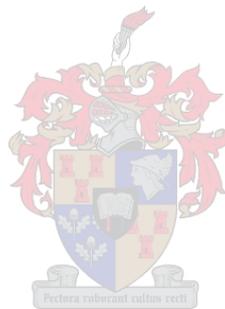


A Design of a South African Popular Music Degree Curriculum

by
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Thesis presented in fulfilment of the requirements for the degree of
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Declaration

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Abstract

The study is a qualitative literature review that aims to propose a design of an ideal Bachelor of Music in South African Popular Music curriculum for South African universities. The purpose of this study is to design a degree curriculum that responds to the demands of the South African music industry, and that will hopefully advance the output of the South African music industry. Although not central investigation in the study, cognisance is taken of the financial limitations higher education in South Africa.

The possibility of a Bachelor of Music in South African Popular Music degree curriculum is explored in research material focused on Western popular music literature, the demands of the South African music industry, how popular musicians learn, a comparison between existing Bachelor of Music in Popular Music degrees abroad (Berklee College of Music (US), Leeds Arts University (UK) and Griffith University (Australia)) as well as what is available in South Africa. A proposal for a Bachelor of Music in South African Popular Music curriculum is drawn up with the information gathered from these sources.

Opsomming

Die studie is 'n kwalitatiewe literatuur oorsig wat 'n struktuur ten doel het vir die ideale BMus in Suid-Afrikaanse Populêre Musiek kurrikulum vir Suid Afrikaanse universiteite. Die doel van die studie is om 'n graad kurrikulum voor te stel in reaksie op die aanvraag van die Suid Afrikaanse musiekindustrie, wat alle Suid Afrikaanse kulture in sluit, en waardeur die Suid Afrikaanse musiekindustrie sal groei. Alhoewel nie sentraal in die studie nie, word die finansiële beperkinge van tersiêre onderrig in Suid Afrika in ag geneem.

Die moontlikheid van 'n BMus in die Suid Afrikaanse Populêre Musiek graad kurrikulum word ondersoek gedoen in navorsings bronne wat fokus op: Westerse Populêre Musiek literatuur; die vraag van die Suid Afrikaanse musiek industrie; hoe populêre musikante leer; die vergelyking tussen die huidige musiek BMus in Populêre Musiek grade in ander lande tussen Berklee College of Music (Boston), Leeds Arts University (UK) en Griffith University (Australia); dit wat beskikbaar is in Suid Afrika. 'n Voorstelling vir 'n BMus in Suid Afrikaanse Populêre Musiek kurrikulum word saamgestel uit die informasie verkry deur bogenoemde bronne.

To the many aspiring young popular musicians in South Africa.

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inspiring me to go the road less travelled.

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ACRONYMS AND DEFINITIONS

AMPS – All Media Products Study

BA – Bachelor of Arts

BAMus – Bachelor of Arts in Music

BA (Hons) – Bachelor of Arts Honours

BRCSA – Broadcast Research Council South Africa

BMus – Bachelor of Music

CESM – Council of Education Subject Matter

DoHET- Department of Higher Education and Training

EDM – Electronic Dance Music

HEQF – Higher Education Qualifications Framework

ICASA – Independent Communications Authority of South Africa

IIL – Improvisatory Integrative Learning

LSM – Living standard measure

NMU – Nelson Mandela University

NQF – National Qualifications Framework

NWU – North West University

R&B – Rhythm and Blues

Rhodes – Rhodes University

RPL – Recognition of Prior Learning

SA – South Africa/African

SAARF – South African Audience Research Foundation

SAPM – South African Popular Music

SAQA – South African Qualifications Authority

SASMT – South African Society for Music Teachers

SU – Stellenbosch University

UCT – University of Cape Town

UFH – University of Fort Hare

UFS – University of the Free State

UNISA – University of South Africa

UP – University of Pretoria

USA – United States of America

UK – United Kingdom

UKZN – University of KwaZulu-Natal

Wits – University of Witwatersrand

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CHAPTER 1: INTRODUCTION

The primary purpose of this study is to propose a design for an idealised South African popular music (SAPM) degree curriculum for South African universities, most of which are primarily occupied with Western classical tuition. The degree will benefit South Africa both culturally and economically, and satisfies a demand for industry-relevant content in music degree programmes. The proposed degree curriculum also aims to promote local South African music, so that it can be disseminated and celebrated, and consequently contribute to the embracing of South African popular music globally.

There is significant lack of scholarly literature regarding contemporary styles of SAPM, which presents major challenges in determining the quality of content and sustainability of a future degree. This study attempts to develop such a degree curriculum despite the limitations of the SAPM literature. The modes of popular music learning, popular music styles of South Africa, demands of the South African music industry, music education and university systems, and the current implementation of popular music degree offerings abroad, will therefore all be taken into consideration in this study.

1.1 Methodology

The general methodology of the study is qualitative, and features evaluative literature reviews. However, because literature is so limited in quantity, a wide variety of data will be simultaneously considered—including literature on listenership statistics and the nature of the music industry, primary data concerning current degree offerings in South Africa and abroad, characteristics of various popular music styles, university and degree structures, and so on. Essentially, the proposal for an SAPM degree is the result of a considered evaluation of a diverse range of primary and secondary literature.

Babbie and Mouton highlight the following important features of qualitative research:

1. Research is conducted in the natural setting of social actors.
2. Qualitative research emphasises process rather than outcome.
3. The actor's perspective (the 'insider' or 'emic' view) is emphasised.
4. The primary aim is in-depth ('thick') descriptions and understanding of actions and events.
5. Understanding social action in terms of its specific context (idiographic motive) is more important than attempting to generalise to some theoretical population.
6. The research process is often inductive in its approach, resulting in the generation of new hypotheses and theories.
7. The qualitative researcher is seen as the "main instrument" in the research process. (Babbie & Mouton, 2001: 309)

Of these seven points, the last three are the most descriptive of the current study. With reference to the methods of the 'qualitative paradigm', Babbie and Mouton state that "the idea is not so much to freeze a method into a certain frame, but rather to have as many creative ways to study our world as possible" (p. 288). That being said, this study features both evaluative review of primary and secondary literature, as well as the drawing of inductive conclusions based on that data. While there are significant limitations to this methodology (described below), it should be kept in mind that this study's principal aim is the *proposal* of an idealised curriculum design for an SAPM degree in response to the demands of the South African music industry.

Chapter 1 will introduce and clarify terminology relevant to the concept of 'popular music' and 'South African popular music', as well as justifying reasons for the study. Chapter 2 discusses and reviews data on South African listenership, with an aim to demonstrate that the musical style mostly represented in BMus degrees (classical music) is in the minority so far as public music consumption is concerned. The third chapter briefly considers different genres of South African popular music, drawing from the data presented in Chapter 2. The fourth chapter provides the scope on the nature and teaching of popular music learning. The fifth chapter surveys the state of popular music studies internationally and locally, offering a detailed comparison of three prominent international popular music courses, as well as one South African popular music course. Chapter 6 shifts focus to current South African BMus courses. The study then concludes in Chapter 7 with a description of the proposed SAPM degree—the ultimate aim of the study. This final chapter is, in essence, the qualitatively-achieved, evaluative outcome of all the material that is reviewed.

As is suggested by the discussion above, there are no secondary sources that directly address the

topic of a degree tailored to SAPM. This is not the only lack of scholarly literature faced in this research: much relevant data can, arguably, only be obtained through quantitative research beyond the scope of this study. Such potential extensions include:

- a direct inquiry regarding the musical interests of a representative sample of South Africans (as opposed to the inference from listenership that will be made here);
- a direct inquiry regarding the musical interests of South African music students;
- an empirical consideration of whether definitive characteristics of South African contemporary popular music styles can be found;
- an empirical study on the financial size and scope of the South African music industry, especially contrasting popular music with other genres;
- data on the private aims of South African education organisations such as the DoHET, CHE and SAQA.

A further limitation is that many recommendations in this study will be made on the basis of inferences from primary sources or data not intended for educational settings. As such, there is little in terms of existing scholarly comment on the feasibility of an SAPM degree, and the reliance on sources such as online music chart data, recordings, course outlines, and so on, is large.

1.2 Matters of Nomenclature: Western Popular Music

Before proceeding with the next chapter, it is necessary to discuss some basic terminology. This section and the next will explore basic definitions, and comment on the impact on the music industry of popular music.

1.2.1 Basic Definitions

The idea that ‘popular music’ is a simple, singular concept is misguided: it is in fact a multi-faceted concept that encompasses varied stylistic influences. A frequently-cited consideration of the term is provided in the online version of the *Grove Dictionary of Music and Musicians*, which notes that it is “conventional to conceive of three broad categories of music: popular, art (or classical), and folk” (Hamm, Walser & Warwick, 2014). While art (classical) music is certainly not what one typically associates with popular music today, it has been suggested that it was once a form of ‘popular’

music (Cook, 2005: 30). ‘Folk’ music could be considered as “songs of unknown authorship passed orally from generation to generation” (Kennedy & Kennedy, 2007: 260) before the 20th century, and what is now considered ‘folk’ in the *commercial* popular music terrain since the beginning of the 20th century. The folk genre has evolved from ‘traditional’ characteristics in the music of US folk artists Pete Seeger, Woody Guthrie, and Bob Dylan, to today’s commercialised ‘folk’ such as performed by the band Mumford and Sons (Chouiniere, 2018; Gregory, 2006: 37-38, 143-144; Kennedy & Kennedy, 1998: 267). Folk in its ‘traditional’, non-commercial sense should be seen as distinct from popular music today. Regarding the ‘popular’ category, Rojek (2011: 1; see also Frith, 2001: 94) describes division of the genre ‘popular music’ as being between what is ‘popular’ and what is ‘pop’. The ‘popular’ is that which musicologists typically use as an ‘umbrella term’ for music authentically written “for the people [or folk]” and includes “rock, progressive, heavy metal, country, indie, reggae, hip-hop, rap, electronic” (Rojek, 2011:1). On the contrary, ‘pop’ is often considered to be that which is commercially driven (Frith, 1987: 261). Frith describes pop as “music... of the major label: music that is inseparable from—and from its inception is aimed at—the mass market, the largest possible audience” (Frith, 1978: 11 in Acres, 2014: 28). Pop music is thus a product of extreme commercialisation, while other popular music styles (such as rock and much hip-hop) are products of less commercialisation (and independent labels).

Identification of different strands and varieties of popular music also depends on generation or era. A useful term is the prefix ‘contemporary’ (as with Jing (2017)). ‘Contemporary popular music’ is those popular music styles that are currently active and popular, and it is these that are of most relevance to the proposal of an SAPM degree that is industry-relevant.

Borrowing and mixing of different popular music styles has become deeply embedded in current contemporary popular music, to the point that it is inevitable and used as a means of ‘keeping up to date’ (Myers, 2017: 235-241; Warwick, 2014; see also Burkholder, 2001). Regarding this sort of hybridisation, Warwick (2014) elaborates:

Pop’s [or contemporary popular music’s] voracious borrowing and adaptation leads not only to new stylistic combinations but also to “pop” versions of country, rock, hip hop, heavy metal, and other styles. (Warwick, 2014)

As a result, there are multiple sub-categories of contemporary popular music (De Boeck, 2012: 8).

This is strikingly displayed in Crawels's 'Music Map' project, which visualised stylistic connections between various popular music genres (2016; see also <https://www.musicmap.info/#>).

The identity of popular music is mostly owed to the vaudeville-, light opera- and burlesque-influenced Tin Pan Alley songwriting form, initiated by music publisher Harry von Tilzer in the 1900s (Gregory, 2007: 45-46). Although attempting to provide a definitive list of the characteristics of any given musical genre is fraught with difficulty, the following list is provided to paint a very general picture of the nature of much contemporary popular music.

1. Song duration of less than 5 minutes (Rojek, 2011: 1).
2. Modal in key or possessing a tonal centre (Johnson, 2009: 1, 8).
3. Basic chord progressions (Rojek, 2011: 1).
4. Voice as the lead instrument (Negus, 2011: 89).
5. Lyrics based on everyday topics such as love, relationships, social and political comment, confession, and character (Warwick, 2014; Smith, 2001).
6. Most common instrumentation: guitar, piano, drum set/drum machine, sample MIDI controller (Frith, Straw & Street, 2001: 17).
7. Comprises a structure of verses, pre-choruses, choruses and bridges (Middleton & Manuel, 2001: 29; Johnson, 2009: 26).
8. Links between important structural moments made by "use of riffs, interrelated musical figures, harmonically open chord progressions, or foregrounded rhythmic continuities" (Middleton & Manuel, 2001: 29).
9. Intimate link to technology through instrumentation, composition, production and media distribution (Frith, Straw & Street, 2001: 7).

Contemporary popular music's primary instrument (the voice) is also significant as "the part of the recording which mostly directly addresses the listener" (Negus, 2011: 89). All of this contributes to the understanding of 'songwriting', the composition of contemporary popular music (Tobias, 2013: 214). This aspect of popular music composition focuses on the acoustic composition of "lyrics, harmony, and melody" (ibid.). Typically, the term 'composition' refers to the creation of 'musical works' in the Western art music sense, and consequently has the tendency to leave out the composition of popular music (Zak, 2001: 37). A further important facet to the composition of popular music is a dependency on technology, and an important role of production. Altogether, these characteristics collectively make for an accessible and thus commercially palatable music

(Middleton & Manuel, 2001: 7, 25).

1.2.2 Industry, Media, and Audience

Contemporary popular music relies heavily on the commercial and industry platforms provided by the technological modern media, to the point that any consideration of what popular music ‘is’ must make reference to media. Modern media is popular music’s means of dissemination, and this can be assessed in many ways – through chart success, record label activity, radio playlists, social media platforms, and revenue generated. Commercial success, of course, depends on the music becoming popular with the purchasing public. Przybylski and Niknafs (2015: 105) report that there are

three fundamental principles to which a piece of music must adhere to be considered popular: the measurable consumption (the more the people listen to it, the more popular it becomes), the delivery mode (whether it is sheet music, movie soundtrack, a CD, etc.), and the type of people the music is associated with (the empowerment the listener achieves by listening to the piece). (Przybylski & Niknafs, 2015: 105)

With regard to Przybylski and Niknafs’ first point, contemporary popular music’s characteristics gives it an ‘ephemeral’ quality that allows it to move swiftly through the platforms of the music industry (Warwick, 2014; Parker, 1991: 205 in Acres, 2014: 31). ‘Ephemerality’ is defined as the quality of “lasting for a very short time”, and is a term that is often used to refer to trends that come and go (Oxford Dictionary Online, 2018). This affects music charts, a commercial means of ranking and measuring music’s popularity and, in so doing, marketing new contemporary popular music. Hirsch (1969) calls this the ‘Top 40 Music industry’, and highlights this as a quintessential component of recognising pop music.

Second, delivery modes consist of albums, singles, and the more-favoured newer forms such as EP (Extended Play), YouTube and free digital streaming platforms such as SoundCloud (Rojek, 2011: 126-127; Collins, 2018; Chattman, 2018). On many newer internet platforms, revenue is generated on the basis of how many visitors are attracted to the music, and thus see featured advertisements (Joyner, 2018). The high interest in popular music makes advertising associated with popular music a profitable venture. Similar advertising revenue business plans have been realised on mobile applications such as Instagram and Snapchat. The music video remains a ‘promotional tool’ for popular music, alluding to the significant collaboration between the popular music industry and the

video filming industry or the visual arts (Negus, 2011: 94-97).

In terms of Przybylski and Niknafs' third point, of the masses that contemporary popular music addresses (Rojek, 2011: 261; Negus, 1996: 9), this target market is mostly concerned with the youth (Bennett, 2002: 34). Hirsch concurs, saying that 'Top 40' contemporary popular music has contributed to "homogenisation of college students' musical taste preferences" (1969: 16). Popular music appeals particularly to the youth on the basis of association with youthful rebellion, dance, and technology.

The association with rebellion is an intrinsic part of popular music's identification (Mitchell, 2005; Cook, 2005). A South African example is the Voëlvry movement, which was led by Afrikaner teenagers in the late 1980s. Their rebellious protest against the conservative Nationalist Party government was closely associated with rock music (van der Merwe, 2017: 120). The connection between popular music and dance also has historic roots (Bennett, 2002: 119; Rayner, 2013), and today this can still be seen in contemporary genres such as house and techno. In terms of interaction with technology, Dearn (2013:13) states that the sharing of "lifestyle and cultural identity" by means of modern media technology has a particular resonance with the youth.

In closing this section, the question of how jazz fits into the popular music world should be considered. Jazz was widely considered to be a 'popular music' during the first half of the 20th century (Gracyk, 1992: 533; Wyatt & Johnson, 2004: 124), and thus its association with popular music has largely to do with the fact that it once was *the* former popular music. Although at first jazz shared the purpose of providing dance music (Bennett, 2001: 8), it can be considered a separate entity to popular music due to its limited instrumentation, acoustic-based production, limited commercialisation, and heavy reliance on live improvisation. This reliance on improvisation is, arguably, jazz's most salient distinguishing feature. It could also be noted that jazz prizes a tradition of rhythmic syncopation (Lee, 1972: 5), which is also not a typical characteristic of popular music genres. As a result, jazz will *not* be considered a form of 'popular music' for the remainder of this thesis.

1.3 South African Popular Music

This section will focus on SAPM styles specifically. As mentioned in opening this thesis, the literature on SAPM is relatively small, notwithstanding recent increases in interest in the topic. South Africa provides a culturally diverse musical environment, and as a result, most SAPM styles are a reflection of the cultural environments in which they are produced. For instance, *maskandi* is an inherently Zulu music (Olsen, 2014: xi), and Afrikaans music is, as its name suggests, based on Afrikaans culture (van der Merwe, 2017). This kind of cultural characterisation chimes well with the ‘people’s music’ ideal of popular music (Rojek, 2011: 1). Given the global dominance of Western popular music, South African music is often regarded as part of ‘the other’ music, or referred to as ‘world music’ (Broughton, Ellingham & Trillo, 2000; Muller, 2004; Taylor, 1997: 69-82). Thus, a ‘traditional’ style like *isicathamiya*, which Ballantine (2012: 5) considers a ‘folk’ genre, can also be considered as ‘world music’ (e.g. Taylor, 1997: 69, 173). This goes so far that current commercially-orientated styles in the South African mainstream are sometimes considered world music (e.g., Taylor refers to afro-pop and crossover as world music; 1997: 2, 69, 73). As with Western popular music, SAPM features much borrowing and mixing of styles. Typical of this is Ballantine’s statement that “if there is one concept fundamental to the understanding of black popular music in South Africa, it is that this music is a fusion” (Ballantine, 2012: 4). While Ballantine’s statement is only concerned with ‘black popular music’, a graphical representation concerning the broader musical cultural spectrums of South Africa is featured in Figure 1.1, which illustrates what Byerly (1998) calls the ‘Music Indaba’ of South Africa.

Borrowing and mixing is pervasive in SAPM, and is often loosely referred to as ‘crossover’. The term originated in the American music market of the 1940s and 1950s, where covers of black music by white artists resulted in ‘crossover’ hits on multiple sales charts (the best-known example is where white rock ’n roll musicians, backed by major labels, covered black rhythm ’n blues music in the 1950s; [Berry, 1993: 27-29; Garofalo, 1993: 231]). However, in the South African context, ‘crossover’ is a genre defined by the collaboration of styles across racial boundaries (such as Mango Groove, Juluka, and FreshlyGround).

Rojek (2011: 6) puts forward a concept of ‘cultural de-differentiation’, which should be noted at this point:

[Cultural de-differentiation is] the collapse of boundaries and the breakdown of genres. Nothing, any longer, is hermetically sealed. Technology, mass communication and creative ambition have combined to borrow elements from one genre tradition and blend them with others. (Rojek, 2011: 6)

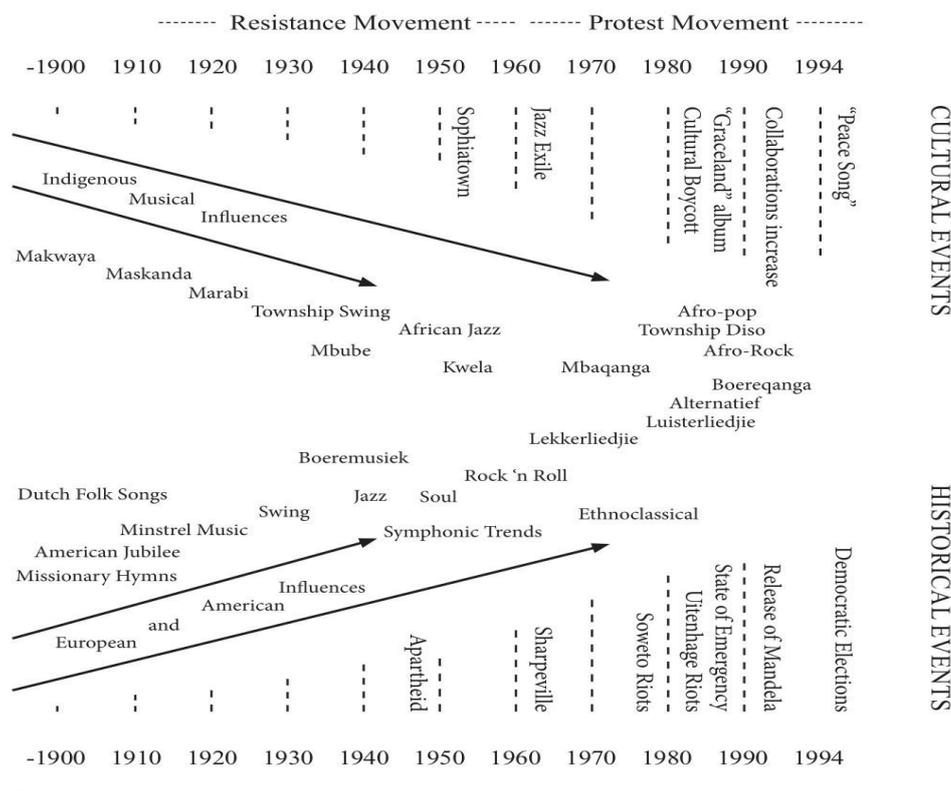


Figure 1.1: Development of Musical Styles from Autonomy to Collaboration (reproduced from Byerly, 1998: 16).

What Rojek is essentially describing is the music-blending effects of globalisation on the music industry, with Western popular music being regarded as the global mainstream music. In a sense, ‘crossover’ occurs on a globalising level as well. An example of the global-local interaction in SAPM is the development of the American hip-hop-inspired *motswako* genre. Indeed, the notion of globalisation sums up the current *zeitgeist* of the popular music industry: borrowing is inevitable as the world becomes even more globalised.

Broughton, Ellingham and Trillo, in a multi-volume work entitled *World Music* (2000), describe world music as a ‘popular, folk, and art/classical’ mode. But on the other hand, because Western popular music is the foundation of the globalised music market, there are South African musicians writing and producing contemporary popular music in the style and language of Western popular

music. Current literature rarely acknowledges this point. Contemporary examples of this Western popular music-style include Goldfish, Shekinah, Danny K, Watershed, and Sketchy Bongo. As to the distinction between ‘popular’ and ‘folk’ categories, SAPM deals with both the contemporary and the traditional. Therefore, considering South African popular musicians composing in a Western popular music idiom, the following three broad categories are suggested as a general picture of SAPM: traditional genres, contemporary genres, and genres that mimic globalised Western pop.

This brief clarification of concepts around SAPM will be closed with a consideration of the place of jazz. As with Western popular music, it is proposed here, that for present purposes, South African contemporary popular music should be distinguished from jazz. This is in spite of the close historical relationship between South African jazz and popular music. South African styles of jazz include Marabi-derived ‘township jazz’ (Ballantine, 2015: 509-510) and Cape jazz (Muller, 2004: 60). As with most South African music styles, South African jazz has been heavily influenced by its American counterpart (Ballantine, 2012: 10). However, because South African jazz music features a similar dependency on improvisation as US jazz does, it will be treated in the same way. So while South African jazz may hold a significant place in South African music history, and is in a sense even considered traditional, it remains a style that is distinct from most contemporary SAPM, and doesn’t share the same exposure to commercialisation. Jazz in the SAPM context should thus be regarded an influence rather than an SAPM style.

1.4 Justification for a Degree in South African Popular Music

The study of Leal (2015) reveals that the majority of BMus degrees at South African universities are not catering for the music industry. As the study unfolds, it will become evident that the South African music industry itself is primarily immersed in the demand for SAPM in particular. Thus, although universities are adequately preparing students for classical and jazz music, this ultimately only caters for 5% and 2% of the global music industry respectively (Leal, 2015: 213). In response to Leal’s study, an SAPM degree that corresponds with the South African music industry is needed. Not only will it cater for the South African music industry, but it will also cultivate a healthy inquisition with South Africa’s very own music amongst its people. Other reasons for introducing a popular music degree can be sourced in the plethora of popular music activities amongst the youth. The scholarly importance of popular music studies has been steadily on the rise. From an

international perspective, there has been a significant amount of research published on popular music, especially since the rise of New Musicology after Kerman (1985). Examples of such scholars include Simon Frith, Michael Cloonan, Richard Middleton, Dave Laing, David Brackett, Andy Bennett, Theodore Gracyk, and Lucy Green. Organisations dedicated to the scholarly study of popular music have also come into being, including the International Association of Study in Popular Music (IASPM, founded 1981), American Musicological Society Popular Music Studies Group (AMS PMSG, founded 2010), and the Popular Music Pedagogy Committee (PMPC, founded 2006). Another popular music group is the Association for Popular Music Education (APME, 2018) founded by higher education institutions practising popular music such as Berklee College of Music, New York University, the Frost School of Music at the University of Miami, and the Thornton School of Music at the University of South Carolina. Popular music journals have also been developed since the 1980s. In particular, IASPM launched the *Journal of Popular Music Studies* (JPMS) in 1988, and founded a second, affiliated series titled *Continuum Encyclopedia of Popular Music of the World* (Przybylski & Ninkaf, 2015: 105). Another important journal is *Popular Music*, supported by Cambridge University. All of these institutional establishments and scholarly efforts suggest that popular music has become an important field on the international stage. Additionally, popular music in higher education abroad has increased. Addendum A details 37 American higher education institutions with undergraduate popular music orientated courses, which are mostly degree courses. Out of these American higher institutions, 16 offer popular music studies in the form of a BMus. The most prominent of these institutions is the Berklee College of Music, boasting a reputation as the top music business school in the world and Grammy award winning alumni (Berklee News, 2018). Addendum B details 42 institutions in the UK offering popular music studies either BMus degrees, Bachelor of Arts in Music (BAMus) degrees, or both. 8 institutions offer BMus popular music degrees, and 35 offer in the form of BAMus degrees.

Most South African universities are currently in pursuit of diversity and inclusivity (NMU, 2018; NWU, 2018; SU, 2018; UP, 2018; UKZN, 2018; UFS, 2018; UFH, 2018). Popular music's capacity to relate to many people and render inclusivity can be attributed to its qualities of gathering a people together, as with the initial intentions of popular music's folk beginnings. For instance, part of many of Berklee College of Music's curricula is to broaden the musical palette of students by exposing them to various musical cultures such as Latin and African popular music (Berklee, 2018). With relation to the South African context, Przybylski and Ninkaf (2015: 105) state that "many other students who have interests and skills in music do not access the opportunities that music schools

and departments could offer them as non-majors or students with backgrounds in global and popular genres”. Further to this, Przybylski and Niknafs (ibid.) state that “formal music education in universities [should] improve its response to the plethora of music that students create and enjoy.” South Africa is hindered with students unable to afford sufficient education, and this factors into the inclusivity aspect. South African higher education is burdened with challenges to financial sustenance (Bawa, 2017; Bradlow, 2017). The study will take these financial aspects into consideration in order to design the most practical and cost efficient ideal SAPM curriculum.

Popular music is inclusive in that it also embraces the interdisciplinary nature of the music industry today (Lebner & Weston, 2015: 135). Popular music studies puts emphasis on performance, business, management, marketing and journalism, as well as collaborating with the wider arts community (Berklee, 2018; Leeds Art University, 2018). One of the most central principles to being a popular musician is being conscious of the music industry. Thus, networking in the music industry is a very important skill that needs to be developed amongst training musicians or those within the music field. Networking can happen both on social media platforms or personally (Frost Online, 2017; Salo, Mäntymäki, Lankinen, & Kajalo, 2011). The constant interaction between students within an institution fosters the people-skills of the students, which enables fluent networking in the music industry. Creating such a platform will in turn foster the networking of popular music figures in South Africa. For instance, a prime example of advocating this principle is Berklee College of Music, which prioritises the preparation of students for career opportunities in music (Berklee, 2018).

Unfortunately, as stated earlier, BMus degrees in South African universities are lacking with respect to the South African music industry. Sheldon Leal (2015) has investigated the industry compatibility of BMus degrees in South Africa, and has drawn up a ‘master list’ that stipulates all the constituents of a music industry appropriate BMus degree. The master list is a compromise between the expectations that both the Department of Higher Education and Training and the music industry have of music education in universities (pp. 82-84). The list was drawn up after consulting the ‘policy documents concerning higher education’ in South Africa, which Leal terms ‘the government’ (pp. 36-42), and consulting professionals in the industry (pp. 43-74). Below is Leal’s master list:

1. **Flexible, student-focused education.** Students have greater control over their education and their choices as well as being able more easily to articulate between levels of study and educational institutions;
2. **Broad set of skills** to ensure future success;
3. More **relevant music education** that focuses on a wide variety of music, including contemporary styles and genres;
4. **Music business knowledge**, that includes codes of conduct, laws and the structure of the music business, is built into the curriculum;
5. **Entrepreneurial skills and training**, including branding, marketing and running a business, is built into the curriculum and encouraged;
6. **Internships and a closer relationship** with the music industry is encouraged;
7. **Use of technology** is more actively included and incorporated in students' training;
8. **A solid foundation for music education training** must be included in the curriculum, as most people involved in the music industry will teach at some point in their careers. (Leal, 2015: 84)

The only point that does not strongly correspond with being a popular musician is point 8 on developing music education training. It is highly unlikely to find a popular musician teaching while making a name for themselves as an established figure, as is rather typical of the 'formal' classical training (Randles, 2016; Green, 2002: 129). The master list provides a platform upon which the BMus in SAPM degree curriculum can be built. The master list points will resonate throughout the study as a confirmation of the validity for an SAPM degree. Currently, South Africa reflects only one university offering in popular music, which according to Leal (2015: 160) does not fulfil both the music business orientated points 4 and 5. The source of this problem may have to do with the Classification of Educational Subject Matter (CESM), forming part of the higher education management and information system (HEMIS) ensuring quality education, excluding popular music from the 'Arts, Visual and Performing' category for higher education qualifications (CESM, 2008: 2, 54-56).

All new qualifications for South African higher education are obligated to formal registration procedures drawn by bodies under the Department of Higher Education and Training (DoHET), including the Council of Higher Education (CHE), the National Qualifications Framework (NQF), the Higher Education Framework (HEQF), and the South African Qualifications Authority (SAQA).

According to these frameworks, ‘South African Popular Music’ should be added as a specialisation, or what is known as a ‘qualifier’, to the already existing BMus degree qualification (CHEa, 2013: 13-15; SAQA BMus, 2018). CHE and the HEQF have drawn up a list of criteria for registering new qualifications into higher education. Although this is not entirely a new qualification, the qualifier still requires its own curriculum. This requires the following points respectively: 1. programme design; 2. student recruitment; 3. staffing; 4. teaching and learning strategy; 5. student assessment policies and procedures; 6. infrastructure and library resources; 7. programme administrative services; 8. postgraduate policies, regulations and procedures (CHE & HEQC, 2004: 6-7). The study will be concerned with designing a Bachelor of Music in South African Popular Music based on points 1 on programme design, and 2 on teaching and learning strategy in general.

CHAPTER 2: SOUTH AFRICAN POPULAR MUSIC INDUSTRY AND RECEPTION

A basic premise of this study is that there is a demand – from both the music industry and prospective students – for more tertiary representation of SAPM. In the methodology section (Ch. 1 Section 1.1), it was noted that this study does not feature a direct, empirical investigation of either the demands of the industry, or the demands of prospective students. Instead, the demand for more tertiary representation for SAPM is made on the basis of an inference from data on listenership and surveys of South African youth listenership. The purpose of this chapter is to present this data as different angles towards genre trends in the music industry, and spell out that inference. The reliance on genre grouping for this data, as will be encountered throughout this chapter, also suggests a model on which the design of the SAPM degree curriculum can be based.

The most comprehensive consideration of such data can be found in the most recent edition of Jonathan Shaw's book, *The South African Music Business* (2017). Shaw particularly recognises the research efforts of the All Media and Products Survey (AMPS) under the South African Audience Research Foundation (SAARF). Also considered is publicly available data on radio listenership, compiled by the Broadcast Research Council of South Africa (BRCSA) and Independent Communications Authority of South Africa (ICASA). In terms of youth listenership, the data presented in Matthews (2011) and the AMPS will be considered.

To form a backdrop to the figures presented in this chapter, the total population figures of the country should be kept in mind. Table 2.1 details population by province, as presented by StatsSA (2017). South Africa is rapidly urbanising, and population in provinces with large urban centres (such as Gauteng, the Western Cape, and KwaZulu-Natal) is expected to increase in the coming years.

Figure 2.1 presents the cycle of the popular music industry supply and demand processes, reproduced from Shaw (2017: 416). The radio industry in particular fuels this cycle, and commercial success depends heavily on the popularity of any given song (Shaw, 2017: 415). Radio stations make sure that they are up to date in terms of contemporary popular song trends by hiring external companies to conduct calling surveys, which requires respondents to rate songs.

	Population estimate	% of total population
Eastern Cape	6,498,700	11.5
Free State	2,866,700	5.1
Gauteng	14,278,700	25.3
KwaZulu-Natal	11,074,800	19.6
Limpopo	5,778,400	10.2
Mpumalanga	4,444,200	7.9
Northern Cape	1,214,000	2.1
North West	3,856,200	6.8
Western Cape	6,510,300	11.5
Total	56,521,900	100

Table 2.1: Provincial and Total Population of South Africa, from Stats SA 2017 Report (StatsSA, 2017: 2).

2.1 South African Music Industry

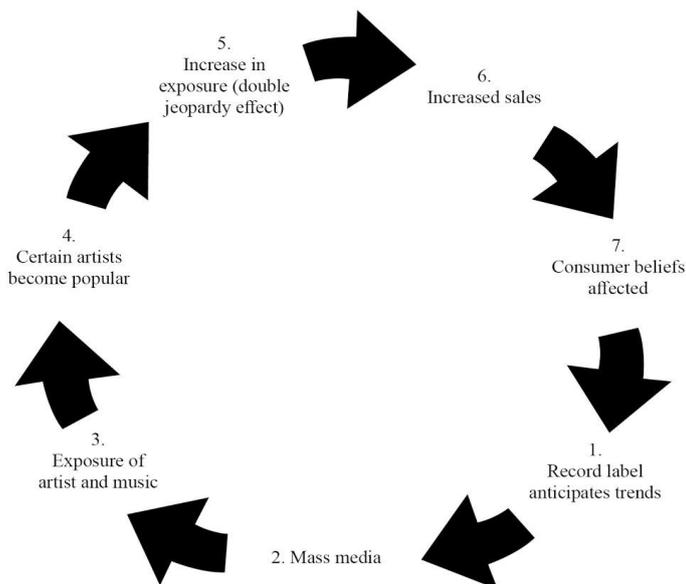


Figure 2.1: The Cycle of Popular Music, taken from Shaw (2017: 416).

Rating is taken as a measure of popularity, and popularity is the key to achieving radio play. Other manners of determining song popularity include the ‘listener demand’ (correspondence from listeners and requests for song play), ‘listener voting charts’, and consultation of international popular music charts (Shaw, 2017: 415-416). Thus, the radio industry provides a multitude of career paths for SAPM degree graduates.

Leal (2015: 17) states that the music industry is dependent on music careers in the following three categories: education, performance, and business. However, with regard to performance and business, opportunities are especially plentiful (Shaw, 2017: 677-684; Berklee Careers, 2018). Further to this, Berklee College of Music goes by the fact that “the biggest human resource trends within the music industry currently reside in social media; digital marketing; branding and sponsorship; streaming music; mobile music, and online private instruction” (Berklee College of Music, 2012 in Leal, 2015: 214). Table 2.2, adapted from Shaw (2017) and Berklee Careers (2018), gives a representative sample of some of the careers available in the commercial music industry in South Africa. Any SAPM degree should aim to produce graduates that would be able to fit into such career paths.

Considering the strong emphasis of music business knowledge and skills required for the field of the music industry, it is imperative that business related aspects are incorporated into the SAPM curriculum.

Despite the rapid advance of internet-based music sharing platforms such as Spotify and Pandora, radio remains an integral part of the music industry and provides a human connection between audiences and music (Smith, 2017). Radio listenership in South Africa is considered as a measure indicative of the music industry trends. This section highlights statistical research by the BRCSA (discussed in Shaw, 2017), as well as the impact of radio play policies held by ICASA.

Career	Description
Artist	A musician that can be a combination of composer, lyricist and performer and has high brand recognition.
Artist Manager/Personal Manager	The personnel in charge of overseeing the artist's business activities.
Arranger	A musician that writes the instrumental and vocal parts of a song, which are then performed by the performers.
Booking Agent	A person who connects a venue or promoter with a musical act, for the purposes of finding the musical act work.
Composer	Creator of musical works.
Concert Promoter	A person who organises the music event; sometimes music promoter.
Content Aggregators	Services which gather and manage digital music content for delivery to third party online retailers.
Lyricist	An author that writes only words set to music. The creator/writer of words for a song.
Performer	A musician that performs for an audience. The content used here is that they do not compose music or produce recordings, they simply sing or play an instrument.
Major Label/Publisher	One of the "big three/four/five" music companies of the world, namely Sony Music, Universal Music, and Warner Music (2016), with previous companies EMI and BMG.
Music Director/Curator (Radio/Streaming Service)	Responsible for curating and maintaining the [radio] station's library of music.
Music Publisher	A company that controls the rights in songs (musical and literary works only).
Music Publicist	Solicits and manages the attention for a client, product, or brand from the media, tastemakers, and customers.
Music Business Lawyer	A lawyer who can advise and advocate on behalf of a creative artist in the complex arena of contracts and negotiations.
Radio DJ	Hosts themed segments of story telling, music discussion, current events, journalism, and more.
Record Producer	Has experience managing sound and people for a recording, usually in a specific genre. A manager that directs performers (<i>session musicians</i>), arrangers and sound engineers in a recording studio to deliver a final recorded music product.
Session Musician	Plays a musical instrument, for a song composed by a songwriter and arranged by an arranger, although sometimes improvised.
Songwriter	Composer of popular music by means of harmony, melody and lyrics.
Sound Engineer	Applies the principles of sound to various audio equipment to achieve a specific audio outcome.
Sub-publisher	A music publisher, often in another country, that administers rights on behalf of a principle publisher; sub-licensee.

Table 2.2: List of Careers in the Music Industry (from Shaw, 2017: 677-684; Tobias, 2013: 214; Berklee Careers, 2018).

Table 2.3 details the listenership statistics of the five most listened-to local radio stations per province, as well as the top five listened-to stations that broadcast nationally, based on BRCSA data. Media Mark (2018) states that radio is the ultimate ‘on-the-go’ choice for South African consumption. Contrary to this, with reference to Table 2.3, a small amount of people listen to radio. It is not clear whether this has to do with living standards or not. Table 2.3 details the listenership of these top 5 listened-to radio stations per province and nationwide. The Independent Communications Authority of South Africa (ICASA) is responsible for managing communication platforms such as radio, and recording the content shared. Due to inconsistencies in the availability of content information between the radio stations in Table 2.3, it is difficult to gain a holistic perspective of the offerings on radio stations in South Africa overall. Although limited, the following radio stations from Table 2.3 can be detailed in terms of genre listenership:

- Umhlobo Wenene FM has Top 10 charts which are at the time of writing occupied completely with contemporary SAPM (Umhlobo Wenene, 2018);
- Metro FM’s Top 40 Chart of 20 October is comprised with 30 local contemporary SAPM items and 10 Western popular music items (Metro FM, 2018);
- Thobela FM has a Gospel Festival and a Top 30 chart at the time of writing with four Western popular music items and 26 SAPM items (Thobela FM, 2018);
- Jozi FM has a Top 20 chart with all items in the SAPM genre at the time of writing (Jozi FM, 2018);
- Kasie FM plays 80% South African content versus 20% international content (Kasie FM, 2018);
- Thetha FM has a Top 40 Countdown consisting of two WPM items, and 37 SAPM items at the time of writing (Thetha FM, 2018).

	April '17- Sep '17 (000s)	% of population	Jul '17 – Dec '17 (000s)	% of population
NATIONWIDE COMMERCIAL [56,521,900]				
1.Ukhozi FM	7209	12,75	7274	12,87
2.Umhlobo Wenene FM	5409	9,57	5506	9,74
3.Metro FM	4028	7,13	4120	7,29
4.Lesedi FM	3057	5,41	3119	5,52
5.Thobela FM	2915	5,16	2789	4,93
EASTERN CAPE [6,498,700]				
1.Vukani Community Radio	229	3,52	276	4,25
2.Unitra Community Radio	219	3,37	275	4,23
3.Forte FM	164	2,52	224	3,45
4.Mdantsane FM	89	1,37	70	1,08
5.Khanya Community Radio	56	0,86	68	1,05
FREE STATE [2,866,700]				
1.QwaQwa Radio	137	4,78	118	4,12
2.Motheo FM	70	2,44	58	2,02
3.Mosupatsela FM Stereo	67	2,34	53	1,85
4.Radio Rosestad 100.6 FM	30	1,05	35	1,22
5.Mozolo FM	46	1,6	28	0,98
GAUTENG [14,278,700]				
1. Jozi FM	580	4,06	582	4,08
2. Kasie FM 97.1 FM	276	1,93	277	1,94
3. Thetha FM 100.6	161	1,13	181	1,3
4. Voice of Thembisa FM	115	0,81	113	0,8
5.Soshanguve Community	62	0,43	94	0,7
NORTHERN CAPE [1,214,000]				
1. Kurara FM	88	7,25	91	7,5
2. Radio Riverside 98.2 FM	34	2,8	37	3,05

3. Radio NFM 98.1	18	1,48	26	2,14
4. Radio Kaboesna	5	0,41	17	1,4
5. Melodi FM	2	0,16	3	0,25
NORTH WEST [3,856,200]				
1. Star FM	51	1,32	86	2,23
2. Kopanong FM	43	1,12	64	1,66
3. Ratlou FM	57	1,48	59	1,53
4. Modiri FM	58	1,5	57	1,48
5. Mmabatho FM	45	1,17	55	1,43
KWAZULU –NATAL [11,074,800]				
1. Izwi LoMzansi 98.0 FM	138	1,25	136	1,23
2. Nongoma FM 88.3	135	1,22	121	1,09
3. Icora FM	105	0,95	119	1,07
4. Matupaland Community Radio	48	0,43	85	0,77
5. Newcastle Community Radio	42	0,38	78	0,7
LIMPOPO [5,778,400]				
1. Sekgosese Community Radio	43	0,74	42	0,73
2. Energy FM	51	0,88	41	0,71
3. Tubatse FM	64	1,11	41	0,71
4. Phalaborwa FM	30	0,52	40	0,69
5. Giyani Community Radio	27	0,47	25	0,43
MPUMALANGA [4,444,200]				
1. Mkondo Community Station	146	3,29	197	4,43
2. Nkomazi FM	49	1,1	76	1,71
3. Emalahleni FM 98.7	47	1,06	58	1,31
4. V.O.C. FM 102.9	23	0,52	46	1,04
5. Radio Bushbuckridge	29	0,65	30	0,68

WESTERN CAPE [6,510,300]				
1. Radio Zibonele	226	3,47	231	3,55
2. Radio Tygerberg	176	2,7	167	2,57
3. CCFM	152	2,33	139	2,14
4. Eden FM	125	1,92	128	1,97
5. Voice of the Cape	177	2,72	125	1,92

Table 2.3: Top Five Listened-to Radio Stations based on BRCSA Data (2017), adapted from Shaw (2017: 271-273).

2.2 South African Music Listenership

2.2.1 Genre Popularity in the South African Population

The sixth chapter of Shaw (2017) is primarily concerned with marketing in the South African music business, and provides useful data on local consumer preferences (pp. 265-282). Data on such trends give a further indication of the nature of the industry that a potential SAPM degree should be tailored toward.

Shaw (2017: 265ff) investigates listenership trends by referring to the AMPS, supported by the SAARF. The SAARF is a research foundation that collects target market data on various media (SAARF, 2017). These media include “newspapers, magazines, radio, television, cinema and out of home media” (SAARF, 2017). Figure 2.2 addresses the listenership of South Africans of the age 18 and upward. The AMPS borrows information statistics from the global information company, IHS Markit study (IHS Markit, 2018). The population which the AMPS involves amounts to 39.7 million South African individuals (AMPS, 2016). These statistics include the “lifestyle psychographics on activities and interests, holidays and shopping patterns” (which this study is concerned with), “ownership of motor vehicles and use of transport including business and holiday travel”, “ownership of large and small durable items” and so on (AMPS, 2016).

According to the AMPS data reflected in Figure 2.2, the ten most-listened to genres in South Africa are (in order of popularity): gospel, love songs/ballads, R&B/soul, house music, *kwaito*, rap/hip-hop, African traditional, jazz/fusion/blues, reggae, and *maskandi*. Of these ten genres, seven can be considered contemporary SAPM.

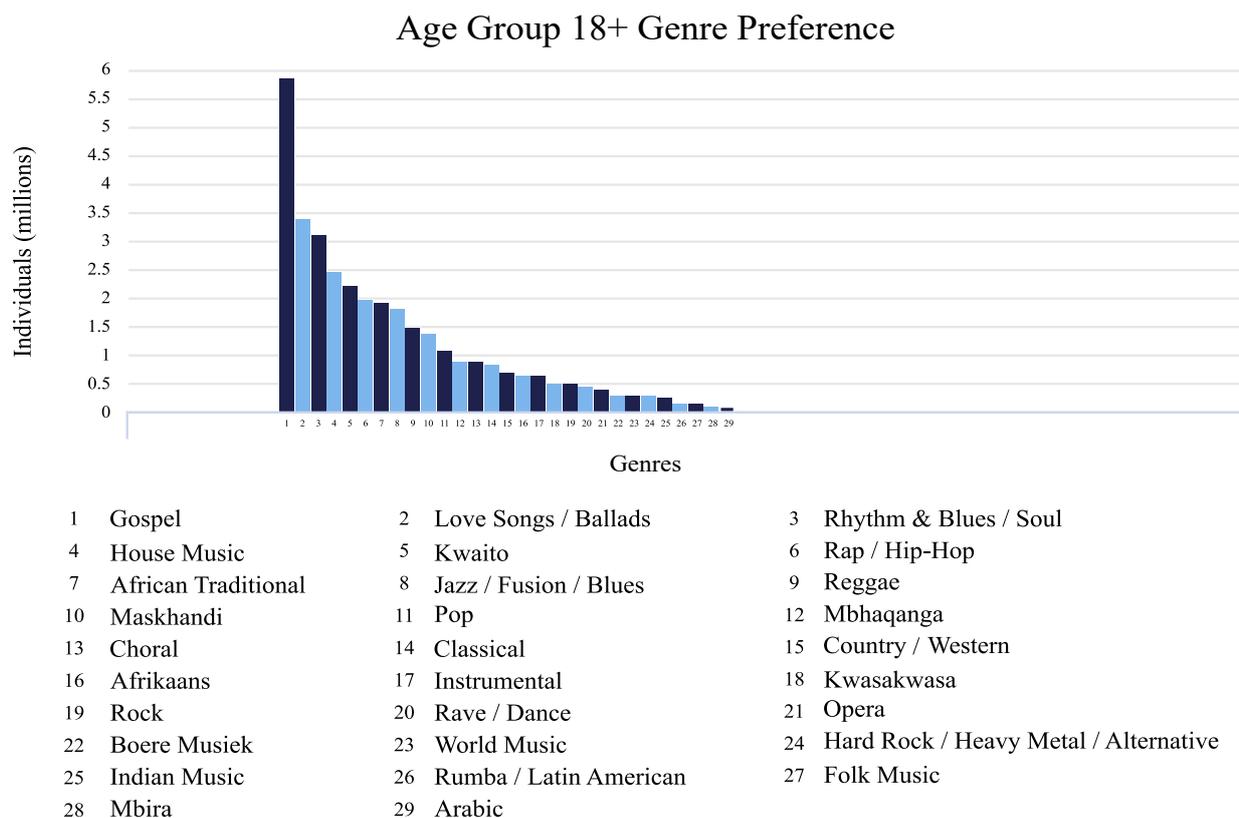


Figure 2.2: Genre Popularity, June 2012-2015, determined by AMPS (adapted from Shaw, 2017: 266).

Of these seven styles, only *kwaito* is inherently South African. It is not clear whether the rest of the seven contemporary popular music styles are South African-produced or Western-produced. For instance, house music can refer to the American electronic dance music (EDM), or to the South African house styles of *kwaito*, *gqom* or afro-house. In terms of the latter, my own experiences with SA house music serve to show that it is nonetheless evident that these Western-originated popular music genres are being produced by South Africans. Interestingly, while one might intuitively assume that pop, Afrikaans music, and varieties of rock might feature more prominently, they are outranked in popularity by traditional SAPM such as *maskandi* and African traditional music.

Pop makes it to eleventh on the list. However, it could be argued that the ‘Love Songs/Ballads’ category might subsume a lot of music usually considered to be pop; and it is worth noting that similar redundancies can be assumed for the ‘House’ and ‘Rave/Dance’ categories (which might be grouped under the label of EDM).

However, the most important caveat regarding this data is that, given large economic inequalities in

South Africa, popularity of any musical genre is not necessarily an accurate measure of the share of that genre in music industry revenue. So, while Afrikaans music ranks relatively low in terms of popularity (expressed as a portion of the total South African population), historical economic differences regarding its target market and their purchasing power may well lead to more commercial opportunities for that genre (another obvious example is pop). Thus, if a simple measure of popularity such as this is the sole factor in choosing genre content of an SAPM degree, we would run the risk of not representing the financial realities of the South African music business. A more commercially-nuanced measure is the subject of the next section.

2.2.2 Genre Popularity Based on the Living Standards Measure (LSM)

	African traditional	Kwaito	R&B/Soul	Love Songs/ Ballads	Gospel	House Music	Rap/Hip-Hop
LSM 1-4	25.5%	26.2%	25,5%	26.9%	71.6%	---	---
LSM 5-7	---	27.8%	34.8%	37.7%	64.5%	30,1%	---
LSM 8 -10	---	---	34.2%	41.7%	44.8%	27.4%	23.6%

Table 2.4: Genre Popularity based on LSM (SAARF, 2016; in Shaw, 2017: 268)

SAARF's AMPS project also measured popularity in the context of socio-economic status. They developed a living standards measure (LSM), which assesses listenership on the basis of the quantity and quality of household items they possess (SAARF, 2016, in Shaw, 2017: 267ff). Lower scores of LSM correspond with those living in poorer and less-urbanised households, while higher LSM scores were associated with those living in wealthier, more-urbanised households. LSM levels 1 to 4 represent the lower living standards, while LSM 5 to 7 represents the middle class. LSM levels 8 to 10 represent the high class levels. Reproduced in Table 2.4 are figures illustrating each LSM level's five most preferred genres. Again, it should be noted that participants in the AMPS study were allowed to choose more than one preferred musical genre.

Across all three LSM categories, gospel was the most frequently selected musical genre—so much so that for the lower two LSM categories, more than 60% of respondents selected it as a preferred genre. While remaining the most listened to genre, gospel's popularity does, however, decrease as the LSM increases. The second most frequently selected genre, across all three LSM categories, is

the love song/ballad genre; here, popularity increases with LSM. All three LSM categories share the genres of gospel, love songs/ballads, and R&B/soul. The lower LSM bracket is distinguished by the African traditional genre, and shares *kwaito* with the middle bracket; house music is shared between the middle and high LSM categories. The highest LSM category is the only category to feature rap/hip-hop as one of the five most selected genres.

These figures also do not reflect the distinction between WPM produced by SAPM artists, and that produced by Western artists. Nonetheless, this proves that popular music in general is at the forefront of listenership.

2.2.3 Genre Preference by Income Level

Continuing on the theme of preference by socio-economic factors, Figure 2.3 illustrates genre popularity (for all genres sampled) from the AMPS study, with genre popularity for different income brackets. The following are the top 10 most listened to genres between different income levels in respective orders:

Income level R1-499: 9. Gospel; 15. Kwaito; 11. House Music; 17. Love Songs/Ballads; 26. Rhythm & Blues/Soul; 23. Rap/Hip-Hop; 18. Maskhandi; 1. African Traditional; 25. Reggae; 16. Mbaqanga.

Income level R1000-1099: 9. Gospel; 17. Love Songs/Ballads; 26. Rhythm & Blues/Soul; 11. House Music; 15. Kwaito; 23. Rap/Hip-Hop; 18. Maskhandi; 1. African Traditional; 25. Reggae; 22. Pop.

Income Level R5000-5999: 9. Gospel; 17. Love Songs/Ballads; 26. Rhythm & Blues/Soul; 11. House Music; 14. Jazz Fusion/Blues & 15. Kwaito; 1. African Traditional; 23. Rap/Hip-Hop & 25. Reggae; 18. Maskhandi & 19. Mbaqanga; 22. Pop; 5. Choral & 6. Classical.

Income Level R10000-10999: 9. Gospel; 17. Love Songs/Ballads; 26. Rhythm & Blues/Soul; 14. Jazz Fusion/Blues; 11. House Music; 23. Rap/Hip-Hop; 15. Kwaito; 6. Classical; 22. Pop; 1. African Traditional.

Genre Preference by Income Level

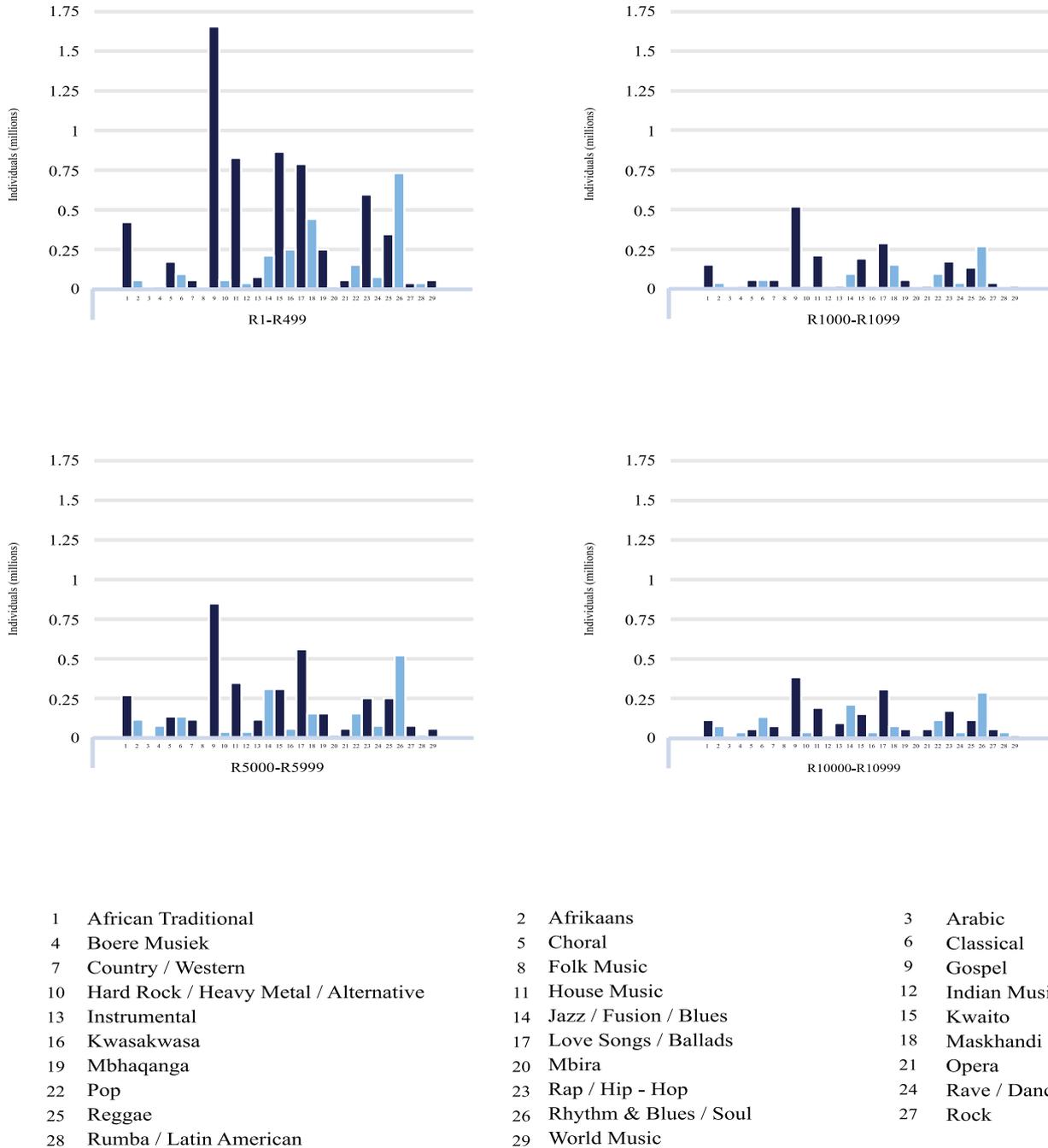


Figure 2.3: Genres by Income level adapted from SAARF (2016) and cited in Shaw (2017: 268-269).

As can be seen from Figure 2.3, *kwaito*, *maskandi* and *mbaqanga* are most popular amongst those earning lower income, while traditionally Western styles start becoming common amongst the

higher income brackets, such as classical. The all-pervading genre is gospel. *Kwaito* is a contemporary SAPM style (Steingo, 2016), but *maskandi* and *mbaqanga* are traditional SAPM styles (Olsen, 2014: vi, 3; Ballantine, 2012: 8; Coplan, 2008: 441), suggesting that preference for African traditional genres is higher amongst lower income brackets. This complements the data represented in Table 2.4. What the above figure does not represent is, once again, any distinction between popular music in the Western style produced by South Africans, as opposed to music produced by Western artists.

From all these preferences, the following SAPM styles can be drawn: gospel, love songs/ballads (pop), R&B, house music, *kwaito*, rap/hip-hop, pop, reggae.

2.3 Listenership amongst the South African Youth

We now turn from data on listenership and consumer musical preferences, to the music preferences of high school students. This is to show that there is a high level of interest in popular music amongst adolescents, from whom future prospective students for any SAPM course will be drawn. Unfortunately, very little research on adolescent musical preference has been conducted in South Africa. The most important study that exists is a master's thesis by Matthews (2011). Matthews conducted a survey of listenership amongst high school students from various schools in Johannesburg.

Matthews's (2011: 95) survey sampled nine urban schools, which were relatively diverse in terms of student culture and background. Of the nine schools surveyed, six are government schools and 3 are independent schools (Matthews, 2011: 121). Of the 568 students surveyed, 65% had no music training, while 35% have had sufficient or little music training (Matthews, 2011: 127). Thus, the students surveyed were not typical prospective students for traditional BMus courses, where a high competency in Western classical music is an entrance requirement. The selection of these schools mirrors (to a certain degree) the demographics of South Africa (StatsSA, 2017: 10). This section supplies several figures depicting Matthews's results.

Modes of Listening	Percentage
Cell phone, iPod, iPhone, or MP3 player	73.10%
Radio at home	39%
Radio in car/ taxi/ transport	47%
Music channel on TV (Trace/ MTV/ Channel O)	38%
What the driver listens to	40%
Choosing the radio station while traveling	39%

Table 2.5: Modes of Listening to Music between Johannesburg Adolescents, taken from Matthews (2011: 131).

Matthews makes no direct record of the socioeconomic status of each learner. However, what could infer the living standards of these students are the modes in which they obtain the music they listen to. These modes are detailed in Table 2.5. Most students possess some sort of small device that enables music listening, whilst less students are exposed to music television.

Table 2.6 details the musical styles, song examples, and artists used in Matthews's study (2011: 97-119). Immediately notable is that Matthews uses only one example for each musical genre, in order to classify it. In other words, participants, when asked to indicate which song, only heard a single sample of each genre. This is a major limitation to Matthews's study, because he is assuming that his song selections represent each genre accurately. Furthermore, the participants were, in essence, ranking *song* preference, and not *genre* preference (the preference of genre is an inference from song preference). Some examples (e.g., the 1979 Sugar Hill Gang song 'Rapper's Delight' for hip-hop) are not representative of contemporary popular style. It would have been more apt to determine samples more meaningful to contemporary (2011) youth. Thus, all data from Matthews's study discussed here should be taken with these methodological limitations in mind.

Music Style	Song examples	Artist/Composer
R&B	I Will Always Love You	Whitney Houston
Western Pop	We Are The World	Michael Jackson
Kwaito	Nkalalatha	Mandoza
Reggae	Buffalo Soldier	Bob Marley
House	Poker Face	Lady Gaga
Hip-hop	Rapper's Delight	(performed by) Sugar Hill Gang
South African Pop	Memeza	Brenda Fassie
Western Choral	Hallelujah Chorus	George Frederic Handel
Metal Rock	Enter Sandman	Metallica
Rock	Hotel California	The Eagles
Gospel	Move On Up A Little Higher	Reverend William Brewster
Jazz	Take Five	Paul Desmond
Traditional African	Sikhulele Emahlathina	(performed by) Abomma Be (Ndebele Womens Choir)
Western Classical	<i>9th Symphony</i> , 2nd Movement	Ludwig van Beethoven
Indian	Ragga Kausi Kanhra	Ravi Shankar

Table 2.6: Music Style and Song Examples from Matthews (2011: 97-119)

Ranking	Genres	Preference percentage
1	R & B	68.38%
2	Western Pop	60.04%
3	Kwaito	59.37%
4	Reggae	57.57%
5	House	56.83%
6	Hip-Hop	48.35%
7	South African Pop	46.83%
8	Western Choral	34.75%
9	Metal	33.56%
10	Rock	32.64%
11	Gospel	30.85%
12	Jazz	30.18%
13	Traditional African	24.93%
14	Western classical	23.20%
15	Indian Classical	20.46%

Table 2.7: Fifteen Most Listened-to Genres amongst Adolescents in Johannesburg, taken from Matthews (2011: 119)

Setting aside the serious concerns about methodology expressed above, the key results of Matthews's study are given in Table 2.7. Note that the percentages reflect the percentage of respondents who indicated that a given genre was preferred; respondents were allowed to make multiple choices.

Considering the data reflected in Table 2.7, Matthews's survey suggests that R&B (or, at least the song selection) is most popular amongst the urban adolescents of Johannesburg. Western pop is in second place, while *kwaito* ranks third in preference. This data paints a slightly different picture to the general population preferences illustrated in Figure 2.1 (with Western pop and rock being more preferred), but it generally supports the data reflected in Table 2.4 on genre popularity by LSM. Table 2.4 suggests that the more urbanised the living space, the more likely the demand would be for Western popular music styles.

A few further limitations of Matthews (2011) should be mentioned. The categorisation of popular music styles is problematic. As with previously cited data, there is a tendency to generalise across genre categories. First, he does not specify whether genres are from South Africa or from the West, since R&B, house, reggae, hip-hop, gospel and jazz are all practised both in both South Africa and in the globalised West. Second, his use of the term 'South African pop' is particularly vague, as it can encompass subgenres as diverse as Western popular music made by South Africans, Afrikaans pop and Afro-pop (indeed, the cited example, Brenda Fassie's "Memeza", could be regarded as Afro-pop, bubblegum, or *kwaito*, as suggested by Hlasane [2014; see also Steingo, 2016]). Further to this, the same affects rock, where this can range between Western rock, South African English rock and Afrikaans rock.

Matthews's study is nonetheless suggestive of genre popularity amongst urban youth in South Africa. Seven of the most highly rated samples were from popular music styles that are frequently practised in SA, as shown by the genre preference data discussed earlier in this chapter; the third most-preferred music genre, *kwaito*, is an inherently SAPM style. Thus, Matthews (2011) provides a glimpse into the musical preferences of adolescents—the very group from which prospective students for an SAPM degree would be drawn.

In comparison to Matthews' study, the AMPS also records the listenership trends between teenagers and young adults.

Age Groups 15-24 Genre Preference

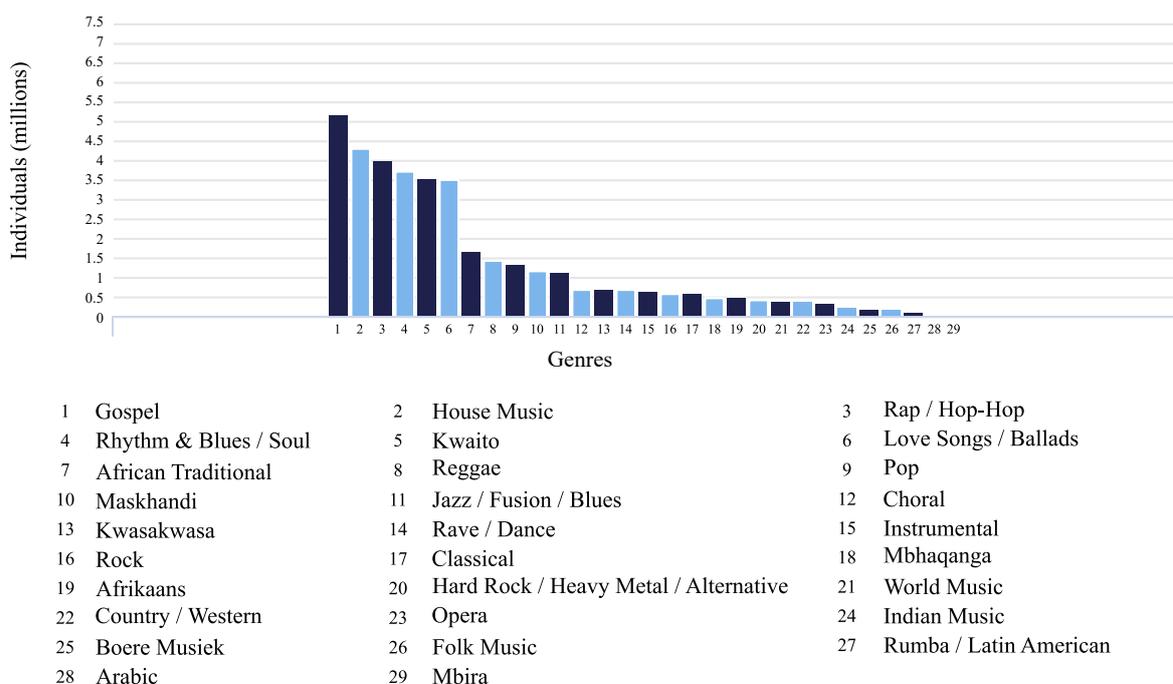


Figure 2.4: Genre Preference between Age Group 15-24 (AMPS 15-24, 2016).

Figure 2.4 states the same top 10 genres as Figure 2.1. The figure is not clear on whether the music is produced by South African artists or by Western artists. Nonetheless, the top 15 genres listened to in this chart are the following in the respective order: gospel; house music; rap/hip-hop; Rhythm and Blues (R&B), *kwaito*, love songs/ballads (pop), African traditional, reggae, pop and *maskhandi*, jazz/fusion/blues, choral, *kwasakwasa*, rave/dance and instrumental.

Between Figure 2.4 and Table 2.7, the common genres most listened to by the youth are gospel, house, rap/hip-hop; R&B, *kwaito*, reggae, pop. It must be taken into consideration that the styles of gospel, house, rap/hip-hop, R&B, reggae and pop can be Western-composed or South African composed.

2.4 Conclusion

The data presented in this chapter allows for the inference that there is considerable industry and public interest in popular music, and that a fair deal of popular music that is consumed in South Africa is locally produced. The data presented here gives us some indication of which genres could be considered as important subject matter for the curriculum. The overall contribution of this data is

the suggestion of a genre-based organising principle for determining subjects within the SAPM degree curriculum. Furthermore, the music industry is abundant in music related careers, suggesting that business subjects should play a substantial role. The next chapter will explore the genres drawn from the data in this chapter more thoroughly.

CHAPTER 3: CONTEMPORARY SOUTH AFRICAN POPULAR MUSIC GENRES AND SUBGENRES

The content of the SAPM degree proposed in this study will be mostly based on classification by industry-related genre. The choices of genre detailed here were guided by the following factors, expanded on in the previous chapters: a consideration of what counts as ‘contemporary SAPM’, statistics on South African radio listenership, South African charts and award shows, and data on adolescent music preferences. The purpose of the present chapter is to briefly describe a few suggested genres that are recommended for inclusion in the content of an SAPM degree. It should be noted that this is not intended to be a definitive or comprehensive list of SAPM genres, but rather an initial starting point for considering the musical content of the proposed degree programme. Due to the lack of credible scholarly sources on most of these genres, a greater use is made of non-scholarly sources, including conclusions drawn from the relevant primary material: audio recordings. The reader should also be mindful that many of these categories can overlap. This responds to the general ‘crossover’ approach within SAPM styles (Ch. 1). The styles that will be elaborated on are Western pop (produced in South Africa), South African house music (including *gqom*, *kwaito*, and Afro-house), gospel music, local hip-hop and rap (including coloured rap and *motswako*), South African pop (including afro-pop, R&B/soul, English-language rock, and Afrikaans music), and reggae. Based on the data in the previous chapter, further elaboration on these styles will briefly delve into both Western and South African perspectives of the style where it is valid.

It must be reiterated that each of these genres generally follows the generic principles of popular music described in Ch. 1, Section 1.2, especially those which directly reproduce Western styles, such as Western pop. These principles include lyrics based on everyday topics, voice as the lead instrument, repetition, basic chord progressions, song durations of less than 5 minutes, and diatonic or modal tonality. As a result, the genre descriptions below will instead highlight some of the more idiosyncratic features of each style. Included is a list of keywords, so as to further aid the design of the SAPM curriculum.

3.1. South African House/Dance Music

3.1.1 Afro House

In general, house music is a form of electronically-produced dance music, often encountered in nightclub and party contexts (Hlasane, 2014; Mhlambi, 2011). Live performance usually comprises of the DJ that produces the songs, who performs live DJing versions in ‘sets’. The albums *Life’Iskorokoro* (2004) and *Zabalaza: The Struggle Remixes* (2005), by Brothers of Peace, exemplify the South African influence on house music (Hlasane, 2014). Subgenres of afro-house include deep house and tribal-house. The tribal-house subgenre incorporates ‘African tribal sounds’, while the deep house subgenre is embedded in the Chicago/New York City electronic dance music idioms, with an African flair to a small extent (Pressure Radio, n.d). Afro-house is regarded a “fusion of Kwaito, Tribal, Deep and Soulful House music” (Pressure Radio, n.d.). A tempo of 110-120 bpm is typical of afro-house, borrowing the incessant beat of the Chicago/New York City dance music scene. Over this beat, electronic sounds combine Western dance music and African harmonies (comprising simple three- or four-chord progressions) and instrumentation can be heard (DJ Kent, 2013; Euphonik, 2016; Black Coffee, 2016; Jazzuelle, 2017). Although instrumentals are found (e.g., ‘Blood Moon’ by Jazzuelle), vocals (usually English) are prominent. Examples include ‘Spin My World Around’ by DJ Kent ft. The Arrows, ‘We Dance Again’ by Black Coffee ft. Nakhane Toure, and ‘Fine Day’ by DJ Euphonik ft. Zandra.

Keywords: Chicago/NYC electronic dance music (EDM), traditional African sounds, African harmony, beat-making, basic harmony, electronic music, lead vocals

Audio examples:

Brothers of Peace. 2004. *The D Project: Life’Iskorokoro* [CD]. CDCOL 8245. Kalawa Records.

Brothers of Peace. 2005. *Zabalaza: The Struggle Remixes* [CD]. ELCD 3031. Universal Records.

DJ Kent. 2013. Spin My World Around ft. The Arrows. *The Weekent* [CD]. SCD.

Euphonik. 2016. It’s A Fine Day ft. Zandra. *Perspective* [CD]. Eunite Records.

Black Coffee. 2016. We Dance Again ft. Nakhane Toure. *Pieces of Me* [CD]. CDRBL 790. Soulistic Music.

Jazzuelle. 2017. Blood Moon ft. Da Capo. *Circles* [CD]. GPMCD172. Get Physical Music.

3.1.2 *Kwaito*

Kwaito is a South African dance music style that emerged in the 1980s and was derived from the electronic house music of America. It is distinguished from afro-house by its close affiliation with American hip-hop, South African bubblegum pop of the 1980s, and South African township-jive (Steingo, 2016: 34; Künzler, 2011: 40; Hlasane, 2014). Steingo describes *kwaito* as “a form of electronic music commonly understood as the expression of freedom in the post-apartheid period” (2016: 2). At the inception of *kwaito* music, producers were either inspired by or copying American records, to which they would add “new lyrics, [layer] additional sounds, or [alter] tempi” (Steingo, 2016: 43). In terms of lyric content, Künzler (2011: 40) states that *kwaito* lyrics consist of “rhythmically recited lyrics in slangs such as isiCamtho or Tsotsitaal, or in languages such as isiZulu or English”. Once completed in production, songs would be distributed via radio. The primary radio platforms hosting *kwaito* music were the so-called ‘stables’ that first emerged as record labels formed by *kwaito* musicians. This launched *kwaito* music into the South African marketplace (Steingo, 2016: 57). One particularly important platform was YFM, a radio station that did much to popularise *kwaito* in the 1990s (2016: 71).

Figure 3.1 is an example of a typical *kwaito* rhythm, taken from ‘Ndihamba Nawe’ by Mafikizolo. Tempo is usually around 100-110 bpm.



Figure 3.1: Rhythm reduction sample from Mafikizolo’s ‘Ndihamba Nawe’ (Mafikizolo, 2002).

Harmonically, the use of a basic chord progression such as I IV V I is typical (e.g., ‘Nkalatha’ by Mandoza; ‘Ndihamba Nawe’ by Mafikizolo). ‘Ndihamba Nawe’ uses brass together with lead female vocals, which is reminiscent of South African jive (Ballantine, 2012: 152). In terms of language, *kwaito* typically uses the indigenous languages of South Africa. Recently, *kwaito* has become faster; a modern example is ‘Professor’ by Professor, which consists of “Durban kwaito beats, which are a cross between house and traditional kwaito” (Mkhabelo, 2018).

music in the UK, as a culmination of garage house and the ghetto sounds of Chicago (Host, 2017). The tracks ‘Wololo’ (Babes Wodumo) and ‘Gqobisiqolo’ (Bhizer) feature on the soundtrack to the recent blockbuster film *Black Panther*.

Keywords: DJ/deejay, percussive sounds, drum, synth, production, software

Examples:

Babes Wodumo. 2016. Wololo ft. Mampintsha. *Gqom Queen, Vol. 1* [CD]. WEST001.

West Ink Records. Bhizer. 2017. Gobisiqolo ft. Busiswa, SC Gorna, Bhepepe. DA Movements Projects (Pty) Ltd.

DJ Lag. 2016. Ice Drop. *Goon Club Allstars* [EP]. GCA006. Goon Club Allstars Record Label.

Gqi. 2016. OkMalumKoolkat ft. Sho Madjozi & Amadando. *Mlazi Milano* [CD]. RudeBoyz ZA.

Menchess. 2015. Mitsubishi Song. *Rudeboyz* [EP]. GCA004. Goon Club Allstars Record Label.

3.2 South African Gospel Music

Gospel is a style of African-American Christian music that originated in the 1800s, and is in high demand in South Africa (Künzler, 2011: 40). It draws influences from West-African musical styles, as well as African-American spirituals and slave songs (Williams-Jones, 1975: 375). Modern gospel music uses Christian-themed strophic texts, and has “become popular through commercial recordings, radio, television, and film” (Shearon, Eskew, Downey & Darden, 2012). Gospel music was used in South Africa as a force of resistance towards apartheid (Taylor, 2015; Mhlambi, 2011). Nowadays, “13 percent of South Africa’s population enjoys listening to Christian gospel songs, which is more than three times the global average of four percent” (Taylor, 2015).

In South Africa, gospel diverges into traditional African style, Afrikaans music and general popular music. The Christian-themed lyrics are universal across the three above-mentioned styles and their respective languages. In terms of African traditional gospel, key musical characteristics are displayed by ‘Bawo Wethu’ by Kholeka and ‘Amandla Ngawakho’ by Sinoti Cele. Both comprise an instrumentation of electric keyboard, drums and guitar, and African choir with leading voice. Also noticeable are the rhythmic characteristics recognisable to South African audiences. In terms of Afrikaans gospel, the musical characteristics are likened to Afrikaans rock and pop styles which

will be elaborated on later in the chapter. An example of this style is ‘Ons Koning Kom’ by Juanita Du Plessis. South African gospel examples resembling English Western popular music include ‘Let It Rain’ by Idols SA 2002 winner Heinz Winckler.

Keywords: keyboard, drums, guitar, African choir, leading voice, basic chord progression, English, Afrikaans

Examples:

Heinz Winckler. 2016. Let It Rain (A Nation’s Prayer). *The Roar* [CD]. 6009707281419. Just Music.

Juanita Du Plessis. 2015. Ons Koning Kom. *Vlieg Hoog* [CD]. Juanita Records.

Kholeka. Likhon’ Ithemba. *The Zeal of the Lord* [CD]. [no further catalogue information available].

Sinoti Cele. 2016. Amandla Ngawakho. Sinoti Cele Production by Vintage Motion Pictures.

3.3 South African Rap/Hip-Hop

3.3.1 Mainstream Hip-Hop

Hip-hop and rap originated with African American culture in New York City in the 1970s (Sullivan, 2003: 605; Marco, 2011: 100). Its musical characteristics entail rhythmic speech based on political topics (Adams, 2009: 2; Garofalo, 1993: 245). Instrumentation typically includes acoustic instruments, as well as often featuring the iconic Roland TR-808 drum machine (Frith, Straw & Street, 2001:17). A feature described by Adams is ‘flow’: the “rhythmical and articulative features of a rapper’s delivery of the lyrics” (2009: 2). Present-day examples of South African hip-hop artists include Cassper Nyovest, AKA, and Riky Rik. It should be noted that exceptions to the typical racial and ethnic characterisation of South African hip-hop exist. For example, Jack Parow is a white Afrikaans rapper who became famous with his single ‘Cooler As Ekke’.

Keywords: flow, rap, acoustic instruments, sampled electronic tracks

Examples:

AKA. 2015. Baddest [Single]. SME Africa.

Cassper Nyovest. 2018. Gets Getsa 2.0. *Gets Getsa 2.0* [CD]. Family Tree.

Riky Rik. 2017. Stay Shining ft. Cassper Nyovest. *Stay Shining* [EP]. Sony Music Entertainment Africa.

3.3.2 (Cape) Afrikaans Hip-Hop

South African hip-hop and rap is a local adaptation of American hip-hop, introduced during the 1990s (Künzler, 2011). Marco writes that hip-hop is a form or agent of empowerment amongst the black youth, and is intimately associated with South African black and coloured culture (Marco, 2011: 100; see also Haupt, 2003). Marco describes Cape hip-hop lyrics as typically encompassing ‘Kaaps’ Afrikaans, or as it is derogatorily known, ‘gam-taal’ or ‘ghetto-code’, which is the colloquial dialect of Afrikaans spoken amongst many coloured South Africans. What Marco fails to observe is the existence of black South African hip-hop. This may be because, as Künzler (2011) explains, “the existing literature on South African rap still focuses, to a considerable extent, on [coloured] Capetonian rappers”, and these rappers are Afrikaans-speaking. But rap is also common amongst other South African cultures, in the South African hip-hop style of *motswako*, and also features in other SAPM styles such as *gqom* music (Host, 2017).

Keywords: colloquial dialect, rap

Examples:

Brasse Vannie Kaap. 2004. Potjiekos. *Super Power* [CD]. CDGRRUF038. Ghetto Ruff.

Jack Parow. 2010. Cooler As Ekke. *Jack Parow* [CD]. SF007. Supra Familias.

Prophets of Da City. 1990. Dallah Flêt. *Our World* [CD]. KVL 5107. Ku Shu Shu Records.

3.3.3 Motswako

Motswako is an example of a linguistically-defined genre of hip-hop, that originated in Mahikeng. The influence of *kwaito* is notable, but the genre’s principle defining feature is the use of Setswana and Setswana-English mixing (Ditsele, 2017: 5-6).

Keywords: Setswana, English, kwaito, rap

Examples:

Kuli Chana. 2013. Hape Le Hape Part 2 ft. da L.E.S. & Magesh. MyThron Records.

Cassper Nyovest. 2018. Gets Getsa 2.0. *Gets Getsa 2.0* [CD]. Family Tree.

HHP. 2008. Music and Lights. *Acceptance Speech*. CDCCP 2096. CCP Record Company.

3.4. South African Pop

3.4.1 Afro-pop/ R&B/ Soul

Afro-pop is a genre practised across Africa (Sood, 2011), and has roots in American R&B. ‘R&B’ is a term that originated in the classification of African-American popular musical styles such as urban blues and jazz in the 1940s and 1950s, which contributed to the development of rock ’n roll (Rye, 2003). Surprisingly, despite it being widespread, there is very little scholarly research on afro-pop. Afro-pop can be described as a new dance style, and “something distinct from *kwaito* and house” (Hlasane, 2014). A seminal moment for the afro-pop repertory was the release of Brenda Fassie’s *Memeza* album in 1998 (ibid.). Current examples of afro-pop include Freshlyground and Malaika. Freshlyground is an example of the fusion of afro-pop with jazz and rock, and were the first South African act to win an MTV Europe Music Award (2006).

Keywords: dance style, American R&B, jazz, rock

Examples:

Freshlyground. 2007. Pot Belly. *Ma’cheri* [CD]. CDINS008. Sony BMG Music Entertainment.

Malaika. 2003. Destiny [CD]. *Malaika*. CDCOL 8259. Sony Music Entertainment.

3.4.2 Afrikaans Music (including Afrikaans Rock)

Afrikaans rock is an Afrikaans interpretation of the Western rock genre, that emerged to accompany the rebellious Voëlvry movement of the 1980s (Grundling, 2004: 491; van der Merwe, 2017: 126). Instrumentation is typically comprised of a “guitar, bass guitar, drum kit, and singer” (Fast, 2014). The role of the drum kit and the bass is to introduce and maintain what is known as a four to eight bar ‘groove’. The guitar is either responsible for lead solo parts or rhythm (Fast, 2014). According to Grundling, in terms of the Afrikaans interpretation of rock, a member of an Afrikaans band described the style as featuring an “overlay of punk, hard-hitting [and satirising] the state, Afrikaans political leaders, the South African Defence Force, the apartheid system, and white middle-class values” (Grundling, 2004: 485). Artists that still function on similar political terms include Fokofpolisiekar and Francois van Coke, while less pronounced political content can be found in the

music of Karen Zoid.

Afrikaans music is not restricted to rock, but also features music influenced heavily by globalised pop and American country music (van der Merwe, 2017: 87). Early examples of Afrikaans pop include Johnny Kongos and the G-men, with their track ‘Waar Is Jy’ (van der Merwe, 2017: 87); current commercially successful examples include Kurt Darren and Brendan Peyper.

Keywords: Afrikaans, rebelled, guitar, bass, drum kit, singer, pop

Afrikaans rock examples:

Fokofpolisiekar. 2006. Ek Skyn (Heilig). *Swanesang* [CD]. RR071. Rhythm Records.

Francois van Coke. 2015. Neonlig. *Francois Van Coke* [CD]. SF021. Supra Familias.

Karen Zoid. 2003. Deurmekaar. *Chasing The Sun* [CD]. CDEMIM [WL] 066. EMI.

Afrikaans pop examples:

Kurt Darren. 2008. Kaptein (Span Die Seile). *Uit Die Diepte Van My Hart* [CD]. SELBCD 767. Select Musiek.

Brendan Peyper. 2017. Twee Is Beter As Een. *Hy Loop Oop* [CD]. 6007124828835. Sony Music Entertainment Africa (Pty) Ltd.

3.4.3 South African Western Pop

Despite the lack of literature defining South African pop in the Western style, it is evident that the characteristics of Western contemporary popular music (as described in Ch. 1) appear in the South African pop repertory. It is also notable that South African artists producing contemporary Western popular music maintain the English language as primary. Early examples of artists practising Western pop music include Danny K, and current artists include Sketchy Bongo, Matthew Mole, and Goldfish.

Keywords: Western pop

Examples:

Danny K. 2000. Hurts So Bad. *Danny K** [CD]. CDGURB011. Gallo Record Company.

Sketchy Bongo. 2016. Let You Know ft. Shekhinah [Single]. Ultra Records.

Goldfish. 2017. Deep of the Night ft. Diamond Thug. *Late Night People* [CD]. 79326. Goldfish Music.

Matthew Mole. 2013. Autumn. *The Home We Built* [CD]. CDJUST692. Just Music.

3.4.4 English Rock

Beyond Afrikaans music, South Africa also has other exponents of rock, with lyric content in English. Examples include Watershed, Prime Circle and The Parlotones. Once again, it is necessary to remark that there is a distinct lack of scholarly research on the South African English rock, and it isn't well-represented on recent South African charts – despite its inclusion in the list provided by Matthews (2011). For the most part, however, English rock closely resembles globalised rock.

Keywords: Afrikaans, guitar, bass, drum kit, singer

Examples:

Watershed. 2005. Letters. *Mosaic* [CD]. CDEMCJ (WIS) 626. EMI.

Prime Circle. 2008. She Always Gets What She Wants. *All or Nothing* [CD]. CDEMCJ (WIS) 6433. EMI.

Parlotones. 2009. Push Me To The Floor. *Stardust Galaxies* [CD]. SOVCD 040. Sovereign Entertainment.

3.5 Reggae/Ska

Reggae is regarded the “modern popular music of Jamaica and its diaspora”, and “refers specifically to a rhythmic format that originated in 1968, [and] sparked a worldwide cultural trend in the 1970s” (Davis, 2001). This rhythmic format features a ‘4/4 shuffle rhythm’ with “strong emphasis on the offbeat”, and a slow tempo resulting in a ‘laidback sound’ (Crawels, 2016; Davis, 2001).

Many South African musicians were influenced by the Jamaican artists that came to visit South Africa in the 1970s, and the emergent local reggae style is said to have accompanied the anti-apartheid movement (Dreisinger, 2013). This is unsurprising, given the frequent political allusions found in Jamaican reggae lyrics. Martin (1992: 202 in DJ Okapi, 2016) states that “South Africa had become one of the countries outside Jamaica where reggae was most alive”. The most notable South

African proponent of this genre was arguably the late Lucky Dube, and current reggae and ska artists include The Rudimentals. Audio examples include ‘Sound Boy Killa’ by The Rudimentals, and ‘Prisoner’ by Lucky Dube. ‘Prisoner’ is representative of classic reggae, complying with all of the above characteristics and featuring a simplistic I V IV I progression. ‘Sound Boy Killa’ is a more modern example, featuring electronic samples reminiscent of dubstep (which is itself arguably influenced by the ‘laidback’ backbeat rhythm of reggae and ska; Crawels, 2016).

Keywords: basic chord progression, anti-apartheid, rhythmic format, dubstep, rap, DJ/deejay

Examples:

Lucky Dube. 1990. Prisoner. *Shanachie* [CD]. CDLUCKY 5 R. Gallo Music Productions.

The Rudimentals. 2018. Sound Boy Killa. *Blaze Up The Fire* [CD]. 772879 Records DK.

3.6 Conclusion

This chapter has explored the features of several typical contemporary SAPM genres—precisely the sorts of genres that would take centre-stage in an industry-relevant SAPM degree. In closing, it should be stressed that this list is not definitive, either in terms of the genres represented, or their specific features. What it does demonstrate is the diversity of SAPM styles that are current in South Africa, as well as how limited scholarship on local music is. The lack of academic literature, while problematic, shouldn’t be seen as an insurmountable hurdle, however. Instead, there remains much scope for musicologists to explore basic definitional issues in SAPM. It is hoped that the idealised SAPM degree proposed in this thesis will go some way toward bringing tertiary music departments in contact with the wealth of popular music that is currently represented in the South African music industry.

CHAPTER 4: REVIEW OF SOURCE MATERIAL ON POPULAR MUSIC AS LEARNING AND TEACHING

In this chapter, our focus will turn from the demands of the music business and the nature of musical genres, to a review on literature about how popular musicians learn and how they should be taught, and curriculum suggestions that accommodate the South African context and potential SAPM music students.

4.1. Popular Music Learning and Teaching

The complexity that lies behind teaching popular music has to do with the discrepancy between how a musician learns and performs music in academia, versus how a musician learns and performs music outside of academia (Przybylski & Niknafs, 2015: 104). Much popular music learning depends on a ‘learning-by-osmosis’ principle (Green, 2001 in Lebler, 2007: 18), implying that much that is learnt is learnt by a ‘self-exploration’ of material and that students choose their own activities based on the material. This is especially apparent for the case of notation, where classical music tuition encourages formal notation-theory learning, while much popular music doesn’t. Instead, the closest many popular musicians come to notation is the use of lead sheets (Zak, 2001 in Tobias, 2015), and the compositional or songwriting process predominantly relies on improvisation and what can be interpreted by the ear (Cloonan, 2005: 83-84; Green, 2002: 69).

Lebler states that “feedback for popular music learning typically comes from self-assessment and from peers rather than a teacher... learners assess themselves relative to their past performances and expectations, through comparison with both their peers and the performance of the artists who inspire them” (Lebler, 2007: 18-19). In spite of this, Green (UCL Institute of Education, 2011) observes that Schools in the UK that incorporate popular music typically approach pedagogy from a classical departure point, rather than engaging with the organic ways in which popular musicians learn. Similarly, in the USA, many scholars are still teaching in ‘lecture-style’, as opposed to the newer ways of teaching that will be expanded below; they are, however, beginning to incorporate new methods of teaching (Przybylski & Niknafs, 2015: 103; Campbell, 1995; Clements & Campbell, 2006; Hebert & Campbell, 2000; Jaffurs, 2004 in Przybylski & Niknafs, 2015: 104).

Przybylski and Niknafs (2015: 104) state that “in Canada, auditions for many music schools in higher education typically require a breadth and depth of knowledge in Western art music or, more recently, jazz, [and] improvisatory (apart from jazz), creative or other modes of musicianship are still often overlooked.” This results in students of composition and performance being “encouraged to focus on jazz or Western art music styles” (ibid.: 105). In terms of popular music teaching, classical and jazz pedagogical departure points are not sustainable for quality popular music teaching. To see why this is the case, it is necessary to understand the ways in which popular musicians learn.

4.1.1 Principles of Popular Music Learning

To address matters of learning suitable for a popular music teaching context, Green conducted a book-length study (2002) exploring the ways in which popular musicians learn. Even though her focus was on the UK secondary (high) school environment, it remains relevant to this discussion: it provides a guide to the learning process of popular musicians.

Popular music can be considered informal learning in a formal setting. What constitutes informal learning is that “the repertoire used in music classrooms is student-selected; learning occurs by making music, rather than learning about music; the learning is peer directed; it is a holistic way of learning” (Green, 2008, in Przybylski & Niknafs, 2015: 106). In an interview at University College, London (UCL Institute of Education, 2011), Green makes six important points about popular music learning, summarising the contents of her 2002 book, *How Popular Musicians Learn*.

1. Popular musicians choose their own music instead of being prescribed music.

This is based on their personal music interests.

2. Music acquisition is achieved by either copying recordings, or playing along with recordings.

This practice is typically done by ear, and develops the popular musician’s aural skills. In popular music learning, this mode of attaining musical competence is primary, compared to learning notation (Green, 2002: 60, 69-73). Advanced aural skills enhance popular music composition (ibid.: 75).

3. Popular musicians either play solo or in bands.

Group activities are common in popular music practice, and are especially beneficial to songwriting (Green, 2002: 16, 45; see also Berklee Songwriting Online, 2018).

4. Learning is idiosyncratic, personal and progressive, in that it has no structure.

Green (2002: 41) refers to this development as ‘an idiosyncratic musical identity’.

5. There is no teacher available for instruction.

Popular musicians do not have adult or more competent figures to direct them, as is typical in classical music training. For the popular musician, learning music becomes ‘goal-directed solitary learning’ (Green, 2002: 16).

6. Listening, composing and performing, as well as improvisation (as a means of composing), all integrated into one ‘session’.

Green’s general picture of popular music learning can be summarised as follows: listening, composing, and performing all happen at the same time (ibid.: 2002: 41). Mastering of popular music learning comes with persistence (ibid.: 66).

Green’s six statements are limited to the performance and songwriting dimensions of popular music practice, and neglects technology and gaining an understanding of the music industry. A broader view of popular music learning (which is also formulated with tertiary studies in mind) is that of Cloonan (2005). He divides the curricula of popular music studies into three categories: musical, vocational and theoretical (pp. 83-87). Cloonan’s ‘vocational’ dimension is intended to educate the popular musician in becoming commercially and professionally relevant. The vocational aspect refers to areas such as music business and media, in which there are many career opportunities. Cloonan’s ‘theoretical’ aspect refers to traditionally academic, literature-based studies required by subjects such as music theory and musicology. Musicology can be thought of here as having a distinct vocational application, especially within the realm of music journalism and writing (as also noted in Berklee Careers, 2018). With regard to music theory, Tagg (1982: 9; see also Zak, 2001) suggests that theory provides skills for music analysis. He proposes that popular music be analysed on the basis of looking at ‘parameters of musical expression’, including duration, melody, orchestration, tonality, dynamics, sound spaces, and electronic use (Tagg, 1982: 9-10). ‘Theory’, as a traditional music-academic subject with close ties to classical music, tends to emphasise harmonic principles of music. In popular music contexts, basic harmonic structures remain essential to the musician. ‘Theory’ could be thought of as one part of the skill-set required for composition in popular music (Zak, 2001: 27 in Tobias, 2013: 214).

With popular music learning, the pedagogue must also take the development of an individual student's musical identity into consideration. This can be done via flexible student-directed performance sessions, peer performances, cognisance of the music business, and understanding of popular music composition. Learning about popular music from a literary point of view is not essential in a strict sense, but it serves to allow for further postgraduate study within a traditional and comprehensive university setting.

Another important opinion on popular music learning to regard is Garth Alper's. Alper (2007), co-ordinator of Jazz Studies at the UL Lafayette School of Music, proposed a popular music degree for American schools in 2007 (ibid.: 156; UL Lafayette, 2018). With regard to the SAPM degree and popular music learning in general, scepticism can be raised with his inclusion of 'Theory of Western Classical Music', 'Counterpoint', and 'History of Western Classical Music' in the popular music concentration (while popular music learning only requires training in basic harmony, and SAPM does not constitute Western classical music). Despite this, Alper raises salient criteria for an effective popular music degree. Alper's recommendations for popular music degree design include:

- Curricula must meet the needs of the student studying popular music.
- Faculty should be sought that has both 'real world' popular music experience and university credentials.
- Searches must actively seek applicants who are open to the development of unconventional performance practices on the part of the student.
- Classes are needed in lyric writing and setting lyrics to music (creative writing classes found in English classes).
- Classes in MIDI, Digital Audio, and recording techniques will be needed.
- All students should be required to have at least minimal skills on guitar, keyboard, and drums.
- Musicians who are still active in their field are needed to give guest lectures, master classes, and act as artists-in-residence. (Alper, 2007: 163-164)

A point that stands out is the proposal that students are to at least have minimal skills on guitar, keyboard and drums. This compliments the all-rounded skill set that a popular musician is supposed to have. Whether the popular music student primarily composes or plays music, this will altogether sharpen the student's perceptions and understanding of the overall pop song.

4.1.2 Terminology for Popular Music Learning

In classical music, the student typically needs to learn a substantial amount of terminology in order to be efficient in advanced training (Green, 2002: 97). Green suggests that, while classical musicians are trained and seasoned in their terminology, musicians that are not able to term their musical procedures should rather be regarded as having ‘tacit knowledge’ of music than no knowledge at all. Green is suggesting that popular musicians would be in possession of this tacit knowledge, since theoretical terminology is not essential in learning to play popular music. However, this overlooks the significant amount of terminology used in music production and other technologically-reliant aspects of the music industry—and technology is a particularly salient part of popular music composition as well (Frith, Straw & Street, 2001: 17). Although there is no dictionary specifically concerned with popular music terminology, Steven Holley, member of the National Association for Music Education, has provided a list of terminology for popular music performance or practice. A sample of such terminology is provided in Table 4.1.

Furthermore, not only is there performative terminology to consider, but also terminology given to certain positions in the popular music industry, as mentioned in Ch. 2 (Shaw, 2017: 677-684). The topic of popular music terminology is often overlooked, in comparison to the rich vocabulary of specialist terminology associated with classical music.

4.1.3 Teaching

We now turn to the topic of teaching (as opposed to learning). Since popular music learning is distinct from the traditional learning practices based on Western art music, it would be apt to move away from traditional Western art music pedagogy. This section will discuss the already-existing traditional mode of teaching music, teaching restricted to online access of content, and the resultant ‘blended learning’ scenario, where traditional teaching is combined with online content. In terms of blended learning, particular attention will be focused on Przybylski & Niknafs’s *Music and Contemporary Politics Course* (2015). Although this is but a single course (rather than a whole degree), it is informative in assessing the nature of blended learning environments.

TERM	DESCRIPTION
Break	Where the entire band stops within the form, typically for a solo, or 2) a drum break, similar to a breakdown.
Bubble	Typically played by the guitar; a muted, staccato countermelody that ‘bubbles’ underneath the surface of a tune. The keyboard can sometimes fill this role, too.
Chank	When the guitarist plays along with the snare on beats 2 and 4, giving tonality to the snare. Can also be played on all four beats.
Comp	(short for accompanying or to complement) When the keyboard or guitarist plays rhythmic figures following the chord progression.
Football/ Diamond	Refers to how a rhythmic whole note appears on a chart. Ex. keyboard player, can you play a football (pad) over the bridge changes?
Overplay	No need for a definition, just don’t let your students do it . . .
Pad	When keys or guitar plays a chord the full duration of the chord change, i.e., playing a C chord for a full bar as a whole note. See <i>football/diamond</i> .
Pocket	Area between the musicians playing on the front side of the beat and the backside of the beat. OK for them to play in slightly different areas. Ex. in soul music, the drummer will often play on the beat with the hi-hat and behind the beat with the snare.
Pop	Typically when horns or vocalists are playing with a tight, consistent, feel. Think Tower of Power horns.
Pump	When the bass player plays quarter or 8th notes to provide a solid foundation.
Push	When a chord is played on the ‘and’ of the beat Ex. 1 2 3 4 ‘and’.
Rub	1) when two or more musicians play out of time if creates an unwanted, rhythmic variation, or 2) when two or more notes create a dissonance; sometimes, this is a good thing re: creating tension.
Stack	When horns and/or vocalists create harmonies using two or more notes, also called a voicing. Ex. vocalists sing a harmony utilising the 3rd, 5th, and root of the chord, bottom to top.
Tic tac	When the guitarist plays along with the bass line. Originated in Nashville in the 1950s in an effort to provide articulation to the bass.
Vamp	When the band repeats a section (typically 1-2 bars) until cued to move on to the next section.
Trash can	an ending where the band plays the final chord and holds the chord (fermata).

Table 4.1: Popular Music Practice Terminology, taken from Holley (2017)

It has been suggested in this chapter so far that popular music learning is an informal practice, which should primarily entail the directional leading of the student and peer learning. Complimenting these ideals, Green (UCL Institute of Education, 2011) elaborates on the role of the teacher in a popular music classroom:

The role of the teacher is to stand back at the beginning of the process, observe what the pupils are doing, try to sympathise and empathise with the goals that the pupils are setting for themselves, and only at that point, start to step in and offer guidance, and also to act as a musical model by playing the instruments themselves. (UCL Institute of Education, 2011)

Many of the methods of teaching discussed here will resonate with these principles of popular music learning. It must also, however, be remembered that popular music studying at tertiary level will not only comprise of practice or ‘making’, but also of theoretical and vocational aspects. It is with regard to these theoretical and vocational aspects that blended learning will be most useful.

Traditional teaching

Traditional teaching is defined by the presence of both teacher and student in the classroom. This can be otherwise termed as classroom or ‘face-to-face’ teaching or ‘contact teaching’ (Simkins, Scott, Stumpf & Webbstock, 2016: 324). This is the most dominant teaching situation in universities globally, as well as in a few South African universities (Simkins, Scott, Stumpf & Webbstock, 2016: 324). It benefits in the way that it provides the student with more face-to-face time as opposed to being left alone with work. It is considered a costly exercise as opposed to modern ways of teaching (ibid.).

Online teaching

Online teaching, as its name suggests, is the teaching of content online. This method of teaching is also known as ‘virtual teaching’ or ‘e-learning’ (Laurillard, 2007 in Steffens & Reiss, 2010). The benefits of online learning include its potential for flexible time management for both students and teachers, as well as the significant cost-saving benefits of reducing travel and facilities expenses (Aspden & Helm, 2004 in Steffens & Reiss, 2010). What online teaching does require, is that all students have access to the necessary technological devices, and a stable and cost-effective internet

connection. In the South African context, financial pressure in the higher education environment is a daily reality, and the cost benefits associated with online learning are therefore significant (Bundy, File & Singh, 2016: 29). The initial purchase of this kind of hardware would have to be considered in the initial stages of implementing the method. However, this nonetheless benefits popular music learning in particular, since popular music is inextricably linked with technology.

Teaching by use of blended learning

Blended learning is a combination of traditional classroom learning and online learning, where lecturers become facilitators instead of face-to-face teachers, and students access most of their course material online (Steffens & Reiss, 2010; Webbstock & Fisher, 2016: 16). Blended learning has already been incorporated into higher education curriculums in the United States (Allen & Seaman, 2007). Steffens and Reiss (2010) state that “blended learning is basically used to gain benefits in terms of efficiency as well as of effectiveness” (Hughes, 2012). The purpose of this is for students to prepare material outside of the classroom in order to facilitate constructive ‘instructor-student’ activities, which are themselves held in a more traditional setting (Hughes, 2012). Thus, blended learning provides a malleable lecturing system for a subject such as popular music studies. Concerns are also raised by Bowen (2013 in Simkins et al, 2016: 368). Carey and Trick (2013 in Simkins et al, 2016: 368) also state that there will be “radical consequences for the structure, composition of employment and status system of universities” if traditional teaching had to shift to blended learning. Second, there are also concerns that blended learning will effect students negatively with the result of long periods of time without an instructor. Arguably, the instruction is not non-existent, and does develop a sense of autonomy and confidence on the respective subject matter as the students determine their own pace, and the system easily accommodates student or lecture absence. Since blended learning is a combination of e-learning and face-to-face learning, the instructor should be able to decide to what extent these two aspects are practiced. Bergmann and Sams (2014: 24-25) state that such environments actually enable better assistance for students on challenging topics, and enhanced interaction between student and lecturer.

Przybylski and Niknafs's Music and Contemporary Politics Course: A case study in blended learning

Przybylski and Niknafs (2015: 102) taught a 'Music and Contemporary Politics Course' at an unnamed US institution. The course collaborates the studies of popular music and politics. It was "designed so that students could easily discuss, improvise, and share ideas in much the same way that a DIY community of musicians might collaborate" (Przybylski & Niknafs, 2015: 101). The primary emphasis of this course is how popular music learning can extend beyond the practice of popular music, and delve into other disciplines of popular music (ibid.:102).

Przybylski and Niknafs (2015: 106) employ a teaching method called 'Improvisatory Integrative Learning' (IIL). IIL allows students to learn on the basis of 'open-ended instructions', allowing the student to dictate the 'pace, method, and content' (ibid.). This strategy is sourced from informal learning practice, and is best for interdisciplinary approaches such as popular music learning. Przybylski and Niknafs refer to lecturers as 'instructors', and the process allows the instructor "to design, refine, and expand their teaching strategies in collaboration with others" (p. 106). This incorporates the peer-learning aspect that is considered integral to popular music learning. Despite the open-ended nature of the course content, some structure is still necessary so as to set clearly-defined goals for the student (Lebler, 2008 in Przybylski & Niknafs, 2015: 116). The IIL strategy is suitable for students with no musical acquired skills (ibid.). IIL ultimately resembles the principles of blended learning, and attests to the compatibility between popular music learning and blended learning.

In terms of instructors, the requirement of the course was that music industry experts were invited to contribute (also in Alper, 2007: 164). For instance, as the class was focusing on the 'Occupy Wall Street' movement, a musician involved with the movement spoke to the students (Przybylski & Niknafs, 2015: 117). This excited the students, but the number of speakers had to be limited according to the specific goals of the course (ibid.). Nonetheless, this kind of involvement enables networking and outside perspective. In light of the proposed SAPM degree, this would benefit in terms of networking with the music industry, similar to the way in which the Berklee College of Music fosters between students and guest lecturers (Berklee, 2018).

While this course doesn't constitute an entire degree, it remains informative as it highlights the

challenges faced in the proposal of an SAPM degree.

4.1.4 Curriculum Design

Much of what has been stated about popular music learning is encompassed by David Elliott's 'Praxial Curriculum' (Elliott, 2015: 411-420). Elliott's work has been acknowledged extensively in music education literature, including the work of Lucy Green (2002, 2008) and Keith Swanwick, another music education scholar who wrote the book *Popular Music and the Teacher* (1968). Elliott frequently cites progressive education reformer John Goodlad (see Goodlad, 1994), and both generated their work with the US education system as background. Elliott's experience in music education (NYU Faculty, 2018) has led to the proposal of this curriculum.

Elliott (2015) criticises the conventional methods of music curriculum design by raising four main problems:

1. Technical – rational curricula rest on a mechanistic concept of teaching.
2. The prime motivation of curricula organized around behaviors and verbal concepts is control.
3. Conventional curriculum making assumes, falsely, that all knowledge in all fields can be reduced to some kind of verbal description.
4. The structure-of-disciplines notion, [assuming] that all subject domains have an inherent structure that can be identified, broken down, specified, and organised in relation to verbal concepts. (Elliott, 2015: 397-398)

In contrast, the Praxial Curriculum proposes that the ideal music curriculum should channel the practical aspects of music, or as Elliott calls it 'musicing and music listening,' rather than the 'verbal' constructs (2015: 398). The Praxial Curriculum further "urges teachers to look to themselves and their own teaching circumstances" (Elliott, 2015: 406), and to allow these factors to guide the curriculum design process. The Praxial Curriculum is targeted at primary and secondary education, but it remains informative for designing an environment of learning which also pays heed to the needs of the teacher.

Elliott's Praxial Curriculum is a new approach to music curriculum design in general, and especially confirms all of the above criteria for effective popular music learning and teaching. The following is a holistic statement of the concept of Praxial Curriculum:

The interests of practical curriculum making lie in shifting away from the technical-rational notion of teachers as curriculum retailers or “interpreters” to teachers as reflective practitioners, away from the specification of a contextual objectives to the organisation of placed-based understandings, away from highly specific concepts and scripts to context-based preparations and plans, and away from measurement and testing to assessment and evaluation. In sum, and in opposition to curriculum doctrine, practical curriculum making places the teacher-as-reflective-practitioner at the center of curriculum. (Elliott, 2015: 406)

In contrast to a Praxial Curriculum design, the traditional curriculum tends to be designed with a set of common topics (Elliott, 2015: 406-407), illustrating the nature of aims, knowledge, learners, teaching and learning process, and instructors. The Praxial Curriculum modifies this list somewhat, and is expanded on below.

Aims

Elliott uses the word ‘amateurism’ as process of music-learning (Elliott, 2015: 412). The word expresses “the sheer love of music and sharing it with like-minded others” (ibid.). Although open-ended, the concept of ‘amateurism’ compliments the pursuit of the maturation of the individual musical identity of students (ibid.). This does not align with the notion of an aim as being more concrete. Elliott’s theory can be considered vague in this area.

Knowledge

‘Knowledge’ is here understood as achieving ‘musical understanding’ in terms of musicianship and listenership. Elliott promotes the ‘verbal knowing-in-action’ over verbal knowledge, which is said to be “easily overwhelmed by the emphasis schooling tends to place on verbal knowledge” (Elliott, 2015: 412).

Universities, in contrast with Elliott’s principles of music learning, tend to produce ‘other forms’ of knowledge in the form of scholarly output (see CHE, 2013b: v; Bunting, 2006: 27). It could thus be argued that such verbal knowledge should not be eliminated, as might be assumed from Elliott’s suggestions. Elliott does address later that older students will have more of an affinity with verbal concepts of music (2015: 414), which highlights the limitation of his curriculum target market of primary and secondary schools.

Learners

Music learners should be considered ‘reflective musical practitioners’; this ideally means that they should be exposed to “as many forms of musicing and listening as possible” (Elliott, 2015: 413). In this section, musicianship and listenership is emphasised (ibid.).

Learning processes

Here, the principle that is being suggested is that the curriculum should provide music students with sustainable ‘musical problem solving’ skills for life (Elliott, 2015: 414). While this could refer to the purely musical, the sustenance of these life skills is also dependent on an understanding of the music industry.

The Teacher

Primary to this curriculum theory is that the curriculum design approach should compliment the circumstances of the teachers. This is especially in the case of South African lecturers, which we will come to learn are surrounded by an environment that is low in funding, and can effect the extent of facilitation for a BMus in SAPM. Inevitably, teachers should have grounded understanding on the subject they are teaching (Elliott, 2015: 415).

Assessment

Elliott (2015: 419) proposes that the importance of music assessment is not to grade, but to “provide accurate, constructive, and supportive feedback to students about the quality of their growing musicianship and listenership”. In this programme, music students should also develop self- and peer-assessment skills. Elliott proposes the idea of ‘musical benchmarks’ as “guideposts along the way to higher musical understanding” (ibid.). These come in many guises, including live concerts amongst peers, audio and video recordings of concerts or rehearsals, composition workshops, and any other music making events. The requirements of this commonplace may find conflict with the university setting, considering the strict recording of grades involved. Nonetheless, aspects of these assessment methods such as ‘self- and peer-assessment skills’ should be encouraged in order to develop and strengthen the stance of the individual popular musician.

Learning Context

Elliott proposes the careful selection of repertory listening in accordance with the musical context students are being introduced to, and further states that “[the] praxial music curriculum is

deliberately organised to engage learners in musical actions, transactions, and interactions with close approximations of real music cultures” (2015: 420). It is important that the environment corresponds with the teaching material. The SAPM degree that will be proposed at the end of this study responds to this principle by accommodating the SAPM styles of the South African music industry, as well as responding to the interests of the youth in South Africa (Ch. 2).

4.2 Conclusion

Within all of these aspects of approaching popular music learning and teaching, the common principle is that the curriculum should be flexible enough to accommodate the varying needs of students, teachers, and institutions. Most of these methods resemble the principles of blended learning, which comprises primarily of both face-to-face and online learning, and allowing the students to dictate the course of their programme with the guidance of the instructor. The curriculum therefore provides the structural parameters in which this kind of teaching and learning operates.

CHAPTER 5: COMPARATIVE ANALYSIS OF UNDERGRADUATE DEGREES ORIENTATED TOWARD POPULAR MUSIC

This chapter is dedicated to investigating the nature of degree courses that are orientated toward popular music, and offered at universities abroad. This will be done by use of three case studies: Leeds Arts University in United Kingdom, Berklee College of Music in Boston, USA, and Griffith University in Australia. Also included will be a discussion of the popular music BMus specialisation that was previously offered at UKZN, which, now currently offered as a BA Music degree instead, is the only popular music specialisation offered at a South African university music department. Despite the differences in geographical, economic, and pedagogical background, case studies such as these remain informative for the present proposal of an SAPM degree curriculum, and provide ideas regarding how popular music instruction in university settings might be handled. This analysis will cover degree courses and degree structures of popular music-orientated degrees. Covered will be core subjects and elective modules (electives), the manner in which such courses are structured in terms of credit weighting, and the length of time allocated to subjects. Core subjects refer to the overarching subject category, while electives will refer to the modules which the core subject will be divided into. To this end, the following list features the core subjects that can be found in the analysis:

1. Practical (singing, solo and band)
2. Composition (songwriting, theory, technology)
3. Music Business (entrepreneurial skills, music industry)
4. Aural Training
5. Musicology

Some of the following cases of popular music courses feature the use of non-music electives. The use of non-music electives will be suggested for the proposed SAPM course. Popular music careers engage with the wider arts sector, especially with the business of music being entrenched in the wider arts spectrum (such as marketing, social media, and music videos); thus, the inclusion of non-music electives is necessary.

5.1 Leeds Arts University – Leeds, United Kingdom

Leeds Arts University offers a single popular music degree in the form of a BMus (Hons) in Popular Music Performance. The Bachelor Honours Degree is a postgraduate qualification that follows the Bachelors degree, integrating both undergraduate bachelors degree with postgraduate honours degree. Its purpose is to develop students' methodological and research skills in order to prepare for postgraduate study. Unlike most BMus (Hons) degrees in South Africa, Leeds' BMus (Hons) degree is only three years long, contrary to what is understood in South African terms (CHE, 2009: 34).

It must be understood that a range of facilities are provided in order for the popular music degree at Leeds Arts University to function. These include the following: “a dedicated 24-track analogue/digital recording studio with Pro Tools integration and motorised Solid State Logic AWS924 desk; fully-integrated studio and live/ensemble rooms; auditorium with full live PA, lighting rig and video integration; sound-proofed instrumental teaching rooms; backline, microphones and effects processors plus access to ... Mac suites” (Leeds BMus Hons, 2018). The course allows for interdisciplinary interaction due to its position within an art institution (Leeds Arts University, 2018). This allows arts collaboration between students.

While some universities in South Africa may well have adequate equipment to host an equivalent degree (such as Stellenbosch University's Music Department), emulating Leeds may be a serious challenge given current financial difficulties in South African tertiary education. The degree structure for the Leeds Popular Music Performance BMus degree is given in Table 5.1, with assumed core subject categories in italics.

In terms of structure, Leeds' course follows a multiple exit level structure enabling students to exit the degree at different levels, but still receive a corresponding qualification. Exit Level 4, after the first year, qualifies the student for a Certificate of Higher Education. Exit Level 5, after the second year, qualifies the student for a Diploma in Higher Education, while Exit Level 6, after the third year results in the award of the full BMus (Hons) qualification. The multiple Exit Level design is a sensible one, especially in the South African context (and especially given economic constraints for both departments and students).

Year	Semester	Exit level 4: Certificate of Higher Education	Credit Points
1	1	Popular Music, the Stage and Studio <i>Practical/ Composition</i>	60
	2	Engaging the Audience <i>Practical</i>	40
		The Business of Music 1 <i>Music Business</i>	20
			Total: 120
Year	Semester	Exit level 5: Diploma of Higher Education	Credit Points
2	1	Popular Music, Meaning and Media <i>Musicology</i>	60
	2	The Business of Music 2 <i>Music Business</i>	60
			Total: 120
Year	Semester	Exit level 6: BMus (Hons) Popular Music Performance	Credit Points
3	1	Popular Music, Negotiated Practice <i>Practical</i>	60
	2	Popular Music, Professional Practice <i>Practical</i>	60
			Total: 120

Table 5.1: Module Framework of BMus (Hons) Popular Music Performance (Leeds BMus Hons, 2018: 3)

The Leeds BMus Popular Music Performance degree comprises of relatively few degree subjects—two or three subjects for each year. One must assume that these subjects are broad in content, and are divided into a more detailed module framework by the department. For clarity, the author has taken liberty to categorise these subjects according to core subjects. In the first year, students engage with Practical studies with the possibility of composition in the ‘studio’, and additionally are

immediately introduced to the Music Business core. In the first year, most credit weight is put onto Practical studies. In the second year, students engage with Musicology and Music Business, which are of equal credit weighting. In the third year, students only engage with Practical studies. Since this is a BMus in *Popular Music Performance*, the emphasis should be on Practical studies. The practical offerings of this course cater for vocals, keyboard, guitar, bass guitar, and voice (Leeds BMus Hons, 2018), primary instruments to Western contemporary popular music (Negus, 2011: 89). Although these can form the fundamental instrumentation of various SAPM styles, SAPM styles have the tendency to find inspiration from different African music sources as well as African drumming and jazz (Ch. 1; Ch. 2). This will be considered in the SAPM curriculum design.

Additionally, Leeds claims that by studying there, you will be studying in an environment abundant in collaborative arts opportunities. Therefore, despite the absence of arts subjects in the popular music degree, the inference made here is that students are allowed to partake in collaborative arts projects. In terms of additional subjects, overall, it is not clear whether the programme offers non-music elective subjects or music elective subjects.

Overall, the available module framework is vague in describing its offerings. The chief benefit of this example is its structure of multiple exit levels. Also instructive is its offerings for the primary instruments of popular music, being guitar, piano, keyboard, drums and voice.

5.2 Berklee College of Music – Boston, USA

Berklee offers a range of major or specialisation degree courses. This section will be considering the following in particular: Contemporary Writing and Production, Music Production and Engineering, Songwriting, Music Business (Managing, Marketing, Entrepreneurial tracks), Performance, and Professional Music. Major degree courses at Berklee follow a duration of four years. Table 5.2 details the general structure common to each specialisation.

Berklee divides their modules per semester. Berklee's major programmes start with a first semester comprising of a programme universal across specialisations: Private Instruction (2 credits), Ensemble (1 credit), Music Application and Theory (4 credits), Ear Training 1 (2 credits), Introduction to Music Technology (2 credits), Introduction to College Writing (3 credits), and Entering Student Seminars (LENS Seminars) (2 credits). Music Application and Theory is a subject

Year	Semester	Description
1	1	All students on common core subjects with one elective
	2	Common cores and one specialisation directed subject
2	3	Common cores and more specialisation-specific subjects
	4	Common cores and more specialisation-specific subjects
3	5	Common cores and more specialisation-specific subjects, no more Ear Training
	6	Common cores and more specialisation-specific subjects
4	7	Specialisation-specific subjects only
	8	Specialisation-specific subjects with a capstone project

Table 5.2: General Structure to Berklee Major Programmes (Berklee, 2018)

that analyses popular music songs on the basis of Aural, Keyboard Skills and Theory (Berklee Music Application, 2018).

Amongst these subjects, two are performance based, two are composition based, one is aural based, and one is a foundational subject. As it stands, out of 16 credits for the semester, 6 credits are devoted to compositional subjects, 3 credits are devoted to practical subjects, 3 credits are devoted to a foundational university skills subject, 2 credits are devoted to seminar subjects between musicology and practical, and 1 credit is devoted to aural. All of the core subjects are covered in the first semester, except for Music Business.

The second semester then introduces one subject topical to the specialisation amongst the cores: Private Instruction 2, Ensemble, Arranging 1, Ear Training 2, Harmony 2, Literature, and a subject topical to the specialisation (Berklee, 2018). For instance, in the Music Business Marketing track major, the degree introduces ‘Principles of Economics’, while the Professional Music major introduces ‘Mathematics and Natural Sciences’ electives (Berklee Business, 2018; Berklee Professional, 2018). Once again, the second semester does not comprise of Music Business, unless the student is studying a Music Business specialisation. Students, unless enrolled for one of the Music Business tracks, only start music business studies in Semester 6 in the form of the ‘Professional Development Seminar’. This is surprising, considering the extensive role that music business plays in contemporary popular music. Perhaps this is a way of solidifying musical skills of

the student before adding the music business layer. Leeds seems to have no problem with adding a Music Business subject in the first year.

Across semesters, Berklee allows students to enroll for non-music subjects and electives. Berklee refers to their non-music electives as ‘liberal arts’ electives (Berklee, 2018). Ear Training (or Aural Training) is discontinued from Semester 5 onwards. Therefore there are only two years of Ear Training required. Berklee requires students in their last semester to undergo a Capstone Project, practicum or internship equivalent of their specific major. A Capstone Project is described by Smith (2011: 3) as courses offered at the end of study either in the form of a “practicum, address of a conscious issue, or focus on professional development”. Practicums are considered an observing of the professional world, while internships are considered an application of appropriate skills acquired to the professional world. All projects in the form of practicum, internship or apprenticeship can therefore be regarded as a Capstone Project. It must be highlighted that in Semester 5, most specialisations are required to take a course in ‘Visual Studies’. This subject infers to the acknowledgement of the popular music industry often collaborating with the grander spectrum of the arts rather than purely concentrating on music. In terms of lecturers, Berklee makes use of external instructors, as recommended by Przybylski and Niknafs (2015: 117). Included in this body of external instructors are esteemed alumni, such as artist John Mayer, who cater as external instructors or lecturers (Berklee Music Business Online, 2018: 11).

As will be shown in the final chapter of this study, the aim of the SAPM degree is to include all aspects of popular music learning into one BMus degree, instead of offering specialisations. Berklee, however, offers specialisations as expanded versions of the core subjects. This displays the variety of possibilities for one core subject. Tables 5.3, 5.4, 5.5 and 5.6 summarise each major course’s unique subjects, excluding the common subjects between all courses (hence, Semester 1 is not shown). Semester numbers are referred to as (x) and core subject affiliation is shown in italics i.e. - *Composition*.

Table 5.3 details composition specialisations. In terms of contemporary writing and production, the course consists of many theoretical and technological subjects. Compared to Music Production and Engineering, it is concentrated on the writing and recording of acoustic elements of music production in popular music composition. Music Production and Engineering focuses on technology and software, so as to produce quality popular music songs.

<i>Subjects of Popular Music Composition Specialisations</i>	
Contemporary Writing and Producing	
Semester	Specialisation-specific Subjects
2	Music Acoustics, Basic Keyboard
3	Tonal Harmony and Composition 1, Basic Keyboard 2, Sequencing and Production Techniques, Arranging 2
4	The Art of Counterpoint, Groove Writing, DAW Writing and Production, Vocal Writing
5	Advanced Ensemble Writing, Studio Writing and Production for the Recording Studio
6	Writing for Big Band, Mixing Concepts and Applications for Writers
7	---
8	Advanced Production for Writers, Directed Study in Contemporary Writing and Production, Advanced Technology elective
Music Production and Engineering	
2	Advanced Production for Writers, Directed Study in Contemporary Writing and Production, Advanced Technology elective
3	*History (any LHis course), Principles of Audio Technology, Critical Listening Lab, Production Analysis Lab, Audio and MIDI Systems for Music Production
4	Principles of Audio Technology 2, Mix Techniques Lab, Business of Music Production
5	Creative Production Skills, Multitrack Recording Techniques, Mix Technique
6	Music Production for Records, Advanced Recording Techniques
7	Production electives (Music Production for Visual Media, Vocal Production)
8	Advanced Production Projects
Songwriting	
2	Basic Keyboard
3	Songwriting 1, Lyric Writing 1, Songwriting Technology Requirements (electives: choose 1)
4	Songwriting 2, Lyric Writing 2, Songwriting Technology Requirements (electives: choose 2)
5	Arranging for Songwriters, Directed Study in Songwriting
6	Survey of Popular Song Styles
7	Songwriting electives: Advanced Songwriting, Advanced Lyric Writing, Singer/Songwriter Workshop
8	The Business of Songwriting, Senior Seminar in Songwriting

Table 5.3: Subjects of Popular Music Composition Specialisations (Berklee, 2018)

<i>Subjects of Popular Music Business Specialisations</i>	
Music Business (Managing, Marketing and Entrepreneurial tracks) – Music Business	
Semester	Specialisation-specific Subjects
2	Principles of Economics
3	Data Management & Statistics, Principles of Business Management, Computer Applications in the Music Business
4	Legal Aspects of the Music Industry, Principles of Financial Accounting, Business Leadership and Ethics
5	Principles of Marketing; for Managing track: Record Company Operations, Music Publishing; for Marketing track: Music Product Development; for Entrepreneurial track: Website Design and Management
6	Managing Technology-Drive Business; Business Finance; for Managing Track: Music Intermediaries: Agents, Managers, Attorneys; for Marketing track: Creative Promotion in New Media; for Entrepreneurial track: Business Startups
7	for Managing track: Concerts and Touring; for Marketing track: Digital marketing in the Music Industry; for Entrepreneurial track: Innovators DNA.
8	for Managing and Marketing tracks: Internship in Music Business or Advanced Music Business Elective; for Entrepreneurial track: Entrepreneurial Practicum

Table 5.4: Subjects of Popular Music Business Specialisations (Berklee Business, 2018)

Songwriting comprises of the songwriting and literary subjects needed in order to write a song, which can also be considered the more ‘acoustic’ part of the popular music composition process. In terms of software, the curriculum would probably have to be cognisant of the software devices available at respective universities.

In terms of the Music Business degree tracks (Table 5.4), it is clear that here is an emphasis on Music Business. The reader may note that some Music Business courses are specific to music (e.g., Legal Aspects in the Music Industry), while others are more general (e.g., Data Management and Statistics). In terms of more general business courses, most universities already possess departments that cover such subjects, and thus significant cost-saving can be achieved.

<i>Subjects of Popular Music Performance Specialisations</i>	
Performance	
Semester	Specialisation-specific Subjects
2	Mathematics and Natural Sciences electives
3	Recital Preparation 3, Labs/Approved Specified electives, Health and Wellness Courses for Musicians
4	Tonal Harmony and Composition 1, Social Sciences (<i>any LSOC course</i>), Recital Preparation 4, Labs/Approved Specified electives
5	Private Instruction 5, Recital Preparation 5, Harmonic Considerations in Improvisation, Recital Workshop for Performance majors, Ensemble, Labs/Approved Specified electives
6	Private Instruction 6, Recital Preparation 6, Ensemble, Labs/Approved Specified electives
7	Private Instruction 7, Recital Preparation 7, Approved Styles Survey, Ensemble, Labs/Approved Specified electives
8	Private Instruction 8, Recital Preparation 8, Ensemble, Labs/Approved Specified electives

Table 5.5: Subjects of Popular Music Performance Specialisations (Berklee Vocals, 2018)

<i>Subjects of Popular Music Performance and Music Business Specialisations</i>	
Professional Music	
Semester	Specialisation-specific Subjects
2	Mathematics and Natural Sciences electives
3	Designated Concentrate Course
4	Social Sciences, Designated Concentrate Course, Music Production elective (choose 2: Accelerated Pro Tools, Producing Music with Ableton Live, Producing Music with Logic Pro X, Electronic Music on the iPad)
5	Designated Concentrate Course, Music Business (choose 1 elective: Introduction to Music Business, Taxation in the Music Business, Legal Aspects of the Music Industry, Business Communication, Professional Music)
6	Designated Concentrate Course, Professional Music electives (choose 1: Computer Literacy for the Professional Musician, The General Business Gig: Artistry and Business Development, Financial Management for Musicians, Investment Principles for the Professional Musician, The Private Studio Teacher, Music Marketing for the DIY Musician, Professional Music Internship, Movement for Musicians)
7	Designated Concentrate Course, The Business of Professional Music
8	Designated Concentrate Course, Professional Music Capstone Project

Table 5.6: Subjects of Popular Music Performance and Music Business Specialisations (Berklee Professional, 2018)

In terms of performance and practical training (Table 5.5), there is emphasis on solo and ensemble settings throughout the entire degree. Within this training, scepticism can be raised about the terminology being used in the naming of these subjects. For instance, the term ‘Ensemble’ for the contemporary popular music context is not appropriate. Popular musicians play in bands and not ensembles (Green, 2002: 16, 45). Another example is ‘Recital Preparation’. Since this insinuates live performance, popular musicians are, on the contrary, more acquainted with performing in concerts, live performances and tours rather than ‘recitals’, more often found in classical music (Big Concerts, 2018). It is important to compliment popular music learning with appropriate terminology.

What is interesting is the inclusion of Mathematics and Natural Sciences electives in the second year, including electives such as Biology, Chemistry, Physics, Environmental Science, Acoustics and Mathematics (Berklee, 2018). These kinds of electives do not relate directly to popular music learning. However, as South African universities offer non-music electives, this implies that the degree is aiming to give the student outside experience from music if they wish to choose. ‘Designated Concentrate Course’ refers to an additional course that fulfils the concentration of the degree specialisation and the student’s path choice (Berklee, 2018). There are a range of Designated Concentrate Courses to choose from, deeming it a music elective. It can be deduced that the instructor would play a role in assisting with the choice of this Designated Concentrate Course.

In contrast to Leeds’ BMus in Popular Music Performance, Berklee’s Performance and Professional Music specialisation only starts the Music Business core subject in Semester 5, Year 3. Once again, this is surprising, considering that it is important for the popular musician’s all-roundedness to understand the music business, and additionally with Berklee’s philosophies on providing career-orientated degrees (Berklee Philosophy, 2018).

The Professional Music course (Table 5.6) is to be highly regarded, as it is an example of an all-rounded popular music degree that any proposed SAPM degree might aspire to (Addendum C). It covers all elements of popular music learning to the end of the degree, and allows the student to specialise in one of these courses. Despite not including a substantial amount of music business in the first year, in general the degree distributes the core modules evenly. It includes a Designated Concentrate Course, which is a subject that can be chosen from a range of subjects in order to concentrate the degree according to students’ preferences (Berklee, 2018). These courses range from

‘Arranging’ and ‘Scoring’ to industry-related subjects.

In conclusion, Berklee has an abundance of majors in popular music-orientated undergraduate degrees. This makes sense, as it is an institution that is totally dedicated to music. The popular music offerings of Berklee provide a range of ideas for the core subjects that will be included in the proposed SAPM degree. The influence of these courses on the SAPM degree will have to be condensed or filtered by considering the credit limits and the genre styles of SAPM. The Professional Music specialisation in particular guides the SAPM degree design regarding how core subjects should be distributed across the degree timespan. In terms of specialisation, the SAPM degree should not strive to specialise in an institutional sense, rather allowing students to choose their musical focus with the electives available. From the Berklee courses, the SAPM degree will draw from the availability of electives. Lastly, the Berklee courses incorporate Visual Studies with a small credit weighting. This is considered a ‘Liberal Arts’ non-music elective, thus rendering the small credit weighting inevitable. This signals a collaboration with other arts faculties (also observed in the case of Leeds), which is a substantial part of the music industry. The SAPM degree will do the same, since this kind of collaboration is central to the South African music industry.

5.3 Griffith University – South East Queensland, Australia

Griffith’s Queensland Conservatorium was established in 1957, and is regarded as a multidisciplinary arts school (GU Vision, 2018; GU Conservatorium, 2018). Griffith University offers three BMus in Popular Music specialisations: Music Industry; Music, Sound and Vision; and Performance. The degree is three years long, and since it is based in Australia, functions on a trimester basis.

The Music, Sound and Vision specialisation is a specialisation in the composition of popular music on the basis of songwriting and production skills. Tables 5.7 – 5.9 detail the course outline for each of the BMus specialisations.

<i>Subjects of Popular Music Business Specialisations</i>	
Bachelor of Music in MUSIC INDUSTRY	
Year	
2	Music Industry Studies; Digital and Social Media Marketing; Event and Management Principles; Popular Music Turning Points; The Music Business; Entertainment and the Arts Marketing; Music Industry Internship
3	Music Industry Internship/Branding and Promoting New Business Ventures; Managing Projects in Service Industries; Community Events and Festivals; Special Project (Seed Event)/ Entrepreneurship and New Business Ventures; Self-marketing; Special Project (Seed Artist); Artist Management (Capstone Course)

Table 5.7: Subjects of Popular Music Business Specialisations (GU Popular Music Studies, 2018)

<i>Subjects of Popular Music Composition Specialisations</i>	
Bachelor of Music in MUSIC, SOUND AND VISION	
Year	
2	Recording Music; Songwriting Techniques; Sound Design; Applied Songwriting; Music and Moving Image
3	Music and Moving Image; Orchestral Arranging; Sound Design; Live Field Recording; Major Project; Music in Film

Table 5.8: Subjects of Popular Music Composition Specialisations (GU Popular Music Studies, 2018)

<i>Subjects of Popular Music Performance Specialisations</i>	
Bachelor of Music in PERFORMANCE	
Year	
2	Recording Music; Songwriting Techniques; Musicianship; Technology and Music/Music Industry Internship/Undergraduate Free Choice elective; Applied Songwriting; Popular Music Turning Points; Major Study
3	Live Performance; Music Production; Music, Sound and Vision; Popular Music Production; Advanced Songwriting/Music Industry Internship/Undergraduate Free Choice elective; Popular Music Research/Music Industry Internship/Undergraduate Free Choice elective

Table 5.9: Subjects of Popular Music Performance Specialisations (GU Popular Music Studies, 2018)

The degree comprises of 240 credits in total, with 80 credits per year. Each year comprises of 8 subjects of equal 10 credit weightings. This does not necessarily mean that core subjects are equally weighted, as first, the specialisation tracks comply with the specialisation from the first year, and second, core subjects repeat themselves through smaller subjects throughout the year. For instance, Songwriting Techniques and Sound Engineering in the first year of the Music Industry track are both part of the composition core.

Much like Berklee's courses, the first year for each BMus in Popular Music covers the same subjects across each specialisation. These subjects are Songwriting Techniques, Sound Engineering, Popular Music (Roots to Rap), or Language Communication, followed by the second trimester with Songwriting Techniques 2, Sound Engineering 2, Popular Music and the Cultural Context. In contrast to Berklee, specialisations in specific subjects are already introduced in the first year as subjects 4 and 8.

The Music Industry track consists of Management Concepts and Introduction to Marketing; for the Music, Sound and Vision track, this is Introduction to Electronic Music and Music Programming and Production; for Performance, this is Major Study 1 and Major Study 2 for both subjects respectively. From this point, the distinct subjects increase, and degree tracks become more distinct from one another.

Each degree track includes a capstone course in the form of an internship for the last year. In year 2, specialisations share the option of taking Technology and Music amongst other more specialisation-specific electives. In year 3, specialisations share the requirement of a capstone course, as well as the subjects Creative Thinking or Applied Practice.

In the Performance track (Table 5.9), students are allowed to choose whether to do music research. With regard to the Music Industry track, there is no indication that the student is required to do practical music studies. In general, there is no indication that music students are allowed to take non-music electives, besides the Undergraduate Free Choice elective in the Performance track, which could be either a music or non-music elective.

The benefits of this popular music degree to the proposed SAPM degree is that it provides ideas for modules within core subjects such as Music Business, Composition and Performance. The inclusion of music research in the Performance track makes it evident that it is possible for popular music to be of literary interest, and representative subjects will be included in the SAPM degree. Structurally, Griffiths' credit system cannot support the SAPM degree, as it functions on a trimester basis. Instead, the SAPM degree will have to condense these music elective opportunities and divide them by semester.

5.4 UKZN Popular Music course

UKZN is the only South African university that currently offers popular music as a specialisation (Leal, 2015: 135-141). Having previously offered a BMus in Popular Music Studies, the Popular Music specialisation is now only offered as a BA in Music (UKZN Handbook, 2018). For the purposes of this study, the BMus in Popular Music Studies will remain the topic of discussion. Leal states that the UKZN BMus course does not cater for the music business needs of an industry-related course, and thus the course that is proposed in the final chapter of this study. The degree is nonetheless informative as to what has already been implemented as a popular music course in South Africa. Table 5.10 details the subject offerings within the BMus in Popular Music Studies curriculum at UKZN.

In terms of structure, the UKZN degree was a four-year, 512 credit degree. Each year comprised of 128 credits. Overall, the degree became a specialisation in the third year, and most focused on specialisation in the last year. The BMus in Popular Music Studies that was offered at UKZN complies with Leal's master list on all levels except for aspects of his second point: 'Music Business Skills' and 'Entrepreneurial Skills' (Leal, 2015: 143). It is not clear whether 'Popular Music Production in South Africa' refers to South African methods of technological production or the industry of South African Popular Music Production. Despite this, and featuring the topic of the 'music industry' in course content, it can be inferred that UKZN's BMus in Popular Music Studies did not have a concrete, singular subject devoted to the music business of South Africa.

In the BMus for Popular Music Studies, UKZN offered music core subjects, as well as music elective subjects that became concentrated toward the popular music specialisation in the third year.

UKZN BMus in Popular Music		
Year	Credits	Subjects
1	128	Popular & Traditional Music (16) Intro to Western Classical Music (16) Intro to Music Fundamentals A & B OR Music Theory & Perception 1A & 1B (32) First Practical Study 1A & 1B OR African Music & Dance 1A & 1B (16) Music Ensemble 1A & 1B (32) Approved Language module (16)
2	128	Music, Culture & History 2A (16), Music, Culture & History 2B (16), Introductory Music Theory & Perception A & B OR Music Theory & Perception 2A & 2B (32), First Practical Study 2A & 2B OR African Music & Dance 2A & 2B (32) Elective (16)
3	128	Music, Culture & History 3A (16) Music, Culture & History 3B (16), Intermediate Music Theory & Perception A & B OR electives* (32), First Practical Study 3A & 3B OR African Music & Dance 3A & 3B (32), Popular music specialisation: Electro-Acoustic Music 1A (16), Electro-Acoustic Music 1B (16),
4	128	Music Ensemble 3A (16) & 3B, Electives (48) Popular music specialisation: Thinking Popular Music (32), Popular Music Production in South Africa (32)

Table 5.10: UKZN BMus in Popular Music (UKZN Prospectus, n.d).

Music electives (not included in the table) that pertained most to popular music include the following: Electro-Acoustic Music 1A/B; Electro-Acoustic Music: Live Sound Reinforcement; Electro-Acoustic Music: Deejaying; Keyboard Studies (UKZN Handbook, 2013: 489-515 in Leal, 2015: 139-141). Another elective worth noting is Language for Singers (ibid.). On the basis of songwriting, an essential part of popular music composition, language should not be limited to

singers but open to anyone that writes songs or sings. In the current UKZN music offerings, there are also non-music electives which can be considered limited to ‘Approved Language Module’ (UKZN Handbook, 2018). This seems the route to go for anyone interested in language as a pillar for their popular music niche.

In terms of non-music electives, in general electives change between universities. For instance, for first years of a BMus degree at Stellenbosch University, students must choose one elective of the following: English Studies, Afrikaans & Dutch, Afrikaans Language Acquisition, Basic Xhosa, French, German, Mathematics, Psychology, Xhosa for first years (SU Handbook, 2018: 79). On the contrary, amongst its non-music elective courses, NMU offers the following modules for BMus General first years: Introduction to Business Management and Entrepreneurship, Computer Literacy, Algebra, Differential Calculus, Mathematics, Computing Fundamentals, Statistical Methods in Behavioural Sciences, Professional English, Introduction to the Business Functions, Website Design, Introduction to Economic and Settlement Geography, Practical English, French for Beginners, Introductory Psychology, Child and Adolescent Development, Introduction to Geomorphology, Adult Development and Ageing, Introduction to Geo-Information and Cartography, and Psychology as a Profession (Leal, 2015: 99-100). Overall, the non-music electives vary between universities and are linked with other Bachelor of Arts courses. What universities such as UCT infer, is that it is up to the student’s free will to choose any elective available (UCT Handbook, 2018: 73). The focus of the study is to determine the most eligible music courses for a SAPM degree, which comprises of core and elective courses. Instead of prescribing the non-music electives, the SAPM curriculum will rather recommend general non-music electives. These electives must be implemented with the guarantee that they do not take up a significant number of the credits in the curriculum, but will enhance one of the music core areas that the individual student values most. In light of the above degree examples, these electives appear to be the following: Visual Arts, Languages, Psychology, Sociology, Politics, Economics, Business, Information Technology (IT).

In contrast to what was suggested regarding the relationship between South African varieties of jazz and popular music (Ch. 1), UKZN encourages popular music students to take the jazz workshop elective (UKZN, 2018: 140). The inference that can be drawn is that UKZN assumes that popular music’s composition processes and performance involves jazz composition processes.

The emphasis on electives ultimately gives students the freedom to design their own course to determine their own path through a degree. This ties in very well with the idea of allowing the student to dictate the development of their musicianship in an institutional setting, which is recommended for popular music learning. The UKZN BMus nonetheless does not offer music business options, as would the proposed SAPM degree.

5.5 Conclusion

The BMus in SAPM degree curriculum will be constructed on the basis of significant characteristics drawn from the above comparative analysis between different Bachelor of Music courses in Popular Music. The structure will be constructed by means of a four year degree with multiple exit levels (Leeds). Subject offerings differ between semesters instead of years, providing opportunity for more subjects (Berklee). The SAPM degree will include all cores: practical, music business, composition, aural training, and musicology. Core subjects will have permanent lecturers, with electives being instructed by external instructors (Berklee). Core subjects will run on a semi-permanent semi-elective basis (Berklee). Practical instruments will be guitar, drums, voice, piano and basic keyboard skills (Leeds; UKZN), which will be practiced throughout the degree. Additionally, smaller elective modules will be offered for other instrumentation such as African drumming and jazz improvisation. Aural core will only continue until the end of the second year (Berklee). First year will introduce foundational modules with few elective options (Berklee; Griffith). Capstone projects are to be incorporated in order to enable interaction and networking with the music industry (Berklee; Griffith). Music research in the form of the musicology core subject will be offered in the last years of the SAPM degree (Griffith). Non-music electives will be recommended for students, but are at the discretion of the respective university and their academic offerings. These electives are the following: Languages, Business, Visual Studies, Drama and Dancing. This is dependent on the courses of different fields of study available at each university (Berklee; Griffith; UKZN). Ultimately, students will specialise not by the prescription of the institute, but by the choices of their electives. These elective choices will grow in credit size as the degree progresses by year.

CHAPTER 6: SOUTH AFRICAN UNIVERSITY SYSTEMS AND BACHELOR OF MUSIC DEGREES

The purpose of this chapter is to explore the structures already in place for South African BMus degrees. While the proposed SAPM degree differs in content, it will still occupy the institutional and regulatory structure that caters for current BMus courses.

6.1 Understanding structures of South African Higher Education Institutions

There are three varieties of universities in South Africa: the traditional university, the comprehensive university, and the university of technology. The traditional university is an institution that offers undergraduate and postgraduate degrees with the purposes of ‘general formative’ and ‘professional’ development (CHE, 2013b: v; Bunting, 2006: 27). The university of technology is a modified form of the now-obsolete institution of the technikon, and offers ‘vocational’ and ‘professionally’ driven courses at undergraduate level only (CHE, 2013b: v; Du Pré, 2010: 1-2; Bunting & Cloete, 2010). This type of university specialises in applied research, with a focus on training by means of technological and ‘real-world focused’ programmes (Scott, 2005). The comprehensive university is the third type of university, and is also a modification of the old technikon. Comprehensive universities are ‘merger universities’, a product of merging technikons with traditional universities. They offer “the full spectrum of programmes, including vocational, professional and general formative programmes at both undergraduate and postgraduate levels” (CHE, 2013b: ii; Ballim, Scott, Simpson & Webbstock, 2016: 73). Comprehensive universities offer both degrees and diplomas. As the chapter commences, it will be shown that there are some exceptions to this rule. Given that a proposed SAPM degree would cater toward both vocational and more academically-orientated teaching, the natural home for such a degree is within the institutional context of traditional and comprehensive universities. Most established South African music departments (with a single exception) reside in traditional universities, and offer a mixture of vocational and academic teaching programmes. As a result, it is proposed that the most natural and convenient home for the proposed SAPM degree is in traditional or comprehensive universities. Because the proposal detailed here is concerned with a Bachelor of Music degree, universities of technology (with their focus on diploma and certificate-level qualifications) are not considered. The term ‘university’ will, from this point forward, be taken to refer to traditional and comprehensive universities.

In South Africa, there are eleven universities offering Bachelor of Music degrees. Among the nine traditional universities offering BMus degrees are Stellenbosch University (SU), the University of Cape Town (UCT), the University of KwaZulu-Natal (UKZN), the University of Pretoria (UP), the University of the Witwatersrand (Wits), the University of the Free State (UFS), North West University (NWU), University of Fort Hare (UFH) and Rhodes University (Rhodes). Among the two comprehensive universities are the University of South Africa (UNISA) and Nelson Mandela University (NMU). The Tshwane University of Technology (TUT) is the only university of technology offering a music degree, and that degree is a Bachelor of Technology degree. Thus, TUT will be disregarded from the study.

The South African Qualifications Authority (SAQA) works in collaboration with the National Qualifications Framework (NQF) in order to draw up and register qualifications such as Bachelor of Music for higher education. The NQF is approved by the Minister of Higher Education and Training of the DoHET “for the classification, registration and publication of articulated and quality-assured national qualifications and part-qualifications” (SAQA NQF, 2014). The classifications of these qualifications involves measures of NQF levels and credits. NQF levels are different qualifications with distinct content and credit amounts. Credits are the quantification system of the amount of hours required of the student to work for the qualification (SU NQF, 2018). These hours are collectively known as ‘notional learning time’ (SU NQF, 2018). Altogether, one credit is equalled to 10 notional learning hours. The forms of notional learning time can vary between “directed study, essential practical work, project work, private study and assessment” (SU NQF, 2018). Since these are notional hours, that which is the ‘time served’ for the qualification should not become confused with learning achieved, on which assessment should ultimately be based (SU NQF, 2018).

Table 6.1 illustrates the various undergraduate-level qualifications and their credit requirements as regards the above institutions, as drawn up by the NQF (DoHET, 2007: 19-25; CHE, 2013a: 27-32). The qualifications in the table should not be interpreted as progressive representation between different degrees, but rather as various unrelated options available to students. The term FET stands for Further Education and Training, and HET stands for Higher Education and Training.

Name of qualification	Description	Credits (per year)	Total Credits	Duration (Years)	NQF Exit Level
Higher Certificate (H. Cert)	An industry and vocational orientated qualification for entry level, providing students with “basic introductory knowledge, cognitive and conceptual tools, and practical techniques for further higher education studies in their chosen field of study. This can also be regarded as a foundational level of qualification.	120	120	1	5 (FET)
Advanced Certificate (Adv. Cert.)	The qualification is very strong in career or vocational preparation with a departure point of developing knowledge and skills for application in the workplace.	120	120	1	6 (HET)
Diploma (Dip.)	An industry and vocational orientated qualification that aims to prepare students with specialised knowledge, skills and work experience in a certain field. This includes a form of internship in the workplace.	120	120 – 360	1-3	6 (HET)
Advanced Diploma (Adv. Dip.)	It may provide intellectual enrichment, enhance flexibility in the light of changing circumstances, enable a change in career path, or offer an intensive, focused and applied specialisation which meets the requirements of a specific niche in the labour market.	120	120	1	7 (HET)
Bachelor’s Degree (BA/ BMus)	This qualification has as the primary purpose the providing of a well-rounded, broad education that equips graduates with the knowledge base, theory and methodology of disciplines, and enables them to demonstrate initiative and responsibility in an academic or professional context. Principles and theory are emphasised as a basis for entry into the labour market, professional training, postgraduate studies, or professional practice in a wide range of careers.	120	480	3-4	7/8 (HET)

Table 6.1: Types of qualifications adapted from the Department of Higher Education from DoHET (2007: 19-25) and CHE (2013a: 27-32).

	Higher Certificate (H. Cert)	Advanced Certificate (Adv. Cert.)	Diploma (Dip.)	Advanced Diploma (Adv. Dip.)	Bachelor's Degree (BA/ BMus)
Stellenbosch University	x	x	x	x	x
University of KwaZulu-Natal			x		x
University of Cape Town			x	x	x
University of Pretoria					x
University of the Witwatersrand					x
Rhodes University					x
University of South Africa					x
North West University			x		x
University of the Free State	x		x		x
University of Fort Hare					x
Nelson Mandela University			x		x

Table 6.2: NQF undergraduate offerings available at universities in South Africa (SU, 2017; UCT Handbook, 2018: 76-120; UKZN Handbook, 2018; UP, 2017; Wits, 2017; UFS Prospectus, 2017; NWU, 2017; UFH Handbook, 2018; Rhodes, 2018; UNISA Qualifications, 2018; NMU Handbook, 2018).

In correlation with Table 6.1, Table 6.2 summarises the different qualification types for music offered at each of these institutions.

All the above universities, as they are designated to do, offer Bachelors degrees. With regard to the proposed multiple exit level structure in Chapter 5, other lower NQF levels are offered at these institutions up to a minimum of NQF level 5. Although this minimum is only reflected at SU and UFS, this range of NQF levels must be considered at all the above universities, given that the Popular music degree will be offered in the form of a multiple exit level degree, inclusive of higher certificate (one year) and diploma (one to three year) courses in the first few years. At the moment

six of the eleven universities offer diplomas, while only two offer higher certificate courses. It is recommended that the university opens up the possibility of lower NQF courses for this respective popular music degree curriculum. For instance, the only higher certificate and diploma courses available within the entire humanities for University of the Free State are the Higher Certificate in Music Performance and Diploma in Music (UFS Prospectus, 2018). Once gain, this structure is a financial benefit to universities allowing students to exit the course at multiple opportunities, and might reduce the failure rate. This will ultimately be cost effective for the university, especially in the inception phase of the course.

One of the traits of South African Bachelors degrees is that they are supposed to enable a student to proceed to postgraduate study. With reference to examples abroad, for its popular music-orientated courses, Berklee offers MA courses of one year on popular music concentrated courses (Berklee Master of Music, 2018). Leeds Arts University offers MA courses but only in the visual arts (Leeds Postgraduate, 2018). Griffith University does not offer any popular music studies Master's degrees but only in music in general, which is a more classical music orientated music degree (Griffith University Master of Music, 2018). Between these institutions, the enablement to master's studies varies, but is nonetheless an option. It must be noted that master's degrees do not only depend on scholarly study, but making an impact of improvement on the field of study (SU Master's, 2018). For instance, Stellenbosch University offers master's opportunities for 100% thesis output *or* 100% specialisation output, or both. Master's can be done in either a scholarly manner or with the purpose of improvement of the certain field (SU Master's, 2018). Due to the concentration of this study, this premise should be left for further investigation in another study. Nonetheless, popular music can have scholarly relevance whether the SAPM degree can be continued as a master's degree or not. If not, it can rather be continued into another Master's specialisation such as musicology. Without further elaboration, the BMus in SAPM should be able to lead into its own postgraduate course or into another postgraduate study in another field of study relevant to the SAPM concentration.

6.2 Bachelor of Music in South African Music Departments

At present, there is only one South African music department that offers a Bachelors degree focused on popular music: the University of KwaZulu-Natal (UKZN). This is surprising, considering that South Africa has an established music industry that is primarily focused on popular music. This lack of industry-relevant institutional training was confronted in a master's thesis by Sheldon Leal,

entitled ‘Tertiary Music Education in South Africa: Meeting the Needs of Music Students and the Music Industry’ (2015). Leal’s study covers ten of the eleven university music departments offering BMus courses registered to the NQF. Leal does not mention UFH as part of these universities (Leal, 2015: 93-188). Although UFH has qualifications registered under the NQF (Obi, 2017), and since Leal refers to the BMus qualifications of these universities as NQF registered qualifications, it can be suspected that the reason for this exclusion is that the UFH BMus offerings are not registered to the NQF. In the case of UFH, BMus offerings are based on African choral music, and do not include music business modules at all (UFH Handbook, 2018: 80-92), deeming it as inclusive of African traditional music, but not contemporary popular music study. TUT, is included in Leal’s study, but is not regarded in this study due to the focus on traditional and comprehensive universities.

Leal (2015: 207) found that “general [music] qualifications in South Africa are flexible and broad giving students access to a number of majors within various disciplines: performance (mainly in Classical, Jazz, African music); research; musicology; composition; music education; music technology; music therapy; choral music; orchestral music; opera; popular music; interdisciplinary skills”. However, he found that 5 out of 10 of these universities are heavily reliant on Western classical music (ibid.). That African and Jazz music is included in the other four universities ‘additionally’ suggests that Western classical music remains the primary foundation of every university music department offering in South Africa. It is important to consider this, given that Green pointed out the tendency for classical pedagogy to influence the pedagogy of popular music (as discussed in Ch. 4).

Table 6.4, adapted from Leal (ibid.: 90-91) and the updated version of the SAQA BMus model (SAQA BMus, 2018), summarises the relationship between attained credits and exit levels. It does so within the context of Leal’s so-called ‘master list’: a list of the expectations that both the government and the music industry have of music education in universities (2015: 82-84). The list was drawn up after consulting the ‘policy documents concerning higher education’ in South Africa (Leal, 2015: 36-42), and consulting professionals in the industry (Leal, 2015: 43-74). Table 6.3 shows the strong correlation between Leal’s master list requirements for BMus degrees, and the required features of music learning at South African universities. Because Leal’s master list corresponds greatly with popular music learning (Ch. 1), Leal’s master list can be considered an important rubric guiding the design of the SAPM degree, with the possible exception of an emphasis on pedagogy.

Master List	Generic BMus Degree (as set by SAQA)
1. Flexible student-focused education	Students have access to five different majors (Music Technology, Music Education, Performance, Research, and Composition and Arrangement) and to 80 non-music credits (16% of the degree). Students are therefore able to customize their own qualification.
2. Broad set of skills to ensure future success	Students doing this qualification graduate with knowledge of: the music industry; intellectual property rights; theory; aural; the inner workings of their instrument; entrepreneurial and personal management skills; an interdisciplinary understanding of the music profession; research; various genres in a South African context; performance skills in both a solo and ensemble setting.
3. More relevant education that focuses on a wide variety of music, including contemporary styles of genres	The generic qualification does not dictate which genres should be taught within the qualification. The recommendation is that music being analysed should be relevant to the South African music environment (Exit level 6, core exit level). Students may improvise as a part of performance (Exit level 8.1). Since improvisation is a skill that is a part of the popular music and jazz idioms, the degree may be seen to encourage contemporary/popular styles of music.
4. Music business knowledge that includes codes of conduct, laws and the structure of music business built into the curriculum	Exit level 1.3 (focus on ethical practices and values in the music profession, including the knowledge of intellectual property rights) and Exit level 6.3 (focus on the relationship between economy and music) address this directly.
5. Entrepreneurial skills	Exit level 1.5. (Focus on entrepreneurship and project management); Exit level 1.6. (Focus on finance and personal management skills) address this directly
6. Internships and a closer relationship with the music industry	Although the music education majors effectively do an internship, this is not a direct expectation of the other majors (Research; Performance; Composition; Arrangement; Technology). The implementation of an internship programme seems to be left to the discretion of the institution aligning to the qualification.
7. Use of technology	This is addressed in Exit levels 11 and 12.
8. A solid foundation for music education training	This is addressed in Exit level 12.

Table 6.3: Alignment of the generic BMus degree with the requirements of the Master List, taken from Leal (2015: 90-91).

Table 6.4 displays the structure of the generic Bachelor of Music model as proposed by SAQA. The typical BMus is a four-year degree consisting of 480 credits in total (Leal, 2015: 87). The total

number of BMus credits (480) is categorised according to the following three criteria: fundamental credits (100); core credits (200); and elective credits (180) (SAQA BMus, 2018). **Fundamental credits** provide the student with essential skills and knowledge. **Core credits** are assigned to other compulsory subjects related to the subject specialisation of the degree. **Elective credits** are for subjects that are specifically elected by students, not necessarily related to the subject matter of the degree course (such as taking a language as an elective subject, alongside music-related fundamental and core subjects; SAQA BMus, 2018). Credit assignment here can be further divided in virtue of ‘exit levels’. Exit levels (of which there are 12) reflect more specific skills that each student would be obliged to achieve in order to ultimately attain the credit category (Leal, 2015: 87). Note that this should not be confused with the term exit levels applying to the various university qualifications in Table 6.1. Since Leal’s master list complies well with popular music learning, a summary of its compliance with the generic SAQA BMus model is included in Table 6.4. While the SAQA model aligns with all points on the master list, unfortunately only five of the eleven universities are aligned with the SAQA BMus model (ibid.: 93-158). This suggests that the rest of the eleven universities either go by their own means of music curriculum design or use models of their choice.

While the SAQA model is inclusive of all Leal’s points, its extent of emphasis on these various constituents might differ to the ideals of popular music learning. With regard to Ch. 5, there is conflict with the ideals for the Bachelor of Music in South African Popular Music curriculum established in Ch. 5 and the fundamental/core/elective structure conveyed in the SAQA model. By the looks of the credit determinations in Ch. 5, electives form part of the core subjects. Instead, it would be recommended that cores be split into ‘compulsory’ and ‘optional/elective’.

Credits (Total 480)	Credit Category	Exit Level (updated to 2018, changes marked with *)	Leal Master List Point(s)
100	Fundamental	<p>1. Demonstrate personal management skills and social responsibility.</p> <p>2. Demonstrate technical proficiency and stylistic understanding appropriate to the instrument/s and works chosen for performance.</p> <p>3. Demonstrate aural skills.</p>	<p>1, 5, 6,</p> <p>1, 2, 8</p> <p>2, 8</p>
200	Core	<p>4. Analyse given musical works from various contexts using relevant parameters to draw conclusions.</p> <p>5. Research a given musical topic demonstrating an ability to locate and use a range of sources.</p> <p>*6. Music (including African music, with an emphasis on South Africa) is contextualised from historical, cultural, socio-economic, political and philosophical perspectives.</p> <p>7. Demonstrate musical proficiency and sensitivity required to perform as a member of an ensemble.</p>	<p>3</p> <p>2</p> <p>3</p> <p>2, 6</p>
180	Elective	<p>8. Perform, interpret and/or improvise a programme of music in a variety of specified styles on instrument(s) of own choice.</p> <p>9. Research music.</p> <p>10. Write original music that is technically and aesthetically acceptable in terms of the composer's aim, and arrange existing music for different ensembles of voices and/or instruments.</p> <p>11. Use technology to notate, programme, record, perform, arrange and analyse music.</p> <p>12. Teach music.</p>	<p>1, 2</p> <p>2</p> <p>1, 2, 5, 6</p> <p>7</p> <p>8</p>

Table 6.4: SAQA Bachelor of Music Credit System (SAQA BMus, 2018)

6.3 Concerns with Recognition of Prior Learning

Recognition of Prior Learning is “the assessment of learning that has already taken place by an individual (learner) (whether through prior formal studies, work and/or life experience)” (SU ARPL, 2011: 1; SAQA RPL, 2014). This prior education is inclusive of both formal and informal learning (RPL UNISA, 2018), provided that a university has its own specific requirements to measure this prior learning against (CHEa, 2013: 22). RPL policies provide an important opportunity to increase access to education at universities. For instance, Stellenbosch University aims to “increase the accessibility of higher education” through the RPL policies (SU ARPL, 2011:1). This is important to regard with the lack of popular music offerings at secondary education level.

South Africa does have a few secondary school offerings in popular music, but these are limited. Readily available information (School of Rock, 2018; Brukman, 2009: 20, 22; 2013: 2; Voges, 2014:2-3; SASMT Statistics, 2010) suggests that teachers equipped to give high school-level training in popular music are few and far between. Given that popular music training is not as widespread as classical music tuition in South African high schools or prior music education, RPL is likely to play an important part in the admission of prospective students to an SAPM degree.

In cases where a prospective student does not meet the requirements of an RPL assessment, the option of foundation programmes exists. For instance, Wits offers numerous foundation programmes to bridge a lack of basic skills in prospective music students, as do SU and UCT (SU, 2017; UCT, 2017). Students, however, usually meet requirements by virtue of UNISA/ABRSM music grading, which is primarily classically-based – placing classical music once again at the forefront of tertiary training. Furthermore, foundation programmes suffer from a lack of institutional confidence, as pointed out by Mokadi, who notes that the Department of Education (DET) decided in 2004 that “they would no longer fund a Foundation programme for access but for enrichment” (2004: 4).

In conclusion, it should be noted that RPL policies for any proposed SAPM degree will give an indication of what basic skills are required for commencing with a degree in the subject. This will, in turn, shape the nature of high school-level music tuition, hopefully with the result that popular music becomes more firmly entrenched in South African basic education. Spelling out precisely

how such pre-tertiary music education should be designed and administered is, unfortunately, beyond the scope of this study. For now, it is necessary to consider foundation programmes within the overall degree programme to bridge the gap between unlearned and the learned.

6.4 Conclusion

The SAQA BMus model serves as an ideal credit structure for the Bachelor of Music in South African Popular Music curriculum model. The curriculum will thus be designed on the basis of a generic four year 480 credit BMus, with each year totalling to 120 credits. With regard to SAQA's fundamental-core-elective structure, the Bachelor of Music in South African Popular Music will instead regard electives as part of cores, and divide core subjects into compulsory and optional modules. The optional modules will be music electives. This is so that electives compliment cores, and ultimately give students the flexibility to determine their niche within the course. For stability within the student body, the degree curriculum will include foundational courses with regard to more academic courses such as theory, which will form part of the composition core subject.

CHAPTER 7: A BACHELOR OF MUSIC IN SOUTH AFRICAN POPULAR MUSIC CURRICULUM

This chapter presents, in tabular format, the idealised SAPM Bachelors degree. It thus expresses the ultimate aim of this research project, in proposing an SAPM-focused degree curriculum, within the BMus environment. This chapter serves as the concluding chapter in this thesis.

7.1 The System

The degree is designed with three exit levels across a four-year span. Students therefore have a choice as to when they graduate, and at what qualification level. The yearly credit allocation follows the SAQA model. A single credit will be taken as equivalent to roughly 10 hours of work or contact time. The exit levels and their corresponding credit weights are as follows:

Higher Certificate:	Year 1, 120 credits
Diploma:	Year 2, 240 credits
Bachelor of Music:	Year 4, 480 credits

Completion of the full four-year Bachelor course will enable the student to apply for existing postgraduate programmes, either in music or in another appropriate field of study. The Higher Certificate exit level will enable the student basic popular music skills. The Diploma exit level will enable students to conclude their studies with a Small Practicum project in the South African music industry under the Music Business core subject. The fourth year (the last year of the degree) of the Bachelor of Music exit level will enable the student to conclude the entire BMus degree with a year-long Capstone Project in the South African music industry.

The curriculum design shown below indicates credits for core subjects overall. Those core subjects are divided into individual modules; for these, the precise number of credits per subject would need to be determined on a case-for-case basis. Subjects are determined mainly by using genre as an organising principle. This is in order to model the way in which these styles of music are grouped and presented in everyday life, as well as in the industry (for example, in charts). This genre organising principle will be neutralised in subjects such as ‘Repertoire Study and Pastiche Writing:

Genre Fusion/Crossover’ (Table 7.2). Some of these individual modules at various points in the curriculum will be split as elective choices for the semester or for each quarterly term.

7.2 The General Approach to Content

The blended learning approach, as detailed in Ch. 4, should be widely adopted. Blended learning will enable the student to dictate the course of their studies, and allow for a flexible niche discovery process. As such, lecturers should be thought of as instructors, serving as guidance, rather than a prescriber of content in a set format and schedule. Instructors should offer guidance in areas such as choosing repertoire and electives, based on the career path that each respective student chooses. Permanent lecturers are to manage core subjects, while external temporary lecturers should be hired to instruct on temporary modules within the core subject. Both the temporary instructor and the lecturer should be competent in the respective field of South African Popular Music. The lecturers should be able to illustrate their specialisation best within the means of the respective university.

Assessments should take place in the form of real life music industry products such as concerts and album tracks. Peer-assessment as well as instructors’ assessment should be in the forms of assessment involved.

7.3 The Bachelor of Music in South African Popular Music Curriculum

YEAR 1: HIGHER CERTIFICATE – SEMESTER 1	
	Credits
COMPUTER LITERACY	5
PRACTICAL INSTRUCTION	15
<u>Compulsory:</u> <ul style="list-style-type: none"> • Private Instruction 1: Voice / Piano / Guitar / Bass Guitar / Drums / Basic Keyboard Skills • Band 1 <u>Choose one elective:</u> <ul style="list-style-type: none"> • Deejaying • Rapping • Engaging with the Audience • Electro-Acoustic Music • Basic Drum Skills • Basic Guitar Skills • Basic Keyboard Skills 	
EAR TRAINING 1	5

COMPOSITION	17
<u>Compulsory:</u>	
<ul style="list-style-type: none"> • Songwriting 1 (core) • Arrangement 1 (core) • Basic Harmony 1 (core) (Foundational or Level 1) • Introduction to Music Production 1 (core) 	
MUSIC BUSINESS	10
<u>Compulsory:</u>	
<ul style="list-style-type: none"> • SA Industry: The System and its History 	
MUSICOLOGY	5
<u>Compulsory:</u>	
<ul style="list-style-type: none"> • University Writing Skills • Overview of South African Popular Music from 1990s 	
NON-MUSIC ELECTIVES	3
*ultimately dependent on the offerings of the particular university Language, Psychology, Visual Arts, Sociology, Politics , Information Technology (IT)	
	TOTAL: 60

Table 7.1: Year 1, Semester 1 – Bachelor of Music in South African Popular Music Curriculum

YEAR 1 – SEMESTER 2	
	Credits
COMPUTER LITERACY	5
PRACTICAL INSTRUCTION	15
<u>Compulsory:</u>	
<ul style="list-style-type: none"> • Private Instruction 1: Voice / Piano / Guitar / Bass Guitar / Drums / Basic Keyboard Skills • Band 1 	
<u>Choose one elective:</u>	
<ul style="list-style-type: none"> • Deejaying • Engaging with the Audience • Rapping • Electro-acoustic Music • Basic Drum Skills • Basic Guitar Skills • Basic Keyboard Skills 	
EAR TRAINING 1	5
COMPOSITION	17
<u>Compulsory:</u>	
<ul style="list-style-type: none"> • Songwriting 1 (core) • Arrangement 1 (core) • Basic Harmony 1 (core) (foundational level or Level 1) • Music Production 1 (core) 	

<u>First quarter – choose one elective:</u> <ul style="list-style-type: none"> • Repertoire Study and Pastiche Writing: Western Popular Music (General) • Repertoire Study and Pastiche Writing: South African Popular Music (General) • Genre Fusion/Crossover 	
<u>Second quarter – choose one elective:</u> <ul style="list-style-type: none"> • DeeJaying as Live Composition • Beat-making • Groove Writing • Sampling • Collaborative Songwriting • Orchestration • Traditional African Music Theory • Western Music Theory • Jazz Theory • Recording Techniques for Voice 	
MUSIC BUSINESS	10
<u>Compulsory:</u> <ul style="list-style-type: none"> • Global Music Industry: Basics <u>Choose one elective:</u> <ul style="list-style-type: none"> • Non-profit and Fundraising • Music Business Literacy 	
MUSICOLOGY	5
<u>Compulsory:</u> <ul style="list-style-type: none"> • University Writing Skills • Popular vs. Traditional Music <u>Choose one elective:</u> <ul style="list-style-type: none"> • History of Western and South African Jazz Music • History of Western Pop Music • History of African-American Music • History of Afrikaans Music • History of South African and African Traditional Music • History of Reggae Music • History of South African house Music (Kwaito, Gqom, Afro-house, Western House) • History of House Music • Music Sociology • Music and Politics • Music and Gender • Music as Therapy • History of World Music 	
NON-MUSIC ELECTIVES	3
*ultimately dependent on the offerings of the particular university Language, Psychology, Visual Arts, Sociology, Politics, Information Technology (IT)	
	TOTAL: 60

Table 7.2: Year 1, Semester - Bachelor of Music in South African Popular Music Curriculum

YEAR 2: DIPLOMA - SEMESTER 1 + 2	
	Credits
PRACTICAL INSTRUCTION	30
<u>Compulsory:</u> <ul style="list-style-type: none"> • Private Instruction 2: Voice / Piano / Guitar / Bass Guitar / Drums / Basic Keyboard Skills • Band 2 <u>Choose one elective per semester:</u> <ul style="list-style-type: none"> • Deejaying • Rapping • Engaging with the Audience • Electro-acoustic Music • Basic Drum Skills • Basic Guitar Skills • Basic Keyboard Skills • African Drumming • Jazz Improvisation 	
EAR TRAINING 2	10
COMPOSITION	34
<u>Compulsory:</u> <ul style="list-style-type: none"> • Songwriting 2 • Basic Harmony 2 • Music Production 2 <u>Choose one elective per quarter in the first semester:</u> <ul style="list-style-type: none"> • Repertoire Study and Pastiche Writing: Reggae • Repertoire Study and Pastiche Writing: Gospel • Repertoire Study and Pastiche writing: Afrikaans • Repertoire Study and Pastiche Writing: Western Popular Music • Repertoire Study and Pastiche Writing: South African House (Kwaito, Gqom, Afro-house and Western House) • Repertoire Study and Pastiche Writing: South African Hip-Hop • Repertoire Study and Pastiche Writing: Genre Fusion/Crossover <u>Choose one elective per quarter in the second semester:</u> <ul style="list-style-type: none"> • Deejaying as Live Composition • Beat-making • Groove Writing • Sampling • Collaborative Songwriting • Orchestration • Arranging • Traditional African Music Theory • Western Music Theory • Jazz Theory • Arrangement 2 (core) • Recording Techniques for Voice • Creative Production Skills 	
MUSIC BUSINESS	30
<u>Compulsory:</u> <ul style="list-style-type: none"> • Professionalism • Small Practicum *second semester 	

<u>Choose one elective per semester:</u>	
<ul style="list-style-type: none"> • Non-profit and Fundraising • Music Business Literacy • Self-marketing 	
MUSICOLOGY	10
<u>Choose one elective per semester:</u>	
<ul style="list-style-type: none"> • History of Western and South African Jazz Music • History of Western Pop Music • History of African-American Music • History of Afrikaans Music • History of South African and African Traditional Music • History of Reggae Music • History of South African House Music (kwaito, gqom, house) • History of House Music • Music Sociology • Music and Politics • Music and Gender • Music as Therapy • History of World Music 	
NON-MUSIC ELECTIVES	6
*ultimately dependent on the offerings of the particular university Language, Psychology, Visual Arts, Sociology, Politics, Information Technology (IT)	
	120

Table 7.3: Year 2, Semester 1 and 2 - Bachelor of Music in South African Popular Music Curriculum

YEAR 3: BACHELOR OF MUSIC – SEMESTER 1 + 2	
	Credits
PRACTICAL INSTRUCTION	30
<u>Compulsory:</u>	
<ul style="list-style-type: none"> • Private Instruction 3: Voice / Piano / Guitar / Bass Guitar / Drums / Basic Keyboard Skills • Band 3 	
<u>Choose one elective per semester:</u>	
<ul style="list-style-type: none"> • Deejaying • Engaging with the Audience • Rapping • Electro-Acoustic Music • African Drumming • Jazz Improvisation 	

COMPOSITION	30
<u>Compulsory:</u> <ul style="list-style-type: none"> • Songwriting 3 (core) • Basic Harmony 3 (core) (basic level or Level 1) • Music Production 3 (core) <u>Choose two electives per semester:</u> <ul style="list-style-type: none"> • Orchestration • Traditional African Music Theory • Western Music Theory • Jazz Theory • Repertoire Study and Pastiche Writing: Reggae • Deejaying as Live Composition • Genre Modulation • Beat-making • Groove Writing • Sampling • Collaborative Songwriting • Lyric Writing • Arrangement 1 (core) • Recording Techniques for Voice • Creative Production Skills • Advanced Production • Production Software Study • Sound Design 	
MUSIC BUSINESS	34
<u>Compulsory</u> <ul style="list-style-type: none"> • Life Skills in the Music Industry <u>Choose one elective per semester:</u> <ul style="list-style-type: none"> • Non-profit and Fundraising • Music Business Literacy • Economics • Marketing and Branding • Self-marketing 	
MUSICOLOGY	14
<u>Choose one elective per semester:</u> <ul style="list-style-type: none"> • History of Western and South African Jazz Music • History of Western Pop Music • History of African-American Music • History of Afrikaans Music • History of South African and African Traditional Music • History of Reggae Music • History of South African House Music (Kwaito, Gqom, House) • History of House Music • Music Sociology • Music and Politics • Music and Gender • Music as Therapy • History of World Music 	

NON-MUSIC ELECTIVES	12
*ultimately dependent on the offerings of the particular university Language, Psychology, Visual Arts, Sociology, Politics, Information Technology (IT)	
	120

Table 7.4: Year 3, Semester 1 and 2 – Bachelor of Music in South African Popular Music Curriculum

YEAR 4: BACHELOR OF MUSIC – SEMESTER 1 + 2	
	Credits
PRACTICAL INSTRUCTION <u>Compulsory</u> <ul style="list-style-type: none"> • Private Instruction 4: Voice / Piano / Guitar / Bass Guitar / Drums / Basic Keyboard Skills • Band 4 	20
MUSIC BUSINESS <u>Compulsory</u> <ul style="list-style-type: none"> • Legalities of the Music Business • Self-marketing 	20
RECOMMENDED MUSIC AND NON-MUSIC ELECTIVES FOR DESIGNATED STUDY *appropriate to the student's niche	45
CAPSTONE PROJECT (PRACTICUM/ INTERNSHIP/ MINIATURE RESEARCH THESIS OR REPORT)	35
	120

Table 7.5: Year 4, Semester 1 and 2 – A Bachelor of Music in South African Popular Music Curriculum

7.4 Conclusion

The Bachelor of Music in South African Popular Music curriculum attempts to create a degree that is holistic, diverse and accommodating to the South African popular musician. It has been designed with multiple exit levels in order to provide students exit point options. This is economically beneficial for both the student and the institution. Curriculum content serves to be inclusive in many contemporary SAPM styles, as well as to hone the direction of the individual popular music student. This curriculum is designed with hope that it will be implemented in the South African higher education reality, and in turn, foster an embrace for the inherent South African musical arts and its industry.

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Addendum A: Popular Music Degrees and their Institutions in the United States of America

(Sourced from: Azuza, 2018; Belmont, 2018; Berklee, 2018; BGSU Music, 2018; CCNY, 2018; Columbia College Chicago Music, 2018; Five Towns, 2018; George Mason, 2018; Georgetown, 2018; Hartford University Music, 2018; Illinois University at Urbana Champaign, 2018; Indiana University Pennsylvania, 2018; James Madison University, 2018; John Hopkins University, 2018; NYU, 2018; Palm Beach Atlantic, 2018; Rutgers University New Jersey, 2018; Skidmore College, 2018; Southern Illinois University at Carbondale, 2018; Syracuse University, 2018; Temple University, 2018; UCLA, 2018; University of Alabama, 2018; University of Cincinnati, 2018; University of Denver, 2018; University of Memphis, 2018; University of Miami, 2018; University of Nevada, 2018; University of Oregon, 2018; University of Rochester, 2018; University of South Carolina, 2018; Western Michigan University, 2018)

No.	UNIVERSITY	UNDERGRADUATE POPULAR MUSIC COURSE OFFERINGS
1	Azuza Pacific University	Bachelor of Music in Commercial Music
2	Belmont School of Music, Belmont University	Bachelor of Music Commercial Music, Comp/Arranging Emphasis (Instrumental/ Keyboard) Bachelor of Music Commercial Music, Comp/Arranging Emphasis (Voice) Bachelor of Music Commercial Music, Music Business Emphasis (Instrumental/ Keyboard) Bachelor of Music Commercial Music, Music Business Emphasis (Voice) Bachelor of Music Commercial Music, Music Technology Emphasis (Instrumental/Keyboard). Bachelor of Music Commercial Music, Music Technology Emphasis (Voice) Bachelor of Music Commercial Music, Performance Emphasis (Instrument/Keyboard) Bachelor of Music Commercial Music, Performance Emphasis (Voice) Bachelor of Music Commercial Music, Songwriting Emphasis (Voice)
3	Berklee College of Music	Bachelor of Music in Contemporary Writing and Production

		Bachelor of Music in Music Business (Managing, Marketing, Entrepreneurial tracks)
		Bachelor of Music in Music Production and Engineering
		Bachelor of Music in Performance
		Bachelor of Music in Professional Music
		Bachelor of Music in Songwriting
4	Bowling Green State University	Minor in Music Industry
		Minor in Recording Technology
5	City College of New York	BA in Popular Music Studies
6	Columbia College, Chicago	Bachelor of Music Contemporary, Urban and Popular Music
		Bachelor of Music in Composition and Production
		Hip Hop Studies Minor
7	Five Towns College	Bachelor of Music in Jazz/Commercial Music: Composition/Songwriting
		Bachelor of Music in Jazz/Commercial Music: Performance
		Bachelor of Music in Jazz/Commercial Music: Audio Recording/Technology
		Bachelor of Music in Jazz/Commercial Music: Music Business
8	George Mason University	Bachelor of Music in Music Technology
9	Georgetown University	Major in American Music culture
10	Hartford University	Bachelor of Arts in Music Production Technology
11	Illinois University at Urbana Champaign	Bachelor of Arts – Music Technology option
		Bachelor of Arts – Music + Popular Arts
12	Indiana University of Pennsylvania	Popular Music Studies Certificate
13	James Madison University	Bachelor of Music with an Emphasis on Music Industry
		Music industry Minor
14	John Hopkins University	Bachelor of Music in Recording Arts and Sciences
15	New York University	Major in Recorded Music (at the Clive Davis institute for Recorded Music)
		Songwriting (Steinhardt)
16	Palm Beach Atlantic University, California	Major in Popular Music
		Minor in popular Music
17	Rutgers University, New Jersey	Minor in Music Technology
		Certificate in Recording Arts
18	Skidmore College	Bachelor of Arts *including popular music orientation
19	Southern Illinois University at Carbondale	BA Music Business
		Bachelor of Music Voice
20	Syracuse University	Bachelor of Arts in Music
		Bachelor of Music in Music Industry
		Bachelor of Music in Music in Sound Recording Technology
		Bachelor of Science Degree in Recording and Allied Entertainment Industry
21	Temple University	Bachelor of Science in Music Technology

22	University of Los Angeles	Ethnomusicology Courses in Popular Music
		Music Courses in Popular Music
		Musicology Courses in Popular Music
23	University of Alabama	Bachelor of Arts in Music Administration
24	University of Cincinnati	Bachelor of Music in Commercial Music production
25	University of Denver	Bachelor of Music in recording and production
26	University of Memphis	Bachelor of Music in Commercial Music
		Bachelor of Music in Music Industry (Music Business)
		Bachelor of Music in Music Industry (Recording Technology)
27	University of Miami	Bachelor of Music in Professional Studies
		Bachelor of Music in Media Writing and production
		Bachelor of Music in Music Business and Entertainment Industries
		Creative American Music Minor
		Music Business and Entertainment Industries Minor
		Online Certificate in Music Business Fundamentals
		Online Certificate in Tour and Live Entertainment Administration
28	University of Nevada	Minor in Music Industry
29	University of Oregon	Bachelor of Science in Music Technology
		Bachelor of Arts in Popular Music Concentration
		Bachelor of Sciences in Popular Music Concentration
30	University of Rochester	BA with a Concentration in Music *popular music oriented
31	University of South Carolina	Bachelor of Music in Performance (Popular Music)
		Minor in Popular Music
		Minor in Songwriting
32	Western Michigan University	Bachelor of Arts Multimedia Arts in Technology – Music

Addendum B: Popular Music Degrees and their institutions in the United Kingdom

(Sourced from: Anglia Ruskin University, 2018; Bangor University, 2018; Bath Spa University, 2018; BIMM, 2018; Birmingham City University, 2018; City of Liverpool College, 2018; Edinburgh Napier University, 2018; Falmouth University, 2018; Gateshead College, 2018; Goldsmiths University of London, 2018; Hereford College of Arts, 2018; Hull College, 2018; Kingston University, 2018; Leeds Art University, 2018; Leeds College of Music, 2018; Middlesex University, 2018; New College Durham, 2018; Newcastle College, 2018; Newcastle University, 2018; Plymouth Marjon University, 2018; Royal Northern College of Music, 2018; SOAS University, 2018; South and City College Birmingham, 2018; Southampton Solent University, 2018; UCC Colchester Institute, 2018; University Campus Barnsley, 2018; University Centre Grimsby, 2018; University of Chester, 2018; University of Derby, 2018; University of Gloucestershire, 2018; University of Hull, 2018; University of the Highlands and Islands (UHI), 2018; University of Huddersfield, 2018; University of Kent, 2018; University of Liverpool, 2018; University of Northampton, 2018; University of Salford, 2018; University of South Wales, 2018; University of West London, 2018; University of Winchester, 2018; University of Wolverhampton, 2018; Wakefield College, 2018)

No.	UNIVERSITY	UNDERGRADUATE POPULAR MUSIC COURSES
1	University of Liverpool	Music and Popular Music (BA)
		Popular Music BA (Hons)
2	University of South Wales	BMus (Hons) Contemporary Music Performance
		BA (Hons) Popular and Commercial Music
		BSc (Hons) Creative Industries (Popular Music Technology
3	University of Kent	Music, Performance and Production – BA (Hons) *popular oriented
		Music Technology and Audio Production – BSc (Hons) *popular oriented
		Music Business and Production – BA (Hons) *popular oriented
4	Bangor University	Music BA (Hons) *oriented on Welsh popular music
		Music BMus (Hons) *oriented on Welsh popular music
5	Birmingham City University	BA (Hons) Popular Music (Top Up)
		Popular Music Practice
6	University of Gloucestershire	Popular Music BA (Hons).
7	Kingston University	Popular Music BA (Hons)
		Music Technology BA (Hons)
8	Middlesex University	Popular Music BA Honours

9	SOAS University	BA in Global Popular Music
10	Leeds Arts University	BMus (Hons) Popular Music Performance
11	Edinburgh Napier University	Music Popular – BA Hons
12	Anglia Ruskin University	Electronic Music BA (Hons) Popular Music Ba (Hons)
13	University of Salford	BA (Hons) Music: Creative Music Technology *popular music concentration available BA (Hons) Music: Musical Arts *popular music concentration available BA (Hons) Music: Popular Music and Recording
14	University of West London	BA (Hons) Music Technology with Popular Music Performance BMus (Hons) Music Performance and Recording *popular music oriented
15	Newcastle University	BA (Hons) Contemporary and Popular Music
16	Goldsmiths, University of London	BMus (Hons) Popular Music
17	The University of Hull	BA (Hons) Music (Popular)
18	Bath Spa University	Ba (Hons) Commercial Music
19	University of Derby	Music Technology and Production BSc (Hons) Popular Music Production Joint Honours Popular Music with Music Technology BA (Hons)
20	University of the Highlands and Islands (UHI)	Popular Music BA (Hons)
21	Southampton Solent University	BA (Hons) Digital Music BA (Hons) Digital Music (Top up) BA (Hons) Popular Music Journalism BA (Hons) Popular Music Performance and Production BA (Hons) Popular Music Performance BA (Hons) Popular Music Performance (Top up) BA (Hons) Popular Music Production Popular Music Foundation Year BA (Hons) Popular Music Production (Top-up) BA (Hons) Songwriting (Top-up)
23	Newcastle College	BA (Hons) Music Production* BMus (Hons) Popular Music Performance
24	University of Chester	Popular Music Performance BA (Hons) Music Production and Performance Music Production
25	University of Wolverhampton	BMus (Hons) Music and Popular Music BMus (Hons) Popular Music BMus (Hons) Music Technology and Popular Music
26	University of Northampton	Popular Music Ba (Hons) Popular Music (Joint Honours) Music Production HND
27	University of Huddersfield	Popular Music BMus (Hons) Creative Music Production BA (Hons) Music Technology and Audio Systems BSc (Hons)

28	University of Winchester	BA (Hons) Musical Production and Performance (Popular Music)
29	South and City college Birmingham	Advanced Sequencing Techniques (College Certificate)
		BA (Hons) Popular Music Practice Top-up
		HND In Popular Music Practice
		Live Sound and Event Production Rockschool Diploma Level 3
		Mixing and Mastering (College Certificate)
		Recording (College Certificate)
		Music and Music Technology Gateway Level 1
		Music performance or Music Production BTEC Subsidiary Diploma Level 3
		Music Technology BTEC Extended Diploma Level 3
		Recording (College Certificate)
		Sequencing (College Certificate)
30	Wakefield College	Access to Higher Education – Music Technology Pathway
		HND Diploma in Music (Popular Music)
		Part-time Music Technology
		BA (Hons) Performance Industries
		*popular music specialization
		Higher National In Music (Technology/ Production) BTEC
		Part-time Studio Production Techniques
		Level 2 Extended Certificate in Music Practitioners (Performance)
		Level 3 Extended Diploma in Music (Performance)
		Level 3 Extended Diploma in Music Technology
Part-time live sound production		
31	Plymouth Marjon University	BA (Hons) Commercial Music
32	Falmouth University	Popular Music BA (Hons)
33	Leeds College of Music	BA (Hons) Music (Popular)
34	University Centre Grimsby	BA (Hons) Music Production
		BA (Hons) Popular Music Performance
35	British and Irish Modern Music Institute (BIMM)	BA (Hons) Guitar
		BA (Hons) Bass
		BA (Hons) Drums
		BA (Hons) Vocals
		BA (Hons) Music Production
		BA (Hons) Songwriting
		BA (Hons) Journalism
		BA (Hons) Live Sound
		BA (Hons) Event Management
		BA (Hons) Music Business

36	Hereford College of Arts	BA (Hons) Popular Music
		BA (Hons) Top-up Popular Music
37	Royal Northern College of Music	Bachelor of Music with Honours in Popular Music
38	City of Liverpool College	Music (Popular), BA (Hons) Top-up
		Music (Popular), Foundation Degree (FdA).
		Music Production, Higher National Certificate/Diploma
39	University Center Colchester at Colchester Institute	BA (Hons) Popular Music
40	University Campus Barnsley	Popular Music BA (Hons) (Performance)
		Popular Music BA (Hons) (Production)
41	Hull College	Level 2 Music
		Level 3 (A Level Equivalent) Music Performance and Production
42	Gateshead College	Level 3 Music Technology
		Level 3 Popular Music (with Sage Gateshead)
Total: 42		

Addendum C: Berklee Bachelor of Music in Professional Music (Berklee Professional, 2018)

SEMESTER 1	
Course Title	Credits
Private Instruction <i>Practical</i>	2
Ensemble <i>Practical</i>	1
Music Application Theory <i>Composition</i>	4
Ear Training Theory 1 <i>Aural</i>	2
Introduction to Music Technology <i>Composition</i>	2
LENS Seminary – choose 1 Engaging with Artistic space <i>Practical</i> Engaging with Boston Culture and History (Boston only) <i>Musicology</i> Engaging with contemporary issues <i>Musicology</i> Engaging with community through service learning <i>Music business</i> Engaging with Valencia Culture and History (Valencia only) <i>Musicology</i>	2
Introduction to College writing <i>Foundation</i>	3
	16

SEMESTER 2	
Course Title	Credits
Private Instruction 2 <i>Practical</i>	2
Ensemble <i>Practical</i>	1
Arranging 1 <i>Composition</i>	2
Ear Training 2 <i>Aural</i>	2
Harmony 2 <i>Composition</i>	2
Literature <i>Non-Music Elective</i>	3

Mathematics and Natural Sciences – <i>choose 1</i> <i>Non-Music Elective</i>	3
Music Acoustics Architectural Acoustics Principles of Audio Electronics The Science of Health Oceanography Math/Science Topics Concepts in Contemporary Science	
	15

SEMESTER 3	
Course Title	Credits
Private Instruction 3 <i>Practical</i>	1
Ensemble <i>Practical</i>	1
Instrumental Lab <i>Practical</i>	1
Ear Training 2/Solfege – <i>choose 1</i> <i>Aural</i>	2
Ear Training 3 <i>Solfege</i>	
Harmony 3 <i>Composition</i>	2
History (<i>any LHis course</i>) <i>Non-music elective</i>	3
<u>Liberal Arts elective</u> <i>Non-Music Elective</i>	3
These courses are chosen from any three-credit Liberal Arts category (LENG, LMSC, LHis, LSOC, LVIS, or LMAS). Additional options for electives include LFRN (French), LJPN(Japanese), LHUM (humanities), LPHL (philosophy), and LSPN (Spanish). Liberal Arts elective courses must be three (3) credits and the course code must have a prefix from the above list. Please note that courses with prefix LHAN are not liberal arts courses and cannot be used as liberal arts electives.	
Designated Concentrate Course	2
	15

SEMESTER 4	
Title	Credits
Private Instruction 4 <i>Practical</i>	1
Ensemble <i>Practical</i>	1
Instrumental Lab <i>Practical</i>	1
Ear training 4/Solfege 2 – <i>choose 1</i> <i>Aural</i>	2
Ear Training 4 Solfege 2	
Harmony 4 <i>Composition</i>	2
Tonal harmony and Composition 1 <i>Composition</i>	2
Social Sciences (<i>any LSOC course</i>) <i>Non-Music Elective</i>	3
Designated Concentrate Course	2
<u>Music Production – choose 1</u> <i>Composition</i>	2
Accelerated Pro Tools Producing Music With Ableton Live Producing Music with Logic Pro X Electronic Music on the iPad	
	16

SEMESTER 5	
Course Title	Credits
The Art of Counterpoint <i>Composition</i>	3
<u>Conducting 1 – choose 1</u> <i>Practical</i>	1
Conducting 1 Conducting Live Keyboard Ensemble	
<u>History of Music in the European Tradition – choose 1</u> <i>Musicology</i>	2
History of Music in the European Tradition: Topics History of Music in the European Tradition: Iconic Works History of Music in the European Tradition: Chronology	

Visual Studies (<i>any LVIS course</i>) <i>Non-Music Elective</i>	3
Designated Concentrate Course	2
<u>Music Business</u> – <i>choose 1</i> <i>Music Business</i> Introduction to Music Business Taxation in the Music Business Legal Aspects of the Music industry Business Communication	2
<u>Professional Music</u> – <i>choose 1</i> <i>Music Business</i> Computer Literacy for the Professional Musician The General Business Gig: Artistry and Business Development Financial Management for Musicians Investment Principles for the Professional Musician The Private Studio Teacher Music Marketing for the DIY Musician Professional Music Internship Movement for Musicians	2
	15

SEMESTER 6	
Course Title	Credits
Tonal Harmony and Composition 2 <i>Composition</i>	2
<u>Conducting 1</u> – <i>choose 1</i> <i>Practical</i> Conducting 2 Conducting 2 with Live Keyboard Ensemble	1
Professional Development Seminar <i>Music Business</i>	2
<u>Music of the African Diaspora in the United States</u> – <i>choose 1 Musicology</i> Music of the African Diaspora in the United States: Topics Music of the African Diaspora in the United States: Icons Music of the African Diaspora in the United States: Chronology	2
Music and Society (<i>any LMAS course</i>) <i>Musicology</i>	3
Designated Concentrate Course	2

<u>Professional Music – choose 1</u> <i>Music Business</i>	2
Computer Literacy for the Professional Musician The General Business Gig: Artistry and Business Development Financial Management for Musicians Investment Principles for the Professional Musician The Private Studio Teacher Music Marketing for the DIY Musician Professional Music Internship Movement for Musicians	
The Artist Entrepreneur <i>Music Business</i>	2
	16

SEMESTER 7	
Course Title	Credits
Music History elective (<i>any MHIS course level 300 or higher</i>) - choose 1 <i>Musicology</i>	2
19th Century Program Music History of Rock Music History of American Musical Theater History of Film Music African American Music, History, and Culture – Contemporary Connections The Music of the English-Speaking Caribbean Islands Survey of Brazilian Music History Music of Women Composers African American Composers: Classical Tradition Concert Music after 1945	
<u>Liberal Arts elective</u> <i>Non-Music Elective</i>	3
These courses are chosen from any three-credit Liberal Arts category (LENG, LMSC, LHis, LSOC, LVIS, or LMAS). Additional options for electives include LFRN (French), LJPN(Japanese), LHUM (humanities), LPHL (philosophy), and LSPN (Spanish). Liberal Arts elective courses must be three (3) credits and the course code must have a prefix from the above list. Please note that courses with prefix LHAN are not liberal arts courses and cannot be used as liberal arts electives.	
Designated Concentrate Course	4
The Business of Professional Music <i>Music Business</i>	2
General Electives <i>Music and Non-Music Elective</i>	4
	15

SEMESTER 8	
Course Title	Credits
Designated Concentrate Course	4
Professional Music Capstone Project (or Online Option) <i>Capstone</i>	2
General Electives <i>Music and Non-Music Elective</i>	6
	12