other either informally or formally to standardise common areas and formulate generic unit standards that can be contextualised in the specific sub-fields.
Figure 4.2 illustrates how Music as a sub-field of NSB 02 for Culture & Arts (Sport) can overlap with other fields. Other fields will in due course also indicate their overlap with Music within the SAQA framework. It is, however, possible for any of the NSBs to form the central focus point with the same effect, but with emphasis from a different angle.

Table 4.10 below is a more detailed version of how the sub-field of Music may integrate with and relate to the twelve fields (NSBs). This relationship does not mean that music cannot be studied in a music-specific context, as well as for its intrinsic value. It merely means that music can also be utilized to
enhance other learning fields and vice versa. The generating of unit standards in all fields is a simultaneous and an ongoing process and more cross-field linkages will be defined as the processes progress.

Table 4.10 - Cross-field linkages between sub-fields

<table>
<thead>
<tr>
<th>NSB 01</th>
<th>AGRICULTURE, NATURE &amp; CONSERVATION</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>○ Production improvement</td>
</tr>
<tr>
<td>NSB 02</td>
<td>CULTURE &amp; ARTS (SPORT)</td>
</tr>
<tr>
<td></td>
<td>○ ACCORDING TO MEUSSA MODEL</td>
</tr>
<tr>
<td></td>
<td>- Music Creating (Composing,</td>
</tr>
<tr>
<td></td>
<td>Arrangement &amp; Improvisation)</td>
</tr>
<tr>
<td></td>
<td>- Music Appraisals</td>
</tr>
<tr>
<td></td>
<td>- Music Performance</td>
</tr>
<tr>
<td></td>
<td>○ Film industry</td>
</tr>
<tr>
<td></td>
<td>○ Music in sport (Gymnastics)</td>
</tr>
<tr>
<td></td>
<td>○ Music as integral part of dance</td>
</tr>
<tr>
<td></td>
<td>○ Music in drama</td>
</tr>
<tr>
<td>NSB 03</td>
<td>BUSINESS, COMMERCE &amp; MANAGEMENT</td>
</tr>
<tr>
<td></td>
<td>○ Music Marketing</td>
</tr>
<tr>
<td></td>
<td>○ Music Production &amp; Management</td>
</tr>
<tr>
<td></td>
<td>○ Music Producing</td>
</tr>
<tr>
<td></td>
<td>○ Music Promoting (Advertising)</td>
</tr>
<tr>
<td>NSB 04</td>
<td>COMMUNICATION STUDIES &amp; LANGUAGE</td>
</tr>
<tr>
<td></td>
<td>○ Music Literacy (Notation)</td>
</tr>
<tr>
<td></td>
<td>○ Music Journalism</td>
</tr>
<tr>
<td></td>
<td>○ Music Criticism</td>
</tr>
<tr>
<td>NSB 05</td>
<td>EDUCATION &amp; TRAINING DEVELOPMENT</td>
</tr>
<tr>
<td></td>
<td>○ Music in Education &amp; Training</td>
</tr>
<tr>
<td></td>
<td>○ Music in Arts Education</td>
</tr>
<tr>
<td></td>
<td>○ Music Education</td>
</tr>
<tr>
<td>NSB 06</td>
<td>MANUFACTURING, ENGINEERING &amp;</td>
</tr>
<tr>
<td></td>
<td>TECHNOLOGY</td>
</tr>
<tr>
<td></td>
<td>○ Music Software &amp; Technology</td>
</tr>
<tr>
<td></td>
<td>○ Instrument Manufacturing</td>
</tr>
<tr>
<td></td>
<td>○ Sound engineering (Acoustics)</td>
</tr>
<tr>
<td>NSB 07</td>
<td>HUMAN &amp; SOCIAL STUDIES</td>
</tr>
<tr>
<td></td>
<td>○ Music Contextualising</td>
</tr>
<tr>
<td></td>
<td>○ Ethnomusicology</td>
</tr>
<tr>
<td>NSB 08</td>
<td>LAW, MILITARY SCIENCE &amp; SECURITY</td>
</tr>
<tr>
<td></td>
<td>○ Music Publishing</td>
</tr>
<tr>
<td></td>
<td>○ Music Copyright / piracy</td>
</tr>
<tr>
<td></td>
<td>○ Incidental Music: Military</td>
</tr>
<tr>
<td>NSB 09</td>
<td>HEALTH SCIENCES &amp; SOCIAL SERVICES</td>
</tr>
<tr>
<td></td>
<td>○ Music Therapy</td>
</tr>
<tr>
<td></td>
<td>○ Music in the workplace</td>
</tr>
<tr>
<td>NSB 10</td>
<td>PHYSICAL, MATHEMATICAL, COMPUTER &amp;</td>
</tr>
<tr>
<td></td>
<td>LIFE SKILLS</td>
</tr>
<tr>
<td></td>
<td>○ Music Technology</td>
</tr>
<tr>
<td>NSB 11</td>
<td>SERVICES</td>
</tr>
<tr>
<td></td>
<td>○ Music Broadcasting</td>
</tr>
<tr>
<td></td>
<td>○ Tourism: South African Music</td>
</tr>
<tr>
<td>NSB 12</td>
<td>PHYSICAL PLANNING &amp; CONSTRUCTING</td>
</tr>
<tr>
<td></td>
<td>○ Acoustics and Theatre planning</td>
</tr>
</tbody>
</table>

4.4 STANDARDS GENERATING BODIES (SGBs)

According to SAQA (1999a:23), the role of SGBs is to take responsibility for the generating of unit standards. As seen in Table 4.10, the sub-field of Music has a very wide scope. It will be virtually impossible for one SGB to have
expertise in all sub-domains. A feasible situation therefore would be for a SGB to delegate the task of generating unit standards to sub-groups or “reference groups to assist in terms of the added workload” (SAQA 2001a). This would ensure cross-fertilization between sub-domains, thereby avoiding unnecessary duplication of unit standards that overlap.

Fragmentizing the sub-field into more than one SGB might not have the essential consistency to ensure unity within the sub-domain. However, three SGBs for music were established by NSB 02 during August 2001, and are currently registered (RSA 2001: Notice 446, 447 & 448):

- SGB for Music in General and Further Education and Training (SGB: G & FET)
- SGB for Music in Higher Education and Training (SGB: HET)
- SGB for the Music Industry.

These SGBs are registered for a period of three years, i.e. until 18 April 2004. The SGB: G & FET will generate unit standards at NQF level 1–4, and the SGB: HET for NQF level 5–8. The SGB for Music Industry will provide unit standards at NQF level 2–6. The fragmentation of the sub-field of Music into these three SGBs is unfortunate as the past split between “school” (SGB: G & FET) and “tertiary” (SGB: HET) education is still there. Hauptfleisch (1997:285) also stresses the fact that “South African music education must simultaneously overcome a fragmentation legacy and define its role and nature within a new and largely unknown context”. However, this is the road SAQA has embarked upon, and Southern African music educators have to make the best thereof and ensure that the SGBs interact with each other adequately. MEUSSA team members are serving on all three SGBs. It is therefore possible for the MEUSSA research to feed directly into the relevant SGB. To ensure consistency, unity and continuity within the sub-field of Music, it is, however, suggested by the author that all SGBs use the MEUSSA Model outlined in Chapter 3 as a basic framework for the structure of unit standards.

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In a process of this vast scope, continuity is of the utmost importance as music is at its very core a dynamic social phenomenon that will continue to evolve. Although the registration of the actual unit standards is subject to the approval of the respective SGBs, the MEUSSA team will nevertheless continue its research.

4.4.1 The Education, Training and Development (ETD) Project

ETD (Education, Training and Development) generally refers to practices which support learning formally or informally, directly or indirectly. These may include:

- the facilitating of learning
- developing learning materials
- assessing learners' progress
- managing learning programmes.

ETD is concerned with ensuring that practitioners are equipped with all three the components of competence which are occupational competence, ETD role expertise, as well as contextual expertise. These components should be integrated in practice and therefore be supported by the design of qualifications and standards. With the above as underlying principles, the purpose of the Education, Training and Development Project (ETD) can be quoted thus (Enslin 1998:4):

> The ETD Practices Project set out to achieve a negotiated model ... in terms of progression pathways and sets of unit standards and qualifications – for developing and recognizing quality ETD practices, particularly within the National Qualifications Framework.

The ETD project focused on "an integrated approach to education, training and development that would improve the quality of learning and broaden access to education and training in support of social and economic goals"
According to Enslin (1998:5), the methodology for the setting of standards before the actual generating of unit standards (based on outcome-statements only) comprises eight components that function in the cyclical setting indicated by Figure 4.3 below. These are:

1. Establishing the political and technical processes
2. Undertaking a field analysis
3. Designing the qualification structure
4. Developing progression paths
5. Determining the standards required
6. Writing the standards
7. Designing uses
8. Revising the process, qualifications and standards.

**Figure 4.3 - The ETD Project Cycle (Enslin 1998:5)**
Although the MEUSSA research team is/was primarily concerned with the generating of unit standards (6) and designing the implementation in qualifications (8), the above cycle nevertheless underlies the research pathway that was followed. The political and technical processes (1) are continuous and dynamic and are operational throughout the cycle, although the MEUSSA team itself has no political agenda. The undertaking of a field and sub-field analysis (2) has been done prior to the study starting with the conference of ISME in Pretoria in 1998 (see Chapter 2), and is strengthened by the versatility and inclusiveness of the MEUSSA Model in the sub-field of music as well as the cross-field linkages of music with other learning fields (Table 4.10 - Cross field linkages). The standards required (5) were also taken into consideration. A field analysis is evident in the twelve NSBs that represent the twelve learning fields. The qualification structure (3) based on a credit system is also in place (Table 4.1 - NQF levels, credits and qualifications), and learning progression paths (4) implied horizontally by means of different specialization possibilities and vertically by the qualification structure. The writing, implementing and revising of unit standards and qualifications (8) is a long-term process and can only be done once the system is fully operational.

To improve the quality of ETD practices, it is essential that all role players and facilitators be equipped with the three components of competence and be able to integrate them in practice as required. These are:

- occupational expertise that forms fundamental learning material (prescribed/compulsory outcomes)
- ETD role expertise which forms the core of learning material (essential outcomes)
- contextual expertise which forms elective learning material (chosen outcomes).
Designers of qualifications must have a clear knowledge of the essential elements needed in practice so that a balanced curriculum can be developed. The balance between contextual expertise and occupational expertise has to be taken into account in the planning of learning encounters. In Figure 4.4 below, Enslin (1998:7) illustrates this balance.

*Figure 4.4 - Components of competence (Enslin 1998:7)*

The inclusion of **occupational expertise** in the designing of unit standards and qualifications implies that qualifications to be obtained are based on specific components of competence required in the workplace for a specific task. These are **fundamentally** essential skills and knowledge needed to fulfil a specific task.
Contextual expertise includes the options from which the learner may choose or elect to enrich and develop his/her competences within a certain context.

Education and Training, however, forms the core of all learning programmes that may lead to qualifications. Therefore unit standards that are essential as a prerequisite basis for learning are prescribed in this category.

4.4.2 Components of Standards

The main task of SGBs is to generate unit standards. Although it is possible that task groups could also write unit standards, they have to be presented to and scrutinized by the SGB before they can be considered for registration by SAQA. If any unit standards are not endorsed by the SGB, the NSB will not recommend that the process of registration be set in motion. According to Enslin (1998:9), there are four major components that underlie the formulation of unit standards, namely

- applied competence
- applied competence as outcomes to be demonstrated
- integrated assessment of outcomes
- critical cross-field outcomes.

4.4.2.1 Applied competence

Unit standards need to capture the relationship between competence and performance, hence the term “applied competence” (Enslin 1998:10).

4.4.2.2 Applied competence as outcomes

Applied competence is an umbrella term for three dimensions of competence, namely practical competence, foundational competence and reflexive...
competence. Practical competence is defined as “the demonstrated ability to consider a range of options/possibilities and decisions about practice”. According to Enslin (1998:10), foundational competence can be defined as “the demonstrated understanding about what we are doing and why”, while reflexive competence is “the demonstrated ability to connect our understanding with our performance such that we can learn from our actions and are able to adapt to changes and unforeseen circumstances”.

**4.4.2.3 Integrated assessment of outcomes**

Standards should always be assessed in context. “Authentic assessment asks students to demonstrate their knowledge and skills in a meaningful setting or activity, which is in alignment with real-world problem solving” (Nagel 1996:122). According to Enslin (1998:10),

range statements indicate that the performance, explanation and justification offered in the assessment of each unit need to indicate the ability of the practitioner to integrate outcomes with the components of outcomes described in other units.

Continuous assessment in a learning programme is essential to effective planning. Without formative assessment, there is no feedback of the progress made in terms of the outcomes that are reached. According to Nutter (1999:26-31), “effective assessment management is a vital part of maintaining a high-quality music education programme” and the most important function of formative assessment is to “improve the students’ musical skills and understanding. ... Designing and implementing a system to manage the assessment process and report its outcomes are critical to establishing and maintaining a strong music education programme”.

"To maintain the integrity of music education as an academic course of study, assessment methods must be developed that are reliable, valid and authentic” (Nutter 1999:31). Based on earlier models, Swanwick (1999:71) developed an
assessment plan specifically for music education (Table 4.5). Teachers must
determine if students' knowledge and skills are developing consistently. The
function of assessment is planned to start as informal formative assessment
as a continuous process that gives constant feedback to learners as well as
facilitators regarding the success rate of the learning programme. If adequate
progress is not evident, the learning programme could be adjusted
accordingly. Formal summative assessment can only take place once the
outcomes of unit standards have been addressed. The author of this thesis
agrees with this assessment plan of Swanwick's, having tested it in a previous
study by means of action research (Grové 1996).

Table 4.11 - Swanwick's assessment plan (Swanwick 1999:71)

<table>
<thead>
<tr>
<th>Filtering</th>
<th>Teaching</th>
<th>Examing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rejecting</td>
<td>Selecting</td>
<td>Interacting</td>
</tr>
</tbody>
</table>

Informal → Formal

Filtering of music is evident in learners' everyday life – it can manifest in the
making of a decision as to what music to listen to on the radio or what CD to
buy. It is an unconscious and informal assessment process. Teaching forms
the core of the assessment programme and illustrates how teachers/facilitators interact with what students say and do. Comparisons can be made
between different standards, levels, students, musics and norms. Only in the
last stage is assessment formalised by the use of reports, tests and
examinations. Therefore it is essential that the criteria for formal
assessment, and thus the unit standards and outcome statements, must be
stipulated clearly before a learning programme can be developed. According
to Walker (2000), a criterion referenced assessment model works best for all
musical cultures over the world. This means that SAQA, as well as the
MEUSSA team in following their guidelines, are heading in the right direction. According to SAQA (1999c:8),

The ideal relationship between formative and summative assessment has to be considered within the notion of continuous assessment and an understanding of the difference in purpose of formative and summative assessment. Continuous assessment embraces both formative and summative assessment. The NQF system allows for both types of assessment to be administered on a continuous basis over the course of a structured learning experience.

Subjective assessment can only be valid, reliable and consistent, and that to a limited extent, if undertaken by music specialists. It is therefore essential that the accreditation process define the assessors clearly and unambiguously. These criteria are outlined briefly in Regulation 18 (a), (b) and (c) of the ETQA regulations (SAQA 1999c:7). Moderating bodies should therefore:

- meet the criteria for registration as a moderating body set by the SGB, as recommended to the NSB, and
- be able to perform moderation and ensure that the assessment of unit standards are fair, valid and reliable.

According to Gordon (1989:303),

Evaluation is subjective, but it should be based upon objective measurement. .... The words 'subjective' and 'objective' are used to emphasise the difference between measurement and evaluation. ... A test score is a measure, whereas a teacher's interpretation of that test score is an evaluation.

4.4.2.4 Critical cross-field outcomes

According to SAQA (2000f:14), critical cross-field outcomes are generic response descriptions whereby outcomes in all fields could be demonstrated. If comprehensive enough, this aspect can be covered in both the range
statements and the assessment criteria in a unit standard. Critical outcomes are essential for the development of the capacity for lifelong learning. However, it is not necessary that the relationship between prior and/or underlying knowledge and critical cross-field outcomes be stipulated specifically for each unit standard separately. Writers of unit standards should, however, try to accommodate critical cross-field outcomes and refer to them where appropriate, when constructing unit standards. The eight critical outcomes, sometimes called generic outcomes, are summarised as follows by the Council of Higher Education (CHE 2001:21):

- Identify and solve problems in which responses display that responsible decisions using critical and creative thinking have been made;

- Work effectively with others as a member of a team, group, organisation, community;

- Organise and manage oneself and one’s 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 persuasion;

- 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;

- Contribute to the full personal development of each learner and the social and economic development of the society at large, by making it the underlying intention of any programme of learning to make an individual aware of the importance of reflecting on, and exploring, 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; and develop entrepreneurial opportunities.
4.4.3 The format of a Unit Standard

Standards and qualifications are not curriculum modules. However, they can and should be used as a framework for developing curricula that could lead to the designing of modules. The most essential components of a unit standard and/or qualification are (Enslin 1998:10):

- the quality focus that refers to compulsory (core) standards in each qualification;
- specific outcomes that refer to the practical, foundational and reflexive competence to be assessed;
- assessment criteria that describe the performance criteria in relation to the competence; and
- viable range statements that capture the scope and character of competence to be assessed.

According to SAQA (1998c:2), the essence of a unit standard consists of:

Four to six outcome statements which should directly reflect and capture its purpose in a detailed and contextualised manner. The focus must be on competence outcomes, not procedures and methods.

To ensure that all the essential components of a unit standard are addressed, Enslin (1998:11) suggests planning and formulating in the following format:
Practical, foundational and reflexive competences are often integrated and difficult to separate from each other and might not be sufficiently user-friendly to accommodate all users of unit standards. According to SAQA (1999e:1), the following information should accompany a unit standard:

- unit standard title
- unit standard level
- credits attached to the unit standard
- field and sub-field of the unit standard
- purpose of the unit standard
- learning assumed to be in place
- specific outcomes
- assessment criteria
- accreditation process (including moderation)
- range statements
- notes.

In the *Standards Generating Body Manual* (SAQA 2000e:54-57), more specific guidelines and criteria for the development of unit standards are given.

- **The Title**

The language in the title of the unit standards should:
- be written in precise and sub-field specific language
- be written in "active verb – noun" format
- describe the outcomes of skill and knowledge
- avoid the description of methodology and methods.

- **Specific Outcomes and Range Statements**

Specific outcomes describe performances outcomes and competences that can be assessed. It is a break-up of the unit standards in smaller, more manageable portions. Range statements should clarify the scope and context of the expected outcome. The following criteria can be used as a checklist for specific outcomes:
- The number of specific outcomes is determined by the purpose of a unit standard.
- Each outcome statement should be accompanied by assessment.
- Range statements give limits to the expected outcomes and may be attached to certain outcome statements.
- Specific outcome statements are used to clarify and explain everything included in the title.

*Grové, J.P. 2001.*
o Assessment Criteria

The assessment criteria should describe the quality of the outcome. The critical evidence to be given as proof of an accomplished outcome (competence) should be defined. Assessment criteria should:

- include measurable quality statements in precise language to minimize subjectivity
- relate directly to specific outcome statements
- clearly state the minimum standard of accomplishment
- avoid the describing of procedures and methods preceding assessment
- include range statements.

The criteria for registration of qualifications (SAQA 2000d:1) also include a checkpoint for articulation possibilities with other qualifications, thus overlapping unit standards. Although unit standards are not in themselves qualifications, certain combinations of unit standards may lead to qualifications, and outcomes could be demonstrated for an exit level. The author of this thesis therefore suggests that this aspect be addressed where applicable. Although the MEUSSA Research Project is primarily concerned with the generation of unit standards, the NSB regulations (SAQA 1998d:34) make provision for three kinds of standards generation:

- qualifications not based on unit standards
- qualifications based on unit standards
- unit standards.

It is therefore vital that recommendations for possible combinations of unit standards also be included within any unit standard. This can be accommodated under the space for learning assumptions.
In the box allocated to **notes**, the following information should be included:

- essential embedded knowledge
- supplementary information.

Reference should also be made to critical cross-field outcomes. These may include:

- problem solving
- team work
- self-organization and management
- information evaluation
- communication
- use of science and technology
- inter-relatedness of systems
- learner and societal development.

To ensure that all the above aspects are covered in the process of generation of unit standards, the author of this thesis suggests that the following format be used as a summary and checklist for MEUSSA unit standards:
Table 4.13 - Grové’s unit standards planner

<table>
<thead>
<tr>
<th>FIELD: NSB 02 Culture &amp; Arts (Sport)</th>
<th>SUB-FIELD: MUSIC</th>
<th>SUB DOMAIN:</th>
</tr>
</thead>
<tbody>
<tr>
<td>NQF Level:</td>
<td>Credits:</td>
<td>Standard No.:</td>
</tr>
<tr>
<td>Title of standard:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Generic unit standard:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purpose (aim):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Specific Outcomes for integrated competence</td>
<td>Assessment criteria for integrated assessment</td>
<td>Range statements</td>
</tr>
<tr>
<td>Critical cross-field linkages / Articulation possibilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learning assumptions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Notes</td>
<td>Accreditation process/moderation</td>
<td></td>
</tr>
</tbody>
</table>

After studying the requirements that must accompany each unit standard as prescribed by SAQA (1998c:2), the author of this thesis compiled Table 4.13 (above) as a checklist for and summary of each unit standard.

### 4.4.4 The format of a Qualification

The NSB regulations (SAQA 1999a:34) make provision for two different kinds of qualifications: a whole qualification based on exit level outcomes and a qualification based on unit standards. A qualification can be defined according to the following two quotations:
a planned combination of learning outcomes with a defined purpose or purposes, intended to provide qualifying learners with applied competence and a basis for further learning (SAQA 1999a:34).

the formal recognition of the achievement of learning. This can consist of different sets of unit standards which can be met by various learning programmes (SAQA 1999c:10).

Another method of defining a qualification can be in terms of credit size. “A total of 120 or more credits shall be required for registration of a qualification at levels 1 to 8, with a minimum of 72 credits being obtained at or above the level at which the qualification is registered” (RSA 1998a). Qualifications should include the following information:

- Title
- Qualification type
  - name, band & level
  - area of practice
  - specific purpose
- Relevant field/s & sub-field/s
- Minimum credits required at specific levels
- Level, credits and learning components
- Purpose in a concise statement
- Learning assumed to be in place
- Integrated assessment
- Moderation options
- Criteria for the registration of assessors
- Articulation possibilities
- Rules of combination
- Exit level outcomes that capture the planned combination of outcomes
- International comparability.
4.4.5 Comparison between Unit Standards and Qualifications

A qualification can consist of a combination of unit standards and formally certifies the demonstrated achievement by a learner of a planned and purposeful combination of learning outcomes.

Unit standards include more specific details regarding outcomes statements and assessment criteria for a "unit" that forms part of the bigger qualification. The outcomes described in a unit standard are therefore not necessarily exit-level outcomes, whereas a qualification can only be obtained at an exit level that is preferably comparable to international standards.

To date, no qualification based on unit standards has been implemented in South Africa. The focus has been on the broad option of qualifications obtained through the completion of large planned, coherent chunks of learning. Unit standards, however, are smaller and more mobile units in the sense that they can be combined to eventually form part of a qualification with a wide variety of other unit standards which may be from learning areas other than Culture and Arts, as prescribed by the specific providers.

Although qualifications and unit standards are both pinned at a specific NQF level, all unit standards do not necessarily have to be at the same level as the qualification obtained (see Table 4.1). However, the combination of NQF levels and the credit-ratio, are prescribed by SAQA.

4.5 EDUCATION AND TRAINING QUALITY ASSURERS (ETQAs)

The quality of assessment, as well as the fairness, validity, reliability and practicality of the process is crucial to provide credible certification of qualifications. The responsibility to safeguard the delivery and achievement of NQF-registered unit standards, as well as the assessment quality control systems, lies with the Education and Training Quality Assurers (ETQAs) and
providers of learning (SAQA 2000b:10). According to Isaacs (SAQA 2000b:19),

The ETQA Regulations specify the registration of assessors as a key function of ETQAs. The register of assessors is a means of ensuring that there is a pool of assessors that are deemed to have the appropriate experience and expertise to assess according to principles and to the assessment requirements of registered standards.

Although the main function of the ETQAs is to maintain standards, they are also mandated to (SAQA 1998b:11; Olivier 2000:163):

- Promote equality amongst constituent providers
- Accredit learning providers, including the learning curricula and material that they used, in terms of quality management
- Facilitate or ensure moderation across ETQAs
- Register and accredit constituent assessors
- Evaluate assessment
- Maintain an acceptable database
- Submit reports to SAQA
- Recommend unit standards to SGBs and qualifications to NSBs
- Monitor provision
- Issue SAQA endorsed certificates.

ETQAs may further “recommend to NSBs the review and adaptation of registered standards and qualifications or the establishment of new standards and qualifications” (SAQA 1999c:12).

According to SAQA (1999c:6), “Registered standards and qualifications will be assessed by accredited providers and quality assured by accredited ETQAs. SAQA as the body which accredits ETQAs is ultimately responsible for assessing the quality of accredited ETQAs’ performance”. ETQAs may further “recommend to NSBs the review and adaptation of registered standards and
qualifications or the establishment of new standards and qualifications” (SAQA 1999c:12). This explains the following conclusion by Olivier (2000:15): “the effectiveness of this system in ensuring that education and training providers adhere to and maintain standards will ... determine the success of this immense assignment”. By way of summary, Olivier illustrates in Figure 4.5 below the effect assessment by the ETQA could have on providers:

Figure 4.5 - The impact of the ETQA on providers (Olivier 2000:164)

Figure 4.5 illustrates that relevant ETQAs consisting of field experts do quality audits on providers individually on strategic levels, organizational levels and operational levels. If the providers comply with the standard and assessment criteria, SAQA approval is given and the specific provider is accredited by the ETQA.
The processes in place for the control of quality in unit standards and qualifications are summarised in Figure 4.6 below by the author of this thesis.

Figure 4.6 - Processes for quality control

- Sub-field specific SGBs are registered under a specific NSB to generate (or facilitated the generation of) unit standards
- NSBs assess unit standards according to generic and general non-subfield specific criteria
- Unit standards that comply with the criteria are recommended to SAQA for registration
- Providers of education present their learning programmes/curricula to the relevant ETQA
- The field-specific ETQA concerned that consist of expert assessment bodies, assess the programmes according to the registered unit standards
- Providers of programmes/curricula that comply with the unit standards, are accredited with the ETQA
- Accreditation at the ETQA will serve as a guarantee that quality education systems are being presented at the accredited provider institution

4.6 SECTOR EDUCATION AND TRAINING AUTHORITIES (SETAs)

According to Olivier (2000:172), South Africa currently ranks 42nd on a list of competitive countries regarding skilled labour, productivity and the use of technology. This means that there is much to be done in education and training to improve this situation. "To address this, the Skills Development Act
provides an institutional framework to devise and implement national, sector and workplace strategies to develop and improve the skills of the South African workforce" (Olivier 2000:172). Aims of the Skills Development Act are to:

- integrate strategies with the NQF
- provide for learnerships that lead to recognised occupational qualifications
- provide for the financing of skills development
- provide for and regulate employment services.

To be able to deliver the above aspects of education and training, *Sectoral Education and Training Authorities (SETAs)* are in the process of being established in various fields and sub-fields. SETAs are financed from skills development levies collected in the specific sector/field by the South African Revenue Services (SARS), services rendered and donations made. The functions of SETAs are included in the Skills Development Act (RSA 1998b):

- to develop a sector skills plan
- to implement workplace skills plans
- to promote learnerships
- to register learnership agreements
- to apply to SAQA for accreditation
- to collect and distribute the skills development levies
- to liaise with the National Skills Authority
- to report to the Director General
- to liaise with the employment services and education and training bodies
- to appoint staff.

**4.7 THE NATIONAL LEARNERS’ RECORDS DATABASE (NLRD)**

The National Learners’ Records Database (NLRD) is an information system to facilitate the management of the NQF. The NLRD will be accessible by
selected persons through the SAQA website and will contain information regarding (SAQA 2001c):

- Individual learners and their achievements – trends or totals
- Qualifications and Unit Standards registered on the NQF
- Courses
- NSBs and SGBs
- Moderating bodies and assessor registrations
- Accredited ETQAs and their accredited providers
- SAQA.

The NLRD has the function that data can be loaded, batched and made accessible online. It therefore simplifies reporting on and searching for information by providing policy makers with comprehensive information to enable informed decision-making and provide learners and employers with proof of qualifications obtained.

The NLRD will also be utilized to enhance communication between related SGBs within an NSB, as well as NSBs within the NQF. Link persons within SAQA management, ETQAs, NSBs and SGBs will be selected and trained to access the NLRD through a password and pin number. These persons will unlock only the relevant information with regard to the link persons’ profile. Apart from the access to registered unit standards, the link person on the Music SGB for GET & FET will thus be able to load proposed unit standards on the NLRD in order to communicate its progress to the other two Music SGBs. The NSB link person will be able to access these unit standards in the same way with the difference that relevant NSB information will also be unlocked using a different password and pin number.

The NLRD will be implemented in different phases during the next three years. According to SAQA (2001c), the "NLRD is well on its way to taking its
place as one of South Africa's key resources in the fields of both labour market and education”.

4.8 SUMMARY

The MEUSSA team is primarily involved with the writing of unit standards for musics in Southern Africa. Although the writing of these unit standards is based on research and the collective expertise of the MEUSSA team and its national as well as international critical friends, it will be a limited academic exercise if the standards cannot be put into practice. Therefore it is recommended that the MEUSSA team either conforms to the prescriptions set by SAQA, or submit suggestions to SAQA to alter their prescriptions if so required. A substantial part of reform and development is all role-players being practically involved in refining a trustworthy and authoritative education and qualifications system.

After discussing the SAQA framework at length, the MEUSSA Model as developed by the author of this thesis in Chapter 3, can be practically implemented in a music programme (Chapter 5).
CHAPTER 5

GENERAL MUSIC APPRAISAL PROGRAMME (GMAP)
FOR ALL LEARNERS

5.1 RATIONALE FOR A GMAP

Music educators such as Bergethon et al (1986), Bessom et al (1980), Choksy et al (1986), Mark (1978), Nye & Nye (1985), and Swanwick (1994), to name but a few, agree that the essence of music and its teaching lies in the forming of music concepts such as melody, tempo, timbre, texture, harmony, rhythm and form. The way by which the forming of concepts is facilitated may differ, for example Carl Orff favoured instrumental playing, Dalcroze concentrated on movement and Kodály emphasised singing. However, Southern African general music education specialists of the past fifteen years such as Cruywagen (1991), Grové (1993 & 1996), Markgraaff (1992), Oberholzer (1990), Potgieter (1990), Schoeman (1999) and Van Aswegen & Vermeulen (1993, 1995 & 1996) focused on a combined activities approach as also favoured by Reimer (1989). This approach has the potential to become a big success in Southern Africa as it could combine the arts in the sub-field of Music, music being the bonding factor.

In our culturally diverse society, the challenge in music education is to provide a broad basis of music knowledge while at the same time preserving the uniqueness of the different musics in context. In South Africa, music is currently included in the learning area for Culture & Arts (Sport). (See Figure 4.2). It is, however, not desirable for music to be subsumed in a pot-pourri of general arts. According to Fletcher (1987:94) “multi-culturalism is often thought of as implying cultural integration”; however, “to attempt to integrate the arts of different cultures is usually to weaken them’’.

To enable all people to make informed career choices and positively consider music as an opportunity and viable option, Music Education should be accessible to all learners from an early age. The result could be a more music literate and aesthetically sensitive society that includes all cultural groups. Miller (MENC 1988:94) stresses this fact.

Study of multicultural music means incorporating both Western as well as non-Western musics into the classroom experience. Constituent elements and expressive elements are inherent in the musics of many cultures. ... If the broad purpose of the arts ... is to prepare a cultural milieu, which is richer and better, then educational experiences and exposure need to be varied.

To accomplish this the General Music Appraisal Programme (GMAP) has been compiled by the author of this thesis with the support of the MEUSSA team. The aim of this programme in schools should be 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. In his paper entitled Preparing Teachers for a Curriculum that Includes Arts Education Across the Arts, Nierman (Leong 1997:134) underlines the fact that

The need to reach more students with more rigorous programmes that include the development of critical thinking skills seems central to the role of education in general and to arts education in particular.

The aim of the GMAP is to provide “successful, active encounters with art mediums” (Leong 1997:135), in this thesis music, through which a solid knowledge base can result in the learners being able “to develop competence in perceiving and analyzing the fundamental elements of the arts and in understanding the cultural and historical contexts of the arts” (Leong 1997:135).
5.2 THE GMAP

In providing the 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 specialization at a later stage can easily be accommodated.

In music education the main aim is surely to bring musical conversation from the background of our awareness to the foreground. The question of 'what is music's function?' is therefore best subordinated to the question 'how does it function?' (Swanwick 1999:35).

The programme may support and be extended in extra-curricular cultural activities relating to music such as:

- singing in the school choir or revue group
- playing in the school band, orchestra or ensemble
- playing a solo instrument.

It is possible that extra credits may be earned for the above. If added then to the total of the proposed allocation of 9 credits for the GMAP, including the supporting activities as an extension may bring the total possible credits to be earned to 15. It must be said here that giving ongoing technical and/or organizational support to one or more of the above extra-curricular cultural activities also qualifies as participating in a music-related activity. A learner could therefore acquire credit for these additional activities.

Based on research done in the U.S.A., Nierman & Veak (1997:390) state the following:

There is a suggested body of skills and knowledge that each young student should master. Classes that demand active participation (e.g., band, chorus and orchestra) have frequently been used by music educators to achieve mastery of musical skills and knowledge. However, this approach has failed to attract a significant number of participants.
Taking this into consideration, the GMAP core provides the formal and structured background for obtaining music skills and knowledge at NQF level 1 (Grade 9). These core unit standards could be broken down and implemented in the earlier grades, but without the compulsory additional activities. However, giving learners the opportunity to obtain additional credits for extra-curricular activities outside formal schooling may motivate them to continue their general music studies beyond the Foundation Phase (Grade 1 to 3), into the Intermediate Phase (Grade 4 to 6), and possibly further into the Senior Phase (Grade 7 to 9). It would be interesting to see whether such a development would increase the number of participants in music programmes in South Africa. Extra-curricular activities now become co-curricular activities.

5.2.1 Modeling the GMAP according to the MEUSSA Model

As South Africa is a multi-cultural country, the GMAP should include a wide variety of music styles and practices. In structuring the music encounters for GMAP, it should be kept in mind that the learner should be confronted with a wide variety of music practices of Southern Africa as well as the rest of the world. It is only when the learner applies music knowledge in different contexts that he/she can demonstrate discriminative skills in music listening and analysis. Although the music context plays a very important role, there are always points of common ground in different music practices. Swanwick (1999:106-107) is of the opinion that,

> While recognizing the social roots of all music we may sometimes have to cut off cultural labels and help shift out of the way some of the barriers of tribal possessiveness and exclusiveness. One strategy is to recognise that ... we can still identify elements which though they appear in quite different contexts, are common to much music.

These elements referred to by Swanwick, are contextualised by Grové for the Southern African situation and are mapped according to the MEUSSA Model in

The essential or fundamental elements of the GMAP are mapped in the central combined square. These segments each represent a separate unit standard at NQF level 1 in this thesis. It is suggested that the fundamental elements of the GMAP be presented and evaluated as an integrated core cluster of interwoven unit standards in a GMAP learning programme.

The elective units on the outside of the core cluster may be chosen from and included as an extension of the programme to make up 6 credits. These extensions of the GMAP will be addressed in other theses of the MEUSSA team members. Although for the GMAP, participation in a music performance practice is compulsory, the specific practice/s is/are not prescribed.

Figure 5.1 - Modeling the General Music Appraisal Programme
5.2.2 Credit structure of the GMAP at NQF Level 1

The above mapping (Figure 5.1) implies that there are two integrated areas to be covered. The mapped segments are to be facilitated and learned during school hours. Although they are mapped separately and separate credit allocations will be made, they are still to be learned by practical experience in an integrated way. Swanwick (1988:35) stresses that:

Musical encounter is always the ultimate and general aim of music educators: but within classrooms it is essential to be able to recognize and respond to the specific details of musical experience, sensitively and positively. Music teaching can be effective only when the nature of the music itself is understood and the development of the students respected.

Although the practical experience of music learning material is essential in the classroom, this could be extended to include extra-curricular activities, such as participation in the choir, band, ensemble as well as any solo instruments. In the sub-field of music, music-specific activities are compulsory, although some minimal credits may be earned by participating in some other art form.

The unit standards in the GMAP were compiled by the author and then discussed, evaluated and revised, drawing on the collective expertise of the MEUSSA team. This was an essential and time consuming process, as all other unit standards will eventually in one way or another relate to the GMAP, which is recommended for ALL learners in all schools.

5.2.3 Unit standards directly related to the GMAP

Other studies within the MEUSSA project that relate closely to the GMAP, either on the practical elective side or as understudy, are the following:

- Domingues, Jeanet. Unit standards for using Technology in Music Education.

The primary outcomes of these theses will be unit standards.

The graphic mapping of Wolff's work (2001), according to the MEUSSA Model (Chapter 3), is included here to illustrate how the MEUSSA Model as well as the GMAP have been linked to unit standards for choir performance as a practical application of both. However, although the ideal situation would be to implement the choir programme and GMAP simultaneously, it is not essential; the different programmes can each stand on their own.
Fig. 5.2 - Practical extension of GMAP in Choral Singing

**UNIT STANDARDS FOR CHOIR PERFORMANCE**

Nita Wolff

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*Grové, J.P. 2001.*
Figure 5.2 above illustrates the close relationship and overlapping between the GMAP and choral singing. The significance of the above mapping according to the MEUSSA Model, lies in the fact that it focuses on practical music performance in the form of choral singing as an extension of the GMAP. All aspects covered in the GMAP will be applied practically in the context of choral singing. However, choral singing will also have its own set of unit standards based on widely accepted choral criteria (Wolff 2001) namely:

- Balance/blend
- Critical evaluation
- Diction
- Expression
- Intonation
- Phrasing
- Stylistic authenticity
- Timing
- Voice/tone production.

Within the context of Western Music (*contextualising*), the learners will practically apply *listening* skills in a vocal group (*performance*). In the process of refining, the learners will create music using all its elements (*conceptualising*). The process of refining the final product will inevitably include the singling out of certain music aspects that need to be addressed (*analysis*). The direct application of *notation* will enhance the memory and support learning (the words in *italics* indicate the relation of choir performance to the GMAP).

### 5.3 STRUCTURE OF THE GMAP – CREDIT ALLOCATION

According to SAQA guidelines (see Chapter 4), maximum credits obtainable by the learner will be allocated to unit standards according to notional hours: one credit will be equal to 10 notional hours. Credits are “the recognition that a
learner has achieved a unit standard” (RSA 1998c). Credits may be accumulated until conditions of a qualification have been met.

At a formal educational institution, 3 periods per week of 30 minutes each, or 2 periods of 45 minutes may be allocated to the programme. This brings the total hours of formal tutoring to 45 hours (if there are 30 tutoring weeks in a year). Add an estimate of 45 hours needed for extra projects, practicing and homework and it comes to 90 notional hours = 9 credits. These credits will be divided between the different segments of the GMAP (see Figure 5.1) that may be obtained by participation in music activities such as singing, playing, moving and creating in the classroom. The remaining 6 credits must be obtained by participating actively in at least one practice outside the classroom (see Table 5.1). A maximum of 3 credits can also be earned by participating in another art form.
Table 5.1 - GMAP credit allocation

<table>
<thead>
<tr>
<th>GMAP – 16 CREDITS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A minimum of 9 credits must be obtained for the learner to include</strong></td>
</tr>
<tr>
<td><strong>the GMAP as part of a national certificate.</strong></td>
</tr>
<tr>
<td><strong>The allocation of minimum credits is indicated in brackets.</strong></td>
</tr>
<tr>
<td><strong>Unit standards for GMAP</strong></td>
</tr>
<tr>
<td><strong>Maximum credits: 10</strong></td>
</tr>
<tr>
<td><strong>(Minimum credits: 5)</strong></td>
</tr>
<tr>
<td><strong>No specific order</strong></td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th><strong>Music-specific activities</strong></th>
<th>At least 3 credits</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Group participation</strong></td>
<td>(minimum)</td>
</tr>
<tr>
<td>○ Choir</td>
<td>3 credits (2)</td>
</tr>
<tr>
<td>○ Band</td>
<td>3 credits (2)</td>
</tr>
<tr>
<td>○ Revue</td>
<td>3 credits (2)</td>
</tr>
<tr>
<td>○ Operetta</td>
<td>3 credits (2)</td>
</tr>
<tr>
<td>○ Ensemble</td>
<td>3 credits (2)</td>
</tr>
<tr>
<td>Solo instrument at NQF level 1+</td>
<td>6+ credits</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Other art form (optional)</strong></th>
<th>A maximum of 3 credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>○ Dance</td>
<td>(minimum)</td>
</tr>
<tr>
<td>○ Drama</td>
<td>3 credits (1)</td>
</tr>
<tr>
<td>○ Art</td>
<td>3 credits (1)</td>
</tr>
</tbody>
</table>

**5.4 THE GMAP CORE CLUSTER**

To apply the guidelines given by SAQA (2000c:54-57), the GMAP is outlined by the author of this thesis in the form of a table that gives an overview of the intended outcomes at NQF level 1. The *generic* level descriptors as compiled for SAQA by both Cosser and Dube (see Chapter 4, Tables 4.2 –

4.7) were used to generate discipline specific level descriptors – that is general but more sub-field-specific level descriptors. Although this chapter and thesis are only concerned with GMAP at NQF level 1 (grade 9),

There is no reason why the content and approach should differ from primary school, provided that an increased fluency in musical literacy combined with more complex creative exploration and more analytical exposure to musical styles leads to enhanced perception of music (Fletcher 1987:135).

This view can thus be reversed to include the preceding grades: standards set for the skills, knowledge and attitudes expected at NQF level 1 (grade 9), can be used as a guideline for developing GMAP unit standards in both the Foundation Phase (grades 1 to 3), and the Intermediate learning phase (grades 4 to 6), thus benchmarking (grading) the learner’s progress. The first exit-level, however, is at the end of the Senior learning phase which is grade 9, NQF level 1. (See Table 4.1.)

The GMAP consists of five unit standards regarding listening skills, conceptualising, contextualising, analysing and notating within the framework of world music. Each unit standard is supported by specific outcome-statements and their assessment criteria. Table 5.2 is a condensed version of the core and compulsory unit standards to be included in the GMAP. Although they are presented as different unit standards, the ideal is to integrate them with each other.
<table>
<thead>
<tr>
<th>SEGMENT</th>
<th>CREDITS</th>
<th>GENERIC UNIT STANDARD</th>
<th>SPECIFIC OUTCOMES</th>
<th>ASSESSMENT CRITERIA</th>
</tr>
</thead>
</table>
| LISTENING | 2 (1)   | Demonstrate critical aural perception skills. | 1. The learners must recognise and describe the following concepts aurally:  
- Melody  
- Rhythm  
- Dynamics  
- Texture  
- Tempo  
- Timbre (tone colour)  
- Harmony  
- Form.  

2. Recall and reproduce a music excerpt accurately or improvise appropriately using any music means. | 1. Recognise and describe music concepts of any music practice by:  
- Verbal response  
- Written response.  

2. Imitate, reproduce and recall and/or improvise melody and/or rhythm as required after an aural stimulus using any accepted music practice. |
| CONCEPTUALISING | 2 (1) | Demonstrate understanding of music materials and their relation to each other. | 1. Know (recognise), identify, understand, describe and objectify the following concepts:  
- Melody  
- Rhythm  
- Tempo  
- Dynamics  
- Timbre  
- Texture  
- Harmony  
- Form.  

2. Analyse and describe any given music excerpt according to music concepts. | 1. Recognise, identify and describe the following music concepts and their relation to each other:  
- Melody – contour and shape; steps, leaps and repeats; intervals  
- Rhythm – notate and/or reproduce a rhythmic pattern of 4 bars. (Specify note values)  
- Tempo – use of appropriate descriptive music terminology or reproduction in different music contexts  
- Dynamics – various levels and the changing of dynamic levels in a specific sound context  
- Timbre – differently sounding instruments and instrumental groups within a specific style  
- Texture – thick / thin; homophonic / polyphonic  
- Harmony – be sensitive to harmonic unity and/or changing harmonic progressions  
- Form – repetition, variation and contrast. |
| Contextualising | 2 (1) | Know and understand musical materials within their milieu. | Know, understand and apply knowledge of any TWO of the following in relation to music practices in Southern Africa:  
- Music Style & Practice  
- Historical background  
- Social context. | The learner will apply 2 of the following to at least 3 different music practices:  
- Identify the chosen styles & practices aurally  
- Classify various styles & practices according to similarities and/or differences  
- Describe the characteristics of the musical style & practice verbally or in written form after aural identification  
- Explain the social function of the relevant music style and practice  
- Value, respect and appreciate a variety of musics. |
| Analysing | 2 (1) | Demonstrate an understanding of constituent music materials and their synthesis. | Analyse at least 5 music excerpts of various styles including two indigenous practices of Southern Africa. Apply integrated knowledge of the following segments:  
- Context  
- Concepts  
- Differentiate between music excerpts according to context  
- Understand music practice in context  
- Simplify music materials according to music concepts  
- Co-ordinate (take apart) music materials in order to synthesise. | The learner will be able to (via oral or written response, based on aural discrimination):  
- Identify the following music styles aurally and motivate:  
  - Folk Music  
  - Pop Music  
  - Art Music  
  - S.A. Music  
  - Jazz  
  - Indian Music  
  (See Chapter 3 for definitions)  
- Interpret the performance practice involved  
- Compare and analyse different music styles & practices with each other based on concepts and context. |
| Notating/ Literacy | 2 (1) | Use symbols to facilitate musical communication. | Interpret and apply at least TWO of the following, one being graphic notation:  
- graphic notation  
- staff notation  
- solfa notation (melody only and/or melody and rhythm integrated)  
- French rhythm names  
- Other relevant notation systems. | Read and write music notation in relation to aural stimuli:  
- Graphic notation – read & 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-signature, time-signature and grouping  
- Solfa notation – read and write notation of rhythm and relative pitch on a moveable do  
- French rhythm names – read & apply French rhythm names.  
- Other relevant notation systems – application of widely used notation systems for example pulse notation, cipher notation and the use of African mnemonics. |
5.5 UNIT STANDARDS FOR THE GMAP CORE CLUSTER

The aim of the General Music Appraisal Programme is to empower learners with general music knowledge that can be used in everyday life as well as prepare them to consider Music as an elective subject in NQF level 2, 3 and 4, as well as at tertiary level. The deliberate use of the term “general” as part of the title implies that it is “not confined to any particular section” (Smith & O’Loughlin n.d.:476). Runfola & Rutkowski (1992:697) say of the General Music programme in the USA that “The outcome of this instruction is typically not performance for an audience”. This is not necessarily true of the GMAP. Although performance is highly valued and could form an integral part of the programme through the choice of electives, it does not emphasise any particular musical style or practice. The GMAP focuses on providing a broad background applicable to a wide variety of musics. (See Table 5.1 – GMAP credit allocation).

As suggested in Chapter 4, the detailed unit standards are presented in the format suggested by SAQA. They were compiled by the author, scrutinised by the MEUSSA team and changed according to their collective expertise and acceptance. Each unit standard is presented on a separate page.
FIELD: NSB 02
Culture & Arts (Sport)  SUBFIELD : MUSIC
DOMAIN : Music Education
SUB DOMAIN: General Music Appraisal Programme (GMAP)

NQF Level: 1  Credits: 2  SAQA Standard No.:  

Title of standard: Listening

Generic unit standard: Demonstrate critical aural perception skills.

Purpose (aim):
Listening skills are essential to, and therefore will enhance, all learning areas. Critical listening skills are essential to practicing an aural art form. The developing thereof is not only relevant to all musics, but also in all other fields of learning.

<table>
<thead>
<tr>
<th>Specific outcomes for integrated competence</th>
<th>Assessment criteria for integrated assessment</th>
<th>Range statements</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The learners can recognise and describe the following music concepts aurally:</td>
<td>1. Recognise and describe music concepts of any music practice by a:</td>
<td>1. The learners will answer short questions put to him/her regarding each music concept directly either written or verbal response.</td>
</tr>
<tr>
<td>- Melody</td>
<td>- Melody</td>
<td>- Melody</td>
</tr>
<tr>
<td>- Rhythm</td>
<td>- Rhythm</td>
<td>- Rhythm</td>
</tr>
<tr>
<td>- Dynamics</td>
<td>- Dynamics</td>
<td>- Dynamics</td>
</tr>
<tr>
<td>- Texture</td>
<td>- Texture</td>
<td>- Texture</td>
</tr>
<tr>
<td>- Tempo</td>
<td>- Tempo</td>
<td>- Tempo</td>
</tr>
<tr>
<td>- Timbre/tone colour</td>
<td>- Timbre/tone colour</td>
<td>- Timbre/tone colour</td>
</tr>
<tr>
<td>- Harmony</td>
<td>- Harmony</td>
<td>- Harmony</td>
</tr>
<tr>
<td>- Form.</td>
<td>- Form.</td>
<td>- Form.</td>
</tr>
<tr>
<td>2. Recall and reproduce a music excerpt accurately or improvise appropriately using any music means.</td>
<td>2. Imitate, reproduce and recall and/or improvise melody and/or rhythm as required after an aural music stimulus using any accepted music means and practice.</td>
<td>2. See the range statements for CONCEPTUALISING as well as CONTEXTUALISING.</td>
</tr>
</tbody>
</table>

Critical cross-field linkages / Articulation possibilities
- MEUSSA Model.
- The development of basis listening skills are applicable to all learning areas.

Learning assumptions
- The learner will have appropriate general reading, writing and communication skills.
- The learner will be able to respond to aural stimuli.

Notes
- Listening skills cannot be developed in isolation from the other unit standards offered in the GMAP core cluster.
- Music listening skills should be developed by actively involving all the learners in music specific activities, listening with a purpose as well as singing, playing on instruments and moving to music which cannot be done properly and musically without listening.
- All music activities and assessment are integrated with listening skills.

Accreditation process /moderation

Assessment criteria for in-rated assessment

1. Recognise, identify and describe the following music concepts and their relation to each other:
   - Melody:
     - contour and shape;
     - steps, leaps & repeats;
     - intervals
   - Rhythm:
     - notate and/or reproduce a rhythmic pattern
   - Dynamics:
     - various levels and the changing of dynamic levels in a specific sound context
   - Texture:
     - thin or thick;
     - homophonic or polyphonic
   - Tempo:
     - use appropriate descriptive music terminology or reproduction in different music contexts
   - Timbre:
     - differently sounding instruments and/or instrumental groups within a specific music style
   - Harmony:
     - harmonic unity;
     - changing harmonic progressions
   - Form:
     - Repetition; variation; contrast

The following statements include the minimum and essential range in conceptualising to be included in a learning programme:
   - Melody:
     - Range: at least 2 octaves
     - Intervals in an octave
   - Rhythm:
     - Combinations of semibreves, minims, crotchets, quavers and semi-quavers and dotted notes
   - Dynamics:
     - pp; p; mp; mf; f; ff.
   - Crescendo; decrescendo
   - Texture:
     - thin or thick;
     - homophonic or polyphonic
   - Tempo:
     - accelerando; ritardando;
     - presto; moderato; lento;
     - allegro
   - Timbre:
     - Identify at least 2 instruments of each of the following categories:
       - idiophones;
       - membranophones;
       - aerophones;
       - chordophones;
       - electrophones; vocal
   - Harmony:
     - Identify 2, 3 and 4 parts.
     - Progressions I, IV, V
   - Form:
     - Call & response;
     - theme and variations;
     - song and refrain (AB);
     - ABA; ABACA.

Critical cross-field linkages / Articulation possibilities
- MEUSSA Model
- NSB 04 - Communication Studies & Language
- NSB 05 - Education, Training & Development.

Learning assumptions
- The learner will have appropriate general reading, writing and communication skills.
- The learner will be able to respond to aural stimuli.

Notes
- Music conceptualising must take place by actively involving all the learners in music specific activities such as listening, singing, playing on instruments and moving to music.
- All music activities and assessment are integrated with listening skills.

Accreditation process / moderation

Title of standard: Contextualising

Generic unit standard:
Know and understand musical materials within their milieu.

Purpose (aim):
To understand the social context in which specific music styles/practices function.

Specific outcomes for integrated competence
- Know, understand and apply knowledge of any TWO of the following in relation to music in Southern Africa:
  - Music Style & Practice
  - Historical background
  - Social context.

Assessment criteria for integrated assessment
- Apply TWO of the following to at least THREE different music practices:
  - Identify three different music practices aurally
  - Describe the music characteristics of a music excerpt after aural identification
  - Compare music styles according to differences and similarities
  - Explain the social function of the music practice in question
  - Value, respect and appreciate a variety of musics.

Range statements
- Select at least 3 different musics out of the following, with at least ONE of the three being indigenous to Southern Africa:
  - African Music
  - Folk Music
  - Indian Music
  - Jazz
  - Popular Music
  - Western Art Music
  - World Music.

Critical cross-field linkages / Articulation possibilities
- MEUSSA Model: relevant music styles and practices
- NSB 02 – Heritage studies
- NSB 04 – Communication Studies
- NSB 05 – Education, Training & Development
- NSB 07 – Human & Social studies.

Learning assumptions
- The learner will have appropriate general reading, writing and communication skills.
- The learner will be able to respond to aural stimuli.

Notes
- Music contextualising must take place by actively involving all the learners in music specific activities such as singing, playing on instruments and moving to music, or whatever the custom might be for the specific music style or practice involved.
- All music activities and assessment are integrated with listening skills and form part of the GMAP core-cluster.

Accreditation process / moderation
- Moderation
  - Music contextualising must take place by actively involving all the learners in music specific activities such as singing, playing on instruments and moving to music, or whatever the custom might be for the specific music style or practice involved.
  - All music activities and assessment are integrated with listening skills and form part of the GMAP core-cluster.
### Title of standard: Analysing

**Generic unit standard:**
Demonstrate an understanding of constituent music materials and their synthesis.

**Purpose (aim):**
To examine music critically is an essential part of music appraisal. In order to accomplish this, the compound of music materials has to be separated and taken apart. It is a basic skill applicable to more than just the music learning area.

<table>
<thead>
<tr>
<th>Specific outcomes for integrated competence</th>
<th>Assessment criteria for integrated assessment</th>
<th>Range statements</th>
</tr>
</thead>
</table>
| 1. Analyse at least 5 music excerpts of various musical styles including TWO indigenous Southern African music practices. | 1. The learner will analyse at least 2 indigenous Southern African music excerpts, and 3 from any of the other music styles:  
   - African Music  
   - Folk Music  
   - Indian Music  
   - Jazz  
   - Pop music  
   - Southern African Music  
   - Western Art Music. | 1. The music excerpts chosen will fall within the ranges specified in the other standards within the GMAP core cluster. |
| 2. Apply integrated knowledge regarding the music context and music concepts. | 2. Interpret the performance practice involved. | 2. Refer to unit standards for specific Music styles and practices (MEUSSA Model). |
| 3. Differentiate between music excerpts according to context. | 3. Compare and analyse different music styles & practices according to concepts and context. | 3. See range statements: Conceptualising  
Contextualising. |
| 4. Understand the music practice in its context. | | |
| 5. Simplify music materials according to music concepts. | | |
| 6. Co-ordinate music materials in order to simplify. | | |

### Critical cross-field linkages/ Articulation possibilities
- MEUSSA Model: Relevant music styles and practices
- NSB 02 – Heritage studies
- NSB 04 – Communication Studies
- NSB 05 – Education, Training & Development
- NSB 07 – Human & Social studies.

### Learning assumptions
- The learner will have appropriate general reading, writing and communication skills.
- The learner will be able to respond to aural stimuli.

### Notes
- Music conceptualising must take place by actively involving all the learners in music specific activities such as singing, playing on instruments and moving to music.
- All music activities and assessment are integrated with listening skills.

### Accreditation process/moderation

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**FIELD:** NSB 02  
**SUBFIELD:** : MUSIC  
**DOMAIN:** : Music Education  
**SUB DOMAIN:** : General Music Appraisal Programme (GMAP)

<table>
<thead>
<tr>
<th>NQF Level:</th>
<th>1</th>
<th>Credits:</th>
<th>2</th>
<th>SAQA Standard No.:</th>
</tr>
</thead>
</table>

**Title of standard:** Notating / Literacy

**Generic unit standard:**
Use symbols to facilitate musical communication.

**Purpose (aim):**
To visually stimulate and enhance the facilitating of music concepts by connecting a non-verbal symbol with a specific sound.

<table>
<thead>
<tr>
<th>Specific outcomes for integrated competence</th>
<th>Assessment criteria for integrated assessment</th>
<th>Range statements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpret and apply at least TWO of the following, one being graphic notation:</td>
<td></td>
<td>1. Use graphic symbols with an explanation to enhance their memory of a sound excerpt</td>
</tr>
<tr>
<td>1. Graphic notation</td>
<td>Read and write music notation in relation to aural stimuli.</td>
<td>2-3 Staff &amp; Solfa notation</td>
</tr>
<tr>
<td>2. Staff notation</td>
<td>1. Graphic notation: Read and write graphic symbols within a specific sound context</td>
<td></td>
</tr>
<tr>
<td>3. Solfa notation</td>
<td>2. Staff notation: Read and write pitch and rhythm accurately according to widely accepted theory rules, including key-signature, time-signature and grouping</td>
<td></td>
</tr>
<tr>
<td>4. French time names</td>
<td>3. Solfa notation: Read and write notation of rhythm and relative pitch on a moveable do</td>
<td></td>
</tr>
<tr>
<td>5. Others.</td>
<td>4. French time-names: Read and apply French time-names.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5. Others: Relevant notation systems as applicable to the music style / practice involved.</td>
<td></td>
</tr>
</tbody>
</table>

**Critical cross-field linkages / Articulation possibilities**
- MEUSSA Model: Relevant music styles and practices
- NSB 04 – Communication Studies
- NSB 05 – Education, Training & Development
- NSB 07 – Human & Social studies.

**Learning assumptions**
- The learner will have appropriate general reading, writing and communication skills.
- The learner will be able to respond to aural stimuli.

**Notes**
- Music notation is a means that facilitates the learning of music concepts.
- All music activities and assessment are integrated with listening skills.

**Accreditation process / moderation**

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5.6 SUMMARY

The GMAP at NQF level 1 was designed to form a broad basis and background from where specialization in any form of music is possible. The GMAP is implemented from the Foundation phase, at NQF level –1 (Röscher 2001), as well as the Intermediate phase (Pretorius 2001), and can be extended to NQF levels 2, 3 and 4 (Hoek 2001).

The application of the GMAP can be customized to accommodate all musics in Southern Africa. Written into the unit standards is the deliberate goal to broaden the learners’ perspectives by promoting the use of a wide range of different musics from which skills, knowledge and attitudes are derived. As in any educational programme, the success of its implementation will rest on the commitment of its facilitators and the support system in the Department of Education in the form of in-service training and written support material.
CHAPTER 6

CONCLUSIONS AND RECOMMENDATIONS

6.1 ANSWERING THE RESEARCH QUESTIONS

All facets of Music Education in South Africa need to be defined in terms of outcomes-based unit standards. How can unit standards of musics in South Africa be structured and placed on an equal basis to make them accessible to all learners?

In embarking on the writing of unit standards for Southern Africa, the MEUSSA team started an ongoing process of defining, writing, implementing and revising unit standards. Needless to say, the project will go on for many years until all the gaps have been filled and all music practices addressed. The MUESSA team was and still is committed to write unit standards that can be registered as soon as 2002. Unit standards registered will be valid for a period of three years (SAQA 1998b:11), in which they should be implemented, evaluated and revised before re-registering. They are, therefore, not cast in stone. The MEUSSA team members tackled their respective as well as collective areas of expertise to use as a catalyst to start this never-ending process based on the structure provided by the MEUSSA Model.

6.1.1 The MEUSSA Model

Does the process of restructuring music education in Southern Africa need to be based on an all-inclusive structure, map or model that can capture and guide the process, as well as the unit standards?
In what areas do unit standards have to be generated?
How can music styles and/or practices in South Africa be grouped?
What are the tangential points that relate certain music styles and/or practices to each other? How do they overlap?

The scoping of Southern African musics was synthesized in the MEUSSA Model as endorsed by the MEUSSA team on 9 September 2000. Since then, the model has fulfilled the task of mapping unit standards collectively, as well as in respective theses. The model also functions as a checklist to ensure that all relevant aspects of a specific unit standard or combination of unit standards are addressed adequately.

Unit standards have to be aligned according to each separate “unit” in the model, addressing all relevant NQF levels adequately. In developing the model, these essential “units” were identified by the author of this thesis and then scrutinized, tested and implemented by the MEUSSA team.

The music styles and practices are grouped together according to the following “units” in the MEUSSA Model (see Chapter 3):

- African Music
- Art Music
- Folk Music
- Indian Music
- Jazz
- Popular Music
- World Music.

Their specific music characteristics will be addressed by the writers of unit standards, according to music concepts (conceptualizing) while the background knowledge can be accommodated under the “unit” for contextualising.
The tangential points of musics in Southern Africa are evident in the model and its moveable and inter-changeable segments. These segments are grouped together at the six different sides of the cube (see Figure 3.8 and Figure 3.9). They are:

- Music skills: creating, performing and appraising
- Music knowledge: Conceptualising, contextualising
- The SAQA NQF structure.

The "sides" of the model can be manipulated to combine any variety of unit standards required by the writers of music education programmes or curricula.

6.1.2 The GMAP

Can an outcomes-based general music education programme that is accessible, flexible and adaptable to all suit all learners’ needs be developed and structured?

- Why do we need a general music education programme?
- How should such a programme be structured?
- How will a general music education programme link to other music domains?

The GMAP has been compiled to be flexible and suit the needs of music education in Southern Africa. This will result in its being applicable in many, if not all, the different contexts of music education in Southern Africa.

- The GMAP has been designed to provide a broad basis in music education at NQF level 1. It will enhance and complement other more specialized music involvement.

- The GMAP core cluster is structured in the format of five compulsory unit standards, namely:
  - Listening
Because of the time restriction for music education in schools, the practical experience of musics are broadened by adding extra-curricular music or arts-related activities as an extension. As listed in Chapter 5, some of the theses/unit standards generated within the MEUSSA team are directly related and partly integrated with the GMAP. The GMAP can therefore form a key starting point for many different contexts in music education.

6.2 RECOMMENDATIONS

During this study, relevant problems in the process of restructuring music education in South Africa have been identified, analysed and discussed. This thesis is specifically concerned with the structure of unit standards in Southern Africa and the implementation of a General Music Appraisal Programme. Flowing from these, certain recommendations can be made. Areas in need of further study have also been identified. As the MEUSSA Project is an ongoing process, recommendations are made accordingly. The implementation of the GMAP will need careful planning and therefore guidelines are given.

6.2.1 The South African Qualifications Authority (SAQA)

As the MEUSSA team does relevant research in the sub-field of Music, it is recommended that the MEUSSA team be given a permanent slot for reports to NSB 02 and that the same person liaise on a regular basis with the relevant SGBs to avoid work being duplicated.

To avoid duplication of work, as well as to keep track of the latest efforts of SGBs in writing unit standards, it is suggested that the NSB 02 recommend that SAQA give read-only NLRD access to the MEUSSA team. (See Chapter 4.)
The unit standards presented were thoroughly researched, discussed and scrutinized by the MEUSSA team as well as by their international critical friends. It is therefore recommended that Music SGBs waste no time in presenting the unit standards to NSB 02 for *Culture and Arts (Sport)* with the recommendation that they be registered as soon as possible.

The GMAP could be considered as an alternative in schools having problems with Arts Education as a whole. Art forms other than music can easily be integrated with music, music then becoming the primary focus and facilitating vehicle for Arts Education.

### 6.2.2 The General Music Appraisal Programme (GMAP)

- In this thesis unit standards for a GMAP at NQF level 1 are provided. These should be broken down firstly to unit standards for every learning phase, and thereafter for every grade.

- The implementation of the GMAP must be supported by in-service training courses that will empower facilitators to implement the programme with self-confidence and enthusiasm.

- Appropriate music education specialists should be utilised by the DoE to assist in the implementation of the GMAP nationally.

- User-friendly written support material should accompany the in-service training courses to enable facilitators to implement the programme immediately.

- Arts Education should be recognized in practice as an equal learning area to other learning areas such as Technology and Science, with the GMAP as facilitor for Music Education.
Well-structured and continuous formative and summative evaluation should form an integral part of the GMAP programme, as well as any other music education programme, to be implemented.

The GMAP could be refined in the form of lesson material that consists of a wide variety of modules that can be selected from to suit the needs of a specific target group.

The implementation of the GMAP should be followed up with a survey to evaluate its success. This data can then be used to refine unit standards to be re-registered after the first three years have passed.

6.2.3 The MEUSSA Research Project

Shared knowledge and research make it easy to cover more literature, share more expertise and test, assess and adjust theories and philosophies before they are finalized and presented in the form of a thesis. Working in a dynamic group such as the MEUSSA team, minimizes the weak spots as the team members compensate for each other’s individual gaps and weaknesses.

The MEUSSA team that started this project in 2000, merely touched the tip of an iceberg. There is still a large portion of unit standards to be researched and written. However, in embarking on this project, these first theses will surely serve as a catalyst for further research, evaluation and rewriting of unit standards. In line with this, the following recommendations can be made:

Although philosophies of Music Education have never been without controversy, South Africa is in dire need of substantial and unique Music Philosophies. It is recommended that the extended (present as well as future) MEUSSA team with their collective expertise address these problems.

The structure of the MEUSSA Model should be used as coordinator to avoid repetitions or overlap between components and ensure comparable standards.
between the outcomes at NQF levels so that they can reliably be clustered together as truly equivalent levels to yield qualifications which are fair to all (Heneghan 2001:8).

- The outcomes should be presented to SAQA in a uniform format, as suggested in Chapter 4.

- The format of the MEUSSA Model should be used as an index for Unit Standards in Music on the SAQA webpage and unit standards should be updated regularly.

- The initial MEUSSA team members should remain active as critical friends to an ongoing MEUSSA team, even after they have completed their theses.

### 6.2.4 Recommendations for further research

- After initially debating and accepting the MEUSSA Model as proposed in Chapter 3 during 2000, the MEUSSA team generated unit standards in various sub-domains, consulting with each other as far as possible. However, the consistency of the unit standards within NQF levels would have to be evaluated in future and, if necessary, altered before re-registration within the next three years.

- Prospective students that wish to continue the work started by the MEUSSA team should familiarize themselves with the work already done and avoid overlapping as far as possible.
SOURCES


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SAQA (SOUTH AFRICAN QUALIFICATIONS AUTHORITY). 2001c. The National Learners’ Records Database (NLRD). Notes on a presentation by Yvonne Shapiro at NSB orientation meeting held at Kopanong Hotel, Benoni on 14 August. Pretoria: SAQA.


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