

UNIVERSITY OF CAPE TOWN

SCHOOL OF EDUCATION

THE NATURE OF MUSIC EDUCATION
AT THE SOUTH AFRICAN COLLEGE
OF MUSIC - AN INTERPRETATIVE
ENQUIRY.

VOLUME I

A dissertation
Presented in Fulfilment
of the Requirements for the Degree of

MASTER OF PHILOSOPHY

by

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ABSTRACT

THE NATURE OF MUSIC EDUCATION AT THE SOUTH AFRICAN
COLLEGE OF MUSIC - AN INTERPRETATIVE INQUIRY

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This project began with a Preliminary Study, in which the members of the 1985 final-year class at the SACM were interviewed to investigate their goals and the way in which these goals related to their curricula.

The main findings of this study were that the students were unclear about their goals, their reasons for studying music at the SACM, and their future prospects. In addition, their perception of the SACM included criticism of items of curricular content and teaching methods.

These findings led to a central goal question which was to become the focus of a more objective, broadly based, interpretative study that would be more apposite for investigating a topic of this complexity. This goal question is:

"WHAT ISSUES DO THE PEOPLE INVOLVED AT THE SACM PERCEIVE AS AREAS OF CONCERN, IN RESPECT OF THEIR EXPERIENCE AT THE SACM, AND WHAT ARE THESE CONCERNS?"

Accordingly, the main part of this investigation took the form of an attempt to sketch a collective perception of the nature of the education provided at the SACM. An institution like this is the theatre of numerous simultaneous agendas and interpretations. Its activities, directions and the education which it provides will appear different from different perspectives. It was thus decided to obtain responses from a range of people connected with the SACM, to reflect these different perspectives.

The sample who contributed to this perception is drawn from among the teachers, administrators, students, past students, parents of students and others professionally connected with the SACM.

The research method adopted consisted of three main phases.

The first phase was to establish a framework of significant features that constitute areas of importance in the educational activities of any tertiary music institution. This was accomplished by the use of a modification of the "Delphi Technique" with a panel of "expert" consultants. These "experts" were people who were approached on a basis of being regarded to be suitably equipped to define the important issues applying to tertiary music education in general. A series of rounds of correspondence with these consultants resulted in two things:

- A hierarchical list of 18 key areas (Key-Issues) constituting the broad aspects that define any such an institution.
- A list of assertions made by these consultants, effectively describing their opinions of what constitutes desirable directions in various of these areas.

The next phase consisted of interviewing a sample of 54 people, drawn from the participating population mentioned above. Interviews were semi-structured, the structure being derived from the results of the first phase, ie the framework of 18 Key-Issues.

The results of this phase include a view of the frequency with which each Key-Issue was selected for commentary. This indicated which areas of concern were foremost in the minds of the people in this sample. These areas of concern can be summarised to encompass the concern for the means that the SACM is providing to the end of graduates gaining employment.

The third phase consisted of an analysis of the distilled responses: first of all, to one of the Key-Issues (namely, Curricula, Syllabi and Aims of the Institution) in some detail. The analysis addressed this Key-Issue from various perspectives; those of the respondents, the researcher, the available literature and finally, those of certain members of the SACM staff.

The responses to the remaining Key-Issues were also briefly reported in an attempt to outline how this sample of participants views the numerous educational issues that need to be addressed by the SACM.

The results of this project do not take the form of statements in answer to any hypothesis. Rather, they constitute a series of 20 or so questions that have bearing on the present and future direction of the SACM, in the area of Curricula, Syllabi and Aims.

One of the questions, for example, is:

Is the SACM addressing the apparent need for paying appropriate attention to skills in General Musicianship, particularly with a view to the apparent variance in abilities of entering students?

The other questions are listed in the Summary and Conclusions on page 173. Many other such questions could well be generated by further analysis of the remaining 17 Key-Issues, brief reports on which appear in Appendix VIII. It was beyond the scope of the project to attempt to find definitive answers to these questions.

It is hoped that these questions will provide a meaningful starting point at which future research into music education at the SACM (and at similar institutions), may be based.

DECLARATION

I declare that this dissertation is my own work. It is being submitted for the degree of Master of Philosophy in the School of Education of the University of Cape Town. It has not been submitted before for any degree or examination in any other University.

Edouard Francis Montocchio

May 1988

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PREFACE

This project was initiated by an interest in, and a desire to contribute to issues concerning the nature of music education provided by the SACM. This interest in these matters arose from personal involvement in student representation and attempts at initiating "course evaluations" and curricular reform. Most of these attempts failed because of our (as undergraduate students) limited knowledge of the process of curriculum development and of how to produce credible "evaluations".

After graduating from the SACM, I felt I should try and find a way to contribute to what I felt to be a College of Music with vast potential that, in my perception at the time of being a student there, was, in some areas, not being fully realised.

The problems which could typically give rise to this kind of student dissatisfaction, whether real or imaginary, elude accurate written description. They arise through some students having various negative perspectives of an institution as a result of incidents whose details fade with time. (Probably no institution is exempt from this.)

Attempts at describing such incidents and the dissatisfaction that results may appear one-sided, spectacular or even libellous. They tend to imply that the shortcomings lie with the institution or the staff, and the extent to which students may also be at fault is inclined to be overlooked.

This illustrates how it is possible that there may be various perceptions of "what is being done and what ought to be done" in an institution. Although this is not an evaluative scenario, Pastoll (1985:290) mentions how important it is to reconcile these perceptions:

"Only when you have mutual respect for one another's evaluative criteria can you actually come up with ideas that can result in real improvements to a course."

The awareness that possibly irreconciled perceptions may exist led me to want to investigate this phenomenon. This I did in the Preliminary Study, which served to suggest that further investigation was necessary. This led to the main research project reported in this thesis.

It is well known among the staff and students at the SACM that the continued future existence of the institution in its present form has been the subject of debate at administrative level. This has rendered the area of the "evaluation" of the institution a rather sensitive one, and it is acknowledged that this project may be seen in the light of an attempt to make such an "evaluation".

It is to be emphasised, however, that the intention of this research project was not to evaluate, but rather to illuminate areas which are felt by a sample of the people involved with the institution to be areas of concern. Interview material from these people constituted the basis of a collective perception of the nature of the music education provided at the SACM. In the treatment of this material, no attempt was being made merely to pass judgement on the institution or its staff or students, nor to prescribe solutions, but rather to identify, describe and analyse their concerns about the functioning of the institution. This analysis enabled me to phrase these areas of concern in the form of specific questions that future planners of the SACM may need to address.

It must be stressed that the type of research comprising the main part of this study is not hypothesis-testing. It is more aligned with two other types of research, namely research of a theory-development nature (chapter two) providing a framework for further research of an Anthropological nature (Chapter three).

This project was undertaken in a spirit of open enquiry, freedom of expression and a sense of commitment to the future of the institution.

It is also acknowledged that much of the material covered in this project deals with immensely complex structures and inter-relationships of people, ideals, values and goals. In this context it is more meaningful to pose questions rather than to prescribe solutions to perceived problems.

Furthermore, much of what emerged could be considered to be "negative", as it is inevitable that respondents in free discussion would focus on issues that are perceived to be "problems" and their possible solutions.

The reader is asked to bear in mind that it is easy to develop a negative impression after dealing with an accumulation of criticisms. This is to be guarded against and it should be acknowledged at the start that the SACM is an institution with a fine reputation and many real strengths.

Although a lot of work has been done on tertiary music education (mostly abroad), I was unable to find any reference to research into the broad nature of TME either in South Africa or overseas. This was even after I had done a computer literature search through the UCT libraries (see Appendix IIIA). As far as I was able to ascertain, therefore, this research is of a pioneering nature.

Note: References made to "he" or "she" in this work (in the general sense meaning "one") refer to anyone, irrespective of gender or any other characteristic.

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Table 1: STRUCTURE OF THIS RESEARCH PROJECT

Preliminary Study	-	Generation of Student perspectives on various issues and motivation for the main project in this research exercise.
Delphi Phase	-	Generation of Criteria against which any institution such as the SACM may be viewed.
Interview Phase	-	Exposure of Issues to Sample involved specifically with the SACM.
Analysis Phase	-	Analysis of Respondents' views on one of the Key-Issues with added arguments from appropriate literary sources and personal experience and view-points.
Scrutiny Phase	-	The results of the above analysis presented to selected members of Staff at the SACM for scrutiny and further insight.
Conclusions		

INTRODUCTION

A brief outline of the history, course offerings, aims and complexity of the SACM, illustrating the environment of the research.

History of the SACM

The South African College of Music (SACM) is a Tertiary Music Education (TME) institution which is part of the Faculty of Music at the University of Cape Town (UCT). In response to a felt need for TME, the SACM was founded in 1910, independently of any existing institution, with an initial enrolment of 6 students. By 1914 this number had increased to 69. 1921 saw the introduction of a BA course in music in conjunction with the University of Cape Town (UCT). (Talbot, 1987)

For predominantly financial reasons, the SACM became part of UCT in 1923 and moved to its present location, in Rosebank, in 1925. By 1927 the courses offered included the BMus, MMus and DMus degrees. During the period 1946 - 1965 the SACM continued to grow, incorporating the Opera School, gaining a reputation both locally and abroad. By 1973 the SACM had grown to need additional accommodation, and moved into the new premises in which it now is housed. (Floyd, 1975).

Courses offered: Degrees and Diplomas (1985)

The following information (including the stated intentions of each curriculum) was obtained from the 1985 Student Handbook.

Degrees:	Bachelor of Music	BMus
	Bachelor of Music (Honours)	BMus (Hons)
	Master of Music	MMus
	Doctor of Music	DMus

BMus students may major in one of the following areas:

1. General: This curriculum is intended to provide a broad musical training.
2. Education: This degree qualifies graduates to teach in schools.
3. Practical: This curriculum is designed for those who wish to specialise in instrumental or vocal studies, including accompanists and chamber music specialists.
4. Musicology: This curriculum is intended as a preparation for a research degree.
5. Library and Information Science: This curriculum is intended to qualify graduates for careers in Library and Information services.

It is noted that only the BMus Education and the BMus Library Science curricula qualify graduates for particular professions, whereas the others are wider in their application.

BMus (Hons) students may major in one of the following areas:

Musicology
Composition
Practical

The SACM also offers the following diploma courses:

Teachers Licentiate Diploma in Music
Performers Diploma in Opera
Performers Diploma in Music
Graduate Diploma in Music in Performance
Advanced Diploma in Remedial Music (Music Therapy)

The SACM offers instrumental tuition on 18 different orchestral and non-orchestral instruments. It has a full-time teaching staff of 23 members and 32 part-time staff-members teaching 31 different subjects.

A complete table of the BMus degree curricula appears on page 95.

The Functions and Aims of the SACM

Although the functions and aims could not be found stated as such, they are implied in the 1985 Student Handbook, and appear to be as follows:

- To provide professional, academic and broad musical education in the form of degree and diploma courses offered
- To provide single instrument tuition to suitably gifted individuals of all ages.
- To provide the university and the wider community with public performances and opportunities for people to be involved in performing groups.
- To preserve and further knowledge of music and musical culture through research, composition and performance.

The Complexity of the SACM

The complex nature of the institution and its participants is evident from the variety of possible activities, aims, functions, individual areas of specialisation (emphasis) and personal aspirations of each student at the SACM.

It is not an institution with a single goal with a corresponding set of resources and means towards its goal, but one in which a number of various perceptions of what is "right" or "real" exist simultaneously.

From experience in attempts at course evaluations as a member of the student council at the SACM, I was made aware of various student dissatisfactions. I suspected that the reason for this dissatisfaction was largely due to differing perceptions (among students, and between students and staff) of the reality and purpose of the SACM experience. It became clear that the course evaluation exercises were of no use unless seen against a backdrop of the various underlying

purposes and realities of the participants in the SACM milieu.

Suspecting a variance in purposes and realities, I decided to attempt to determine whether such variance indeed existed in the very specific realm of student goals and the way the curricula and the corresponding learning activities related to these goals.

CHAPTER ONE

A PRELIMINARY STUDY

This chapter deals with a study I completed prior to the commencement of the major research exercise reported in this thesis. In this smaller study, 14 out of the 24 students in the final-year class at the South African College of Music (SACM) in 1985 were interviewed to establish their perspectives on certain issues surrounding their studies.

I undertook this study to investigate the extent to which the curricula were seen to be appropriate in the context of the goals and aspirations of the students. In it I attempted to answer the following questions:

- What were the students' goals?
- How did the curricula available relate to these goals?
- In terms of these goals, how important were the various aspects of the curricula seen to be?
- Did the treatment of curricular aspects (quantity and quality) match the perceived importance of these components?

THE METHOD

The data was gathered by means of a series of interviews conducted according to the structure of a questionnaire. The design of this questionnaire was influenced by the experience and writings of my supervisor in course-evaluation questionnaire design (Pastoll, 1984). The domain (the issues under investigation) of the questionnaire emanated chiefly from a personal view (having myself recently been a graduate of the SACM), augmented by a consideration of general problems in curriculum design defined by Pastoll (1985). (This questionnaire appears in its entirety in Appendix I and the respective questions together with their responses are given in Appendix II.)

My target population was the final-year class as I wanted to establish these perspectives from a point of view of students having recently experienced the whole of their respective BMus curricula.

There was no intention to seek a representative sample of this population, as it was small enough for almost the entire group to be included. As it happened, only 14 out of the 24 registered in the final year were contactable at the time. Part of the difficulty in contacting the others was that many students in the final year of the B.Mus Education curriculum complete their studies with the School of Education which is situated on a different campus. Furthermore, the time of year at which the interviews were conducted was the October/November examination period. Most students were no longer required to go to lectures and had therefore elected to stay away from the campus while preparing for exams.

For a data-collection method I decided to interview the students personally. Experience in attempting to circulate questionnaires had revealed low response-rates as well as a lack of commitment to the questions and issues. In this case, the choice of the direct interview resulted in 100% response-rate and a high degree of interest shown in the interviews.

The questions were read to the interviewee and the responses were tape-recorded (always with the permission of the interviewee), transcribed and paraphrased. No-one who was asked to participate elected not to do so, and all the participants were asked to comment as to whether they felt uncomfortable about anything in the questionnaire. The response to this was favourable in all cases. The anonymity of the respondents was assured.

The format of the questionnaire is as follows:

SECTION IN QUESTIONNAIRE	ISSUES DEALT WITH IN THE QUESTIONNAIRE	REFERENCES TO WHERE EACH SECTION APPEARS	
		APPENDIX I	APPENDIX II
ONE A	BIOGRAPHICAL DETAILS OF THE STUDENTS INTERVIEWED	PAGE 1	PAGE 1
ONE B	ISSUES SURROUNDING STUDENTS GOALS	PAGE 2	PAGE 5
ONE C	ISSUES SURROUNDING CAREERS AND EMPLOYMENT OF GRADUATES	PAGE 3	PAGE 8
TWO A	CURRICULAR ISSUES: 1. IMPORTANCE 2. QUANTITY/ QUALITY	PAGE 4	PAGE 13
TWO B	FURTHER CURRICULAR ISSUES	PAGE 8	PAGE 53
TWO C	LEARNING ACTIVITIES	PAGE 9	PAGE 63

APPENDIX I - THE QUESTIONNAIRE AS IT WAS USED IN THE INTERVIEWS

APPENDIX II - THE QUESTIONNAIRE TOGETHER WITH THE CORRESPONDING RESPONSES

Figure 1. - STRUCTURE OF THE QUESTIONNAIRE UTILISED IN THE PRELIMINARY STUDY

The questionnaire used is divided into two parts. Part One concerns the students' backgrounds and descriptions of their original goals before starting at the SACM, and how they felt about these goals at the time of the interview. The type of information I intended to gain here consisted of free format answers to direct questions. I hoped to be able to compare the students' original goals and expectations with how they felt they and the institution had affected these expectations. Also in Part One I hoped to find out what the students knew and felt about careers in music, and how they felt the SACM had helped prepare them for their careers.

An example of a question and response from Part One follows:

Q: What were your original reasons/conceptions/goals for wanting to study music?

The response came in the form of two main reasons:

- 1) Professional reasons: wanting to make a living out of working with music (10 students).
- 2) "Liberal", educational reasons: wanting to expand on their general education and knowledge (4 students).

In Part Two A and B I intended to compare the perceived importance of various curricular aspects with the students' view of the prominence of these aspects in the curriculum - in terms of both quality and quantity.

My approach here was to point out a number of curricular aspects to the interviewee and, firstly, to obtain an indication of the extent to which the interviewee felt each aspect to be important (in terms of his/her own goals).

After an importance rating had been given for all the items on the list, I got the interviewee to examine the list again, and to estimate the prominence that each item had received in the curriculum, in terms of quality (ie to what depth and breadth the aspect was covered) and quantity (ie whether there had been enough attention paid to the aspect).

By comparing the importance ratings with the quantity/quality ratings, it was hoped that inferences could be made in terms of how the curricula met the students' expectations.

In order to gauge "importance", I elected to use a four-option rating scale, eg.

QUESTION: Using the following "rating scale" of options, how would you rate the IMPORTANCE of the subjects below; with your goal in mind?

POSSIBLE OPTIONS: 1 - VITALLY IMPORTANT
2 - FAIRLY IMPORTANT
3 - NOT VERY IMPORTANT
4 - NOT IMPORTANT AT ALL

This was felt to be an efficient format for a number of reasons.

- a) Responses would provide a general guide as to student opinion. The small size of the sample ruled out the necessity of attempting definitive accuracy through validation of the instrument.
- b) The existence of four options counteracts the tendency of respondents to opt for a middle option when undecided.
- c) Each option was labelled. I had greater confidence in the meaning of a response associated with a definite verbal description, than I would have in a response which selected a numerical position on a range of extremes, such as "rate the importance on a scale of 1 to 4". (Pastoll, 1984)

In order to gauge "quantity/quality", I used a three-point option rating scale. For example:

QUESTION:

With your goal in mind, would you say that over the four years at the SACM you received, in terms of QUALITY and QUANTITY:

1. TOO LITTLE
2. JUST ENOUGH
3. TOO MUCH

of the items on the list of curricular aspects?

Part Two C was aimed at finding out what kinds of learning activities predominated at the SACM, and the extent to which these activities were seen to be appropriate to the subject content of each subject. A three-point option rating scale was used to find out whether the respondents felt they had received:

1. TOO MUCH
2. JUST ENOUGH
3. TOO LITTLE

of each of a list of learning activities used for teaching HISTORY OF MUSIC, HARMONY AND COUNTERPOINT and FORMAL ANALYSIS.

The kinds of learning activities listed included (among others):

Lectures
Tutorials
Essays
Formal Examinations
Seminars

For each subject group the possible kinds of activities that were listed either are used at the SACM or could conceivably be used in teaching that particular subject.

I did not consider alternative research methods at the time, as the Preliminary Study was essentially exploratory, and the approach seemed likely to produce the kind of information I was looking for. It is important to mention that the kind of information I wanted was not necessarily definitive, but that which could confirm my suspicions that there may have been discrepancies between what was happening at the SACM and what the students felt could be happening in terms of their goals. Further, I intended to gain experience in interview techniques and to explore the use of such limited-response evaluative techniques. After completing this study, a number of limitations in its design were detected. These are discussed on page 55.

THE MAIN FINDINGS OF THIS STUDY

These can be divided into two groups: the first (A) being what the study tells us about the students themselves and the second (B), what it reveals about the students' perspectives of the institution. I will first list the findings here and then further in the chapter I will present the data supporting these findings.

A. FINDINGS CONCERNING THE STUDENTS

1. A disturbingly high proportion of students were unclear or confused about their goals.
2. Many students' reasons for wanting to study music were tenuous or otherwise controvertible.
3. Their reasons for choosing to attend the SACM had more to do with convenience than with what the SACM is actually offering in terms of the curricula.
4. There was a high incidence of lack of confidence and a display of very limited knowledge about career prospects and job opportunities in music in South Africa.
5. Most of the students felt that it is important to undergo a period of transition between leaving school and commencing university.
6. Most students indicated a desire to continue studying at graduate level, but some of the reasons given were tenuous.

B. FINDINGS CONCERNING STUDENT PERSPECTIVES OF THE SACM:

1. Many subjects felt to be very important by the students were thought to be receiving insufficient treatment.
2. Many students thought that the subjects within their curriculum were too isolated and were not sufficiently integrated with one another.
3. Non-pianists felt that their curricula were too "piano-orientated".
4. The general feeling amongst these students was that the Aural courses were too basic and of too short a duration for their needs.
5. The students felt that in the "academic" subjects of History of Music, Harmony and Counterpoint and Form, they would prefer to have approached and dealt with these subjects in a more "active" way with regard to their participation in learning experiences at the SACM.
6. An impression gleaned from this study is that the SACM's approach and style of education was seen to be rather teacher-centered, and the examination system to be fixed-response orientated.
7. The respondents were critical of their teachers'/lecturers' attitudes towards teaching.
8. The students felt strongly that the issue of the development of writing skills is not being sufficiently addressed by the institution.

(Some of these main findings were corroborated by the main research project which followed this preliminary study although the main project was not directly derived from this study.)

DATA SUPPORTING THE MAIN FINDINGS OF THE STUDY

The main findings presented earlier in the chapter are restated below. Following each one are the questions and responses that have bearing on the particular finding.

A. FINDINGS CONCERNING THE STUDENTS:

1. A disturbingly high proportion of students were unclear or confused about their goals.

QUESTION: What were your original reasons/conceptions/goals for wanting to study music?

RESPONSE: 10 STUDENTS - professional reasons; wanting to make a living out of working with music
4 STUDENTS - liberal, educational reasons; wanting merely to expand on their general education and knowledge

QUESTION: Before embarking on this course of study, did you have any idea of what would be required of you to reach your goals?

RESPONSE: No...10 Yes...4

QUESTION: Before embarking on this course, did you have any idea how the curriculum you chose would be suited to helping you achieve your goals?

RESPONSE: No...11 Yes...3

QUESTION: Has the "university experience" (the "hidden curriculum", etc) apart from the actual curriculum clarified for you what is required of you to achieve your goals?

RESPONSE: No... 7 Yes... 7

QUESTION: Has the curriculum itself created the opportunity for you to work through what is necessary for you to achieve your goals?

RESPONSE: No... 8
Yes, to a limited extent - 1
Yes...5

The above responses indicate a marked level of confusion about their goals. Students who have clear goals would be expected to have some knowledge of career prospects and job opportunities. This sample displayed a very limited knowledge of these areas:

QUESTION: How confident are you about your career prospects as a result of having completed your "training"?

RESPONSE: Confident - 4
Not very confident - 4
Quite confident - 1
Not confident - 4
It fluctuates - 1

QUESTION: What do you know about career opportunities for music graduates in South Africa?

RESPONSE: Nothing - 1
Not very much/very little - 5
Only teaching - 2
Teaching and one other - 3
Teaching and two others - 3

The "others" that were mentioned included:

Orchestral playing - 2
Police band - 1
Solo performing - 3
Conducting - 1
Opera - 1
SABC - 1
Recording - 1

QUESTION: Do you feel that your original goals have changed?

RESPONSE: No...7 Yes...7

QUESTION: Why do you think they have changed?

RESPONSES: Those who said YES:
- My goals have become more specific. My goals are "higher".
- I have realised that the more I found out about music, the more fun it is.
- I don't want always to be a music teacher.
- I have become more realistic.
- They have become less impulsive.
- They have become clearer.
- Subtly; they have become more specific.
- They have become more realistic.

Those who said No:

- No reasons (two respondents)
- But I have taken knocks that have made me come close to changing them
- maybe they have been enriched.
- my attitude towards my professional goals fluctuates continuously.
- I am only thinking of ways to broaden my teaching experience.

Although some of the students felt that their goals had become more specific, or subtly changed in other ways, they were unable to be more explicit.

Further, one respondent said that "The way the curriculum looks in the prospectus is fine - it's when you get to the nitty-gritty of it that you find the problems".

This point was not pursued at the interview, but the statement seems to suggest that the prospectus represents the curricula differently to what they really are, and this may bear further investigation.

The general picture here was one of vagueness in relation to their goals and marked uncertainty about the prospects of employment.

2. Many students' reasons for wanting to study music were tenuous or otherwise controvertible.

Six of the ten respondents who indicated that their reasons for wanting to study music were professional, later said that they would certainly consider a career in something other than music. The reasons given for this later change of heart are as follows:

- I have other interests. I am not completely dedicated to music.
- I have other interests.

- Only if I could find something that gave me as much free time as music does. Also money.
- I have convictions about doing law. I feel more strongly about justice than about music.
- One does not know what to expect financially and job opportunity-wise from music as a career.
- I have other interests.

3. Their reasons for choosing to attend the SACM had more to do with convenience than with what the SACM is actually offering in terms of curricula.

QUESTION: What attracted you to this particular institution?

RESPONSE: It is close to home/Cape Town is my home town - 8
Because of Cape Town as a City - 4
Because of a particular teacher - 3
Because of the reputation of the SACM - 1

It is clear that the majority chose the SACM for reasons other than professional reasons. Not one student based his choice of institution on the curriculum or anything else that the SACM actually offered other than a particular teacher.

4. There was a high incidence of lack of confidence and a very limited knowledge of career prospects and job opportunities in Music in South Africa.

QUESTION: How confident are you about your career prospects as a result of having completed your "training"?

RESPONSE: Confident - 4
Quite confident - 1
Not very - 4
Not confident - 4
It fluctuates - 1

QUESTION: What do you know about career opportunities for music graduates in South Africa?

RESPONSE: Nothing - 1
Not very much/very little - 5
Only teaching - 2
Teaching and one other - 3
Teaching and two others - 3

The "others" that were mentioned included:

Orchestral playing - 2
Police band - 1
Solo performing - 3
Conducting - 1
Opera - 1
SABC - 1
Recording - 1

QUESTION: Have you ever consulted a careers guidance councillor?

RESPONSE: No...12 Yes...2

QUESTION: Did you know about the facilities for career guidance at UCT?

RESPONSE: No...5 Yes...9

It seems that career and job issues do not play an important part in the students' thinking.

5. Most of the students agreed that it is important to undergo a period of transition between leaving school and commencing university.

QUESTION: Would you support the idea of a preparatory period between leaving school and starting at university?

RESPONSE: Yes...13 No...1

QUESTION: How do you see this period?

RESPONSE: As a period of orientation to the new way of university life - 7

As a period of academic and practical preparation - 3

As a time when students can grow older and more mature, ie a matter of age - 2

It depends on the individual - 2

6. Most students indicated a desire to continue studying at graduate level, but some of the reasons given were tenuous.

QUESTION: Do you intend to do graduate study?

RESPONSE: Yes...12 Maybe...2 No...0

QUESTION: Why do you intend to do graduate study?

RESPONSE: - I like varsity life.
- I enjoy studying.
- Why not? To stop with a bachelor's degree when there is the opportunity to to a Master's, then why not?

(After some prompting to give a more acceptable answer this student said that job opportunities would be better with a Masters Degree.)

- I'm not sure

(Because the student was not sure, the question; "what would make up your mind?" was put to him. The response to that was; "Just out of interest")

The rest of the responses were as follows:

- I have an Education Department Bursary and have obligations to do an HDE.
- I feel that the BMus has not afforded me enough time to achieve what I want to.
- I haven't quite reached my goal yet.
- I feel it is necessary to continue from the preparatory BMus to reach my goals.
- To further my knowledge and get a higher salary.

- I am intersted in music therapy.
- I did not learn enough at College, also I would like to specialise.
- I am not yet ready to stand up professionally; also I would like to gain the confidence to go further.
- It would be a fulfilling experience. I want to learn more, and post-graduate study would lead me to a higher standard of work.
- The practical Master's is a good extension of the BMus Practical, and the standard is much higher.

QUESTION Where would you like to continue your studies?

RESPONSE: UCT...9
Not UCT...1
Overseas...2
Natal...1
Not sure...1

B. FINDINGS CONCERNING THE STUDENTS' PERSPECTIVES OF THE SACM

1. Many subjects (curricular aspects) felt to be very important by students were thought to be receiving insufficient treatment by the SACM.

QUESTION: Using the following "rating scale" of options, how would you rate the IMPORTANCE of the subjects below; with your goal in mind?

- 1 - VITALLY IMPORTANT
- 2 - FAIRLY IMPORTANT
- 3 - NOT VERY IMPORTANT
- 4 - NOT IMPORTANT AT ALL

They were then presented with a list of curricular components to rate. These were arranged as follows:

- a. **PRACTICAL STUDIES:** - Defined as any activity to do with performing, including sight-reading on one's principal instrument.

This included the following subdivisions:

Principal Study (Technique, Studies, Works to be performed, Concerti, etc)
Large ensemble (Orchestra/Wind Ensemble/Chorus)
Small Ensemble (Chamber Music)
Performers Class (Crit Class)
Sight Reading

- b. **GENERAL MUSICIANSHIP:** - Defined as any activity to do with development of essential musical skills.

This included the following subdivisions:

Ear/Aural training (In contact with an instructor)
Ear/Aural training (Programmed Self-Instruction)
Keyboard Harmony
Score-reading at the keyboard
Sight Singing/Solfege
Elementary Conducting
Figured Bass at the keyboard
Keyboard studies for non-keyboard majors

- c. **THEORETICAL STUDIES INCLUDING NON-MUSIC ELECTIVES:** - Defined as the "academic" or "written" portion of the curriculum.

This included the following subdivisions:

Harmony and Counterpoint
History of Music
Ethnomusicology
Formal Analysis
Acoustics
Non-Music Electives

- d. **STUDIES IN MUSIC EDUCATION:** - Defined as any activity or subject that deals (specifically) with the training of teachers.

This included the following subdivisions:

Skills in "school" instruments such as recorder, Orff Instruments, etc
Practical Teaching Experience
Teaching Method (Instrumental/Vocal)
Teaching Method (Skills/Musicianship)
Pedagogy/Methodology

- e. **COMPOSITIONAL STUDIES:** - Defined as any subject that would relate directly to the activities involved with the study of Composition.

This included the following subdivisions:

Composition
Instrumentation (Study of the Instruments)
Orchestration/Arrangement
Notation
Calligraphy

It is to be stressed that by no means is this a complete list of all the curricular activities that possibly can be taken by music students, but an overview, in the view of the researcher, of the most important aspects relevant to Tertiary music education.

QUANTITY/QUALITY RATINGS

To find out what the students thought of the SACM's treatment of these areas (which can be compared with the Importance ratings) a series of "Quantity/Quality" ratings were elicited using the following question:

"With your goal in mind, would you say that, over the four years you have spent at the SACM, you have received, in terms of both QUALITY and QUANTITY:

1. TOO LITTLE
2. JUST ENOUGH
3. TOO MUCH

of these subjects:"

Exactly the same grouping and order of subjects was then read out.

"IMPORTANCE" VS "QUANTITY/QUALITY" RATINGS FOR GIVEN SUBJECT GROUPS

GRAPHICAL REPRESENTATION OF RESPONSES

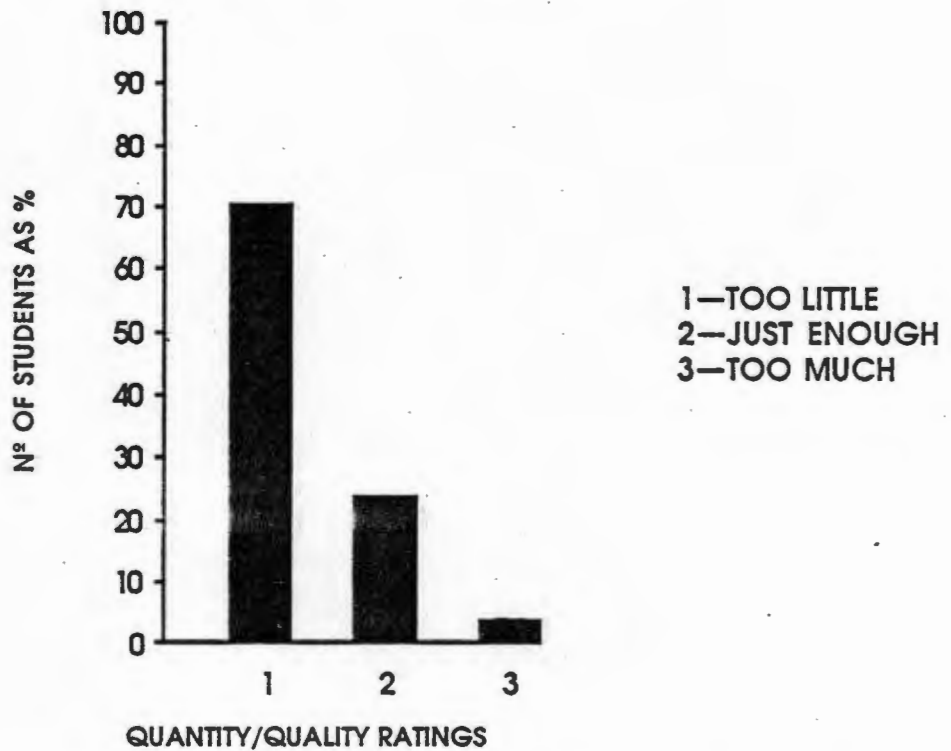
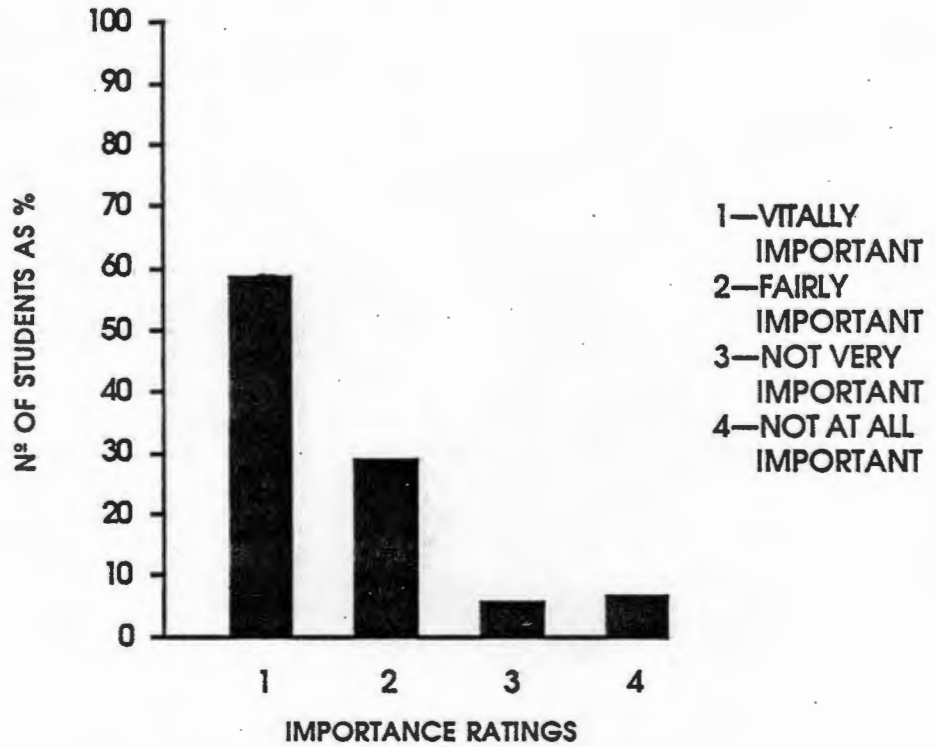
A series of histograms follows, enabling these two sets of ratings to be compared for each of the subject groups.

The vertical axis represents the percentage of the sample choosing each option.

Note: this data is non-parametric that is, the numbers 1 to 4 in the importance and quantity/quality ratings only represent each individual rating as distinct from another, in a particular order assigned by the researcher. The difference between 1 and 2 is not necessarily equal to the difference between 2 and 3 - there is no arithmetic progression implied by the use of these numbers. They could have been replaced by other characters such as letters A to D.

These histograms represent the views of the entire sample of fourteen students.

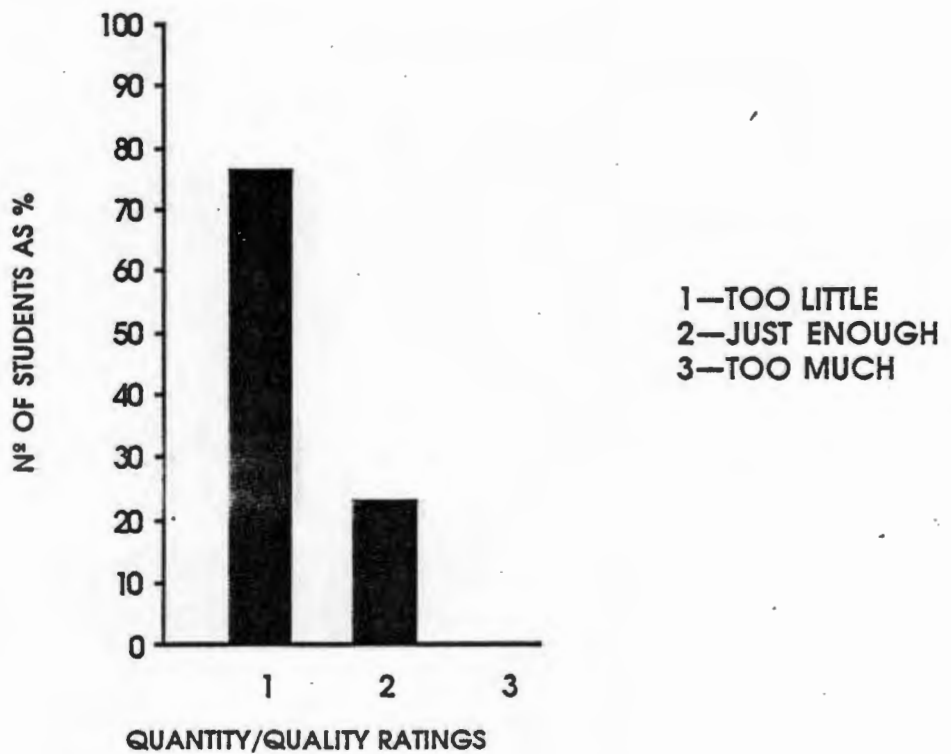
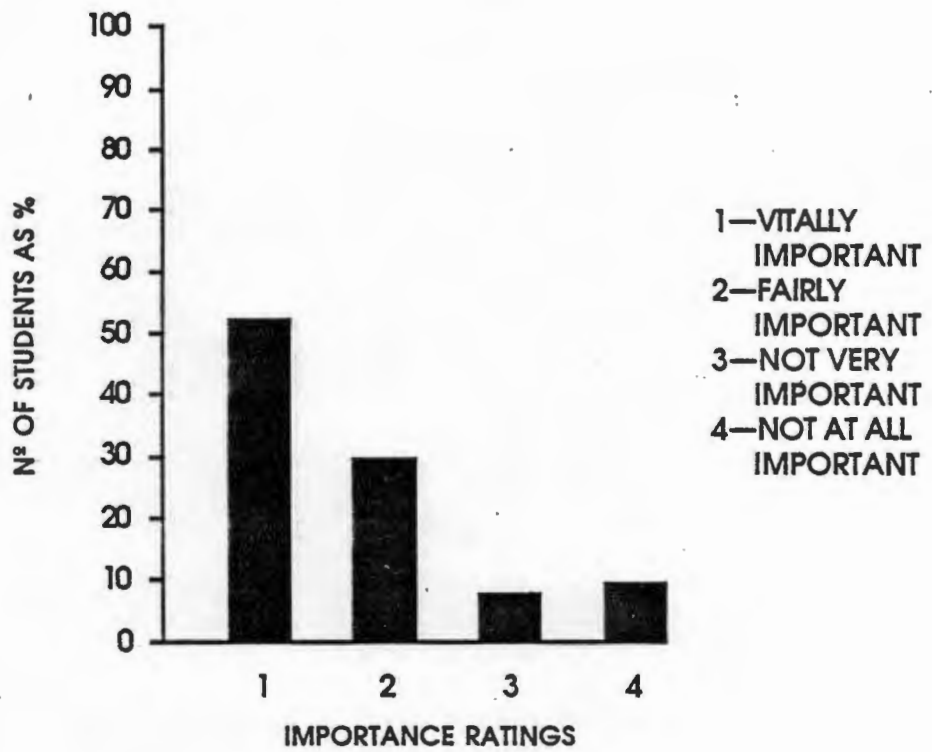
COMPARISON OF IMPORTANCE WITH QUALITY/QUANTITY RATINGS
PRACTICAL STUDIES



RESEARCHER'S COMMENTS

This is an example of a subject group that was felt to be very important, and yet which was felt to have been given insufficient treatment.

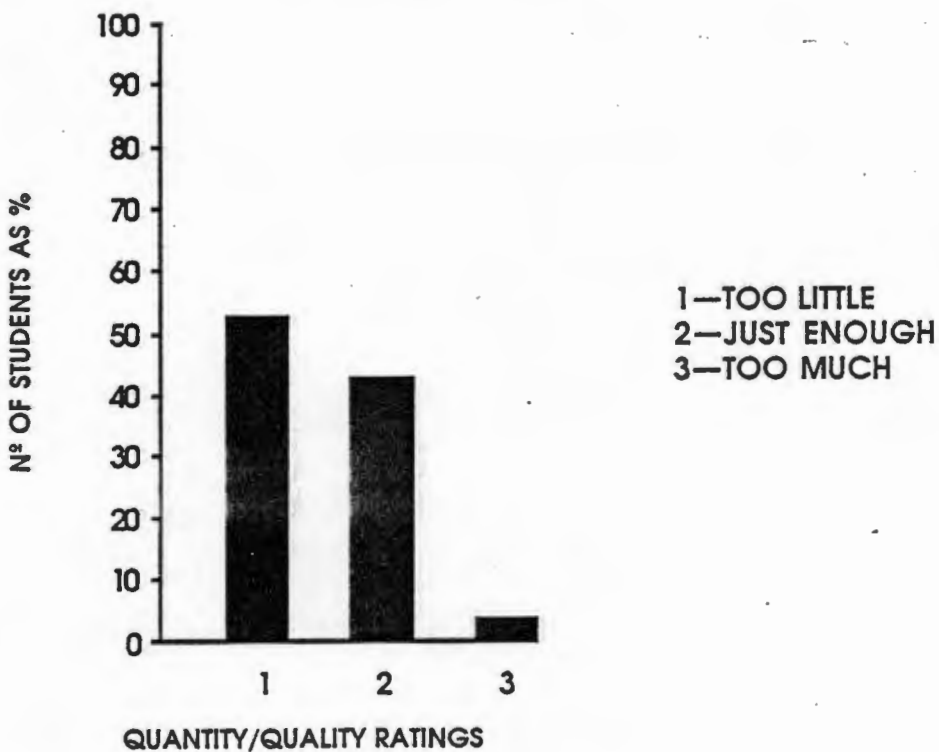
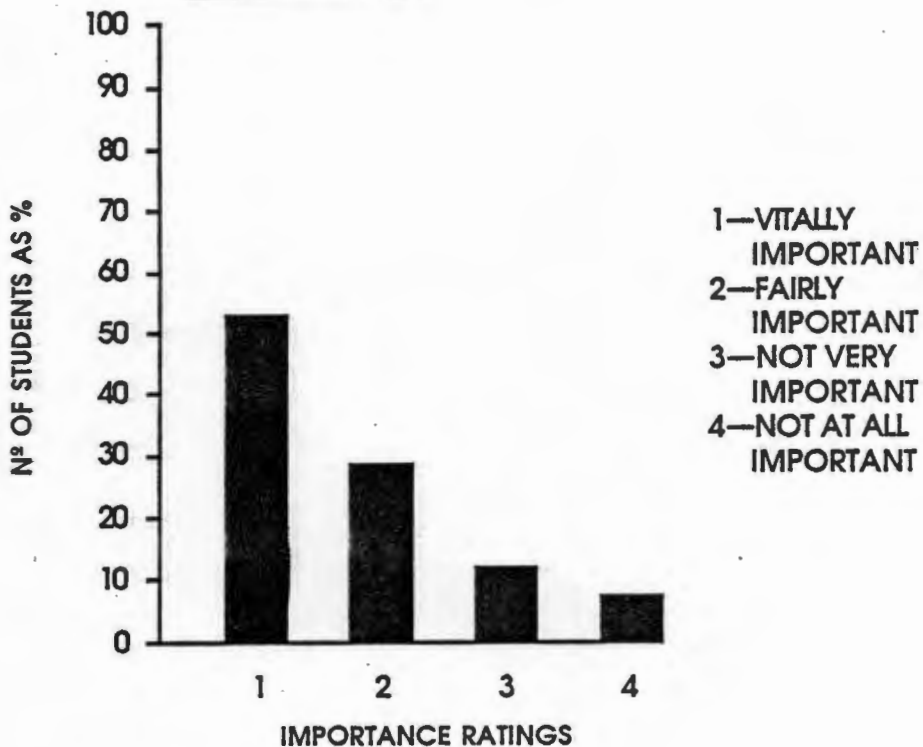
COMPARISON OF IMPORTANCE WITH QUALITY/ QUANTITY RATINGS
GENERAL MUSICIANSHIP



RESEARCHER'S COMMENTS

Again, this subject group was felt to be very important, but was felt to have been given insufficient treatment.

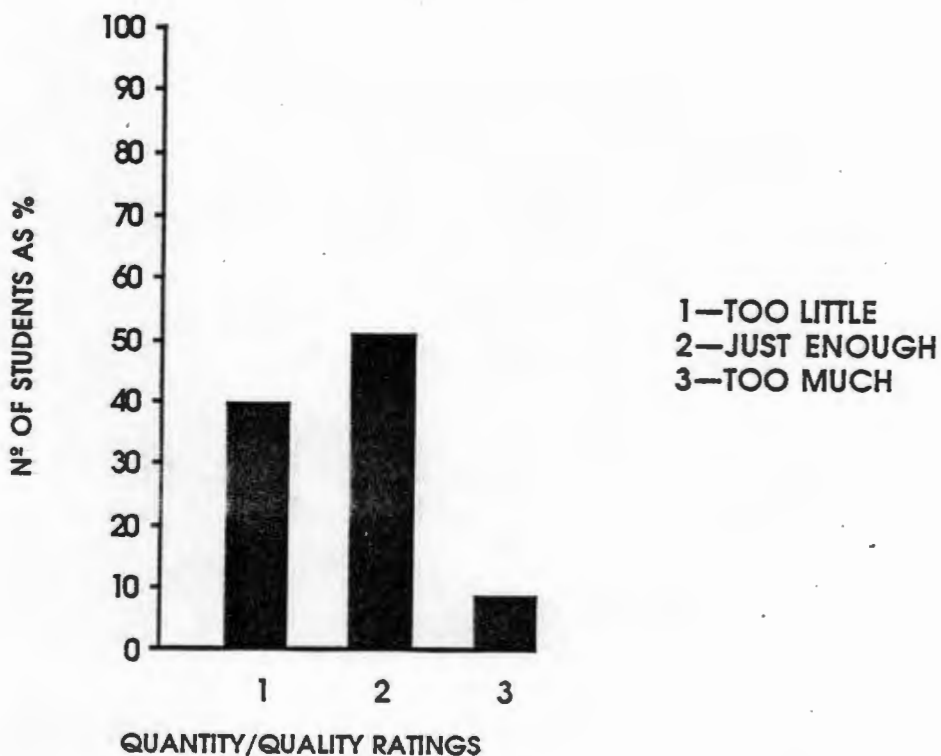
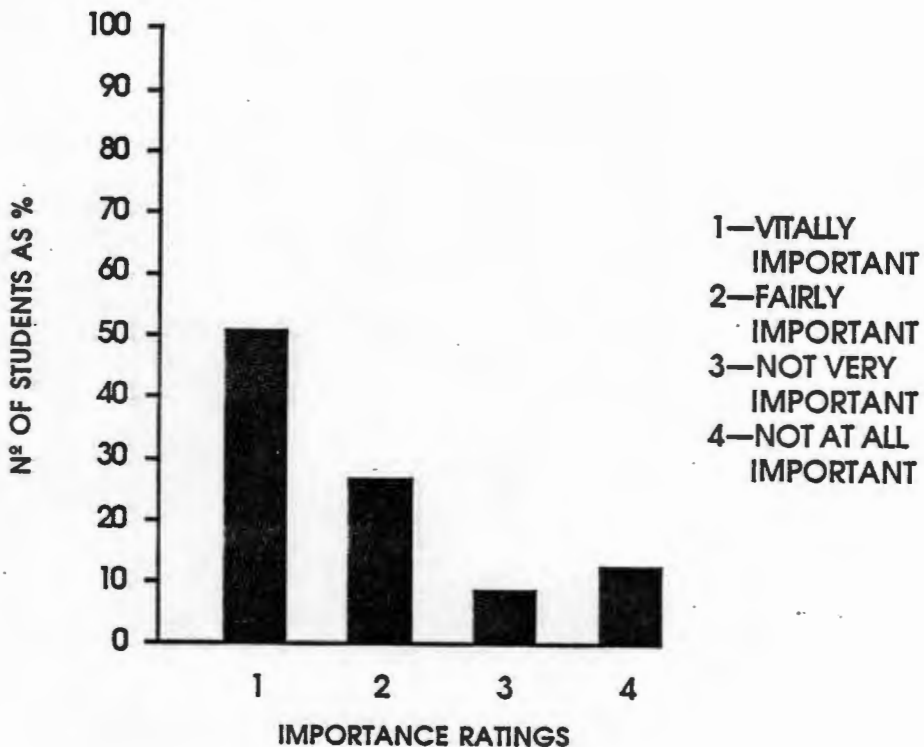
COMPARISON OF IMPORTANCE WITH QUALITY/QUANTITY RATINGS
MUSIC EDUCATION



RESEARCHER'S COMMENTS

Again, while the importance of this area is acknowledged, the majority opinion is that it has been given insufficient treatment.

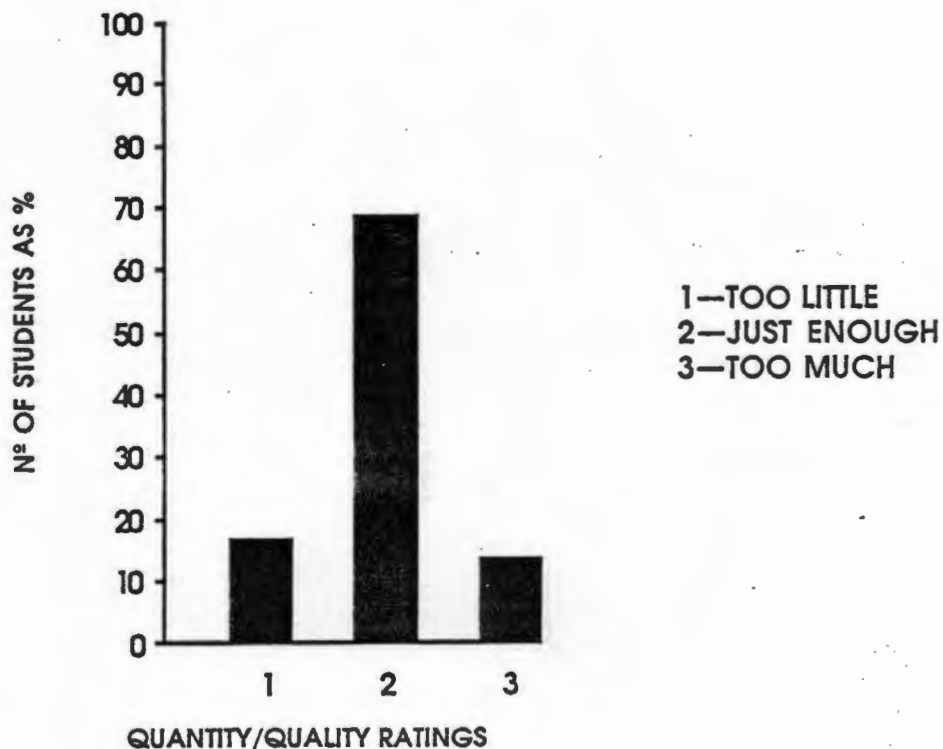
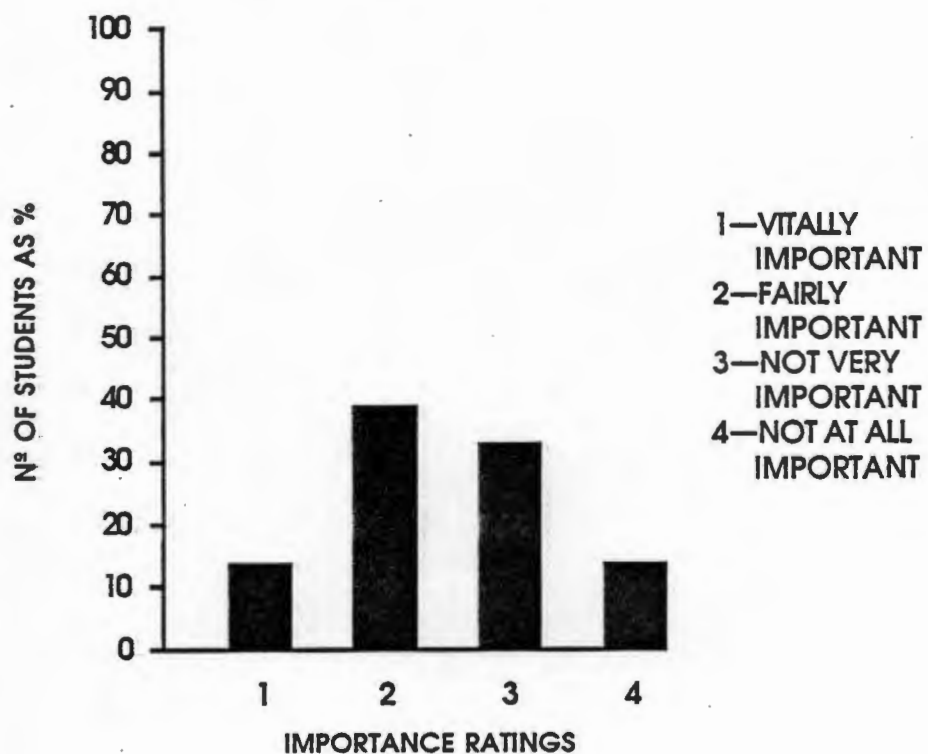
COMPARISON OF IMPORTANCE WITH QUALITY/QUANTITY RATINGS
THEORETICAL STUDIES



RESEARCHER'S COMMENTS

Theoretical Studies are obviously viewed as important, and while most respondents indicate that this subject group receives "enough" attention, there is a significant number who would like to see it receive more.

COMPARISON OF IMPORTANCE WITH QUALITY/QUANTITY RATINGS
COMPOSITIONAL STUDIES



RESEARCHER'S COMMENTS

Please see overleaf for these comments.

RESEARCHER'S COMMENTS

This was the only subject group that was regarded to be anything but "Vitaly Important". The majority of students opted for "Fairly Important" and "Not very Important" (total 72%). Together with a clear rating of "Just Enough" in the Quantity/Quality ratings, it seems that, according to these students, this not so important subject group is receiving sufficient attention.

This pattern of responses is different to those of the foregoing subject groups. Possible factors are: this particular group might have had a relatively low aptitude for composition or perceived need for it in their projected careers; the lecturers might be unpopular or simply not perceived as good teachers by the students; the lecturers might be demanding a standard of work that may be regarded by the students as being unrealistic; or the status of the composer in the social structure of the SACM could be lower than that of the other major directions in which students could go.

A General Commentary on the Graphs:

No more than 14% of the students, considering any single curricular item, ever opted for "Too Much" in the Quantity/Quality ratings. The highest percentage opting for "Just Enough" was 69% (with the next highest 51%) and there were two subjects that were rated "Too Little" by over 70% of the students.

This seems to show that the students generally feel that they are receiving somewhere between "Too Little" and "Just Enough" of what they came to the institution for in terms of Quality/Quantity in their curricula. Although this does not show exactly what it is the students are not satisfied with, it leads one to suggest that further research is needed to establish the nature of the discrepancies.

Furthermore, an obvious limitation of these results is the small size of the sample.

DISCUSSION OF MAIN FINDINGS - CONTINUED

2. Many students thought that the subjects in their curricula were too isolated and were not sufficiently integrated with one another

QUESTION: How important do you rate the inter-relationship between subjects within a curriculum?

RESPONSE: "VITALLY IMPORTANT" - 13
"FAIRLY IMPORTANT" - 1
"NOT VERY IMPORTANT" - 0
"NOT AT ALL IMPORTANT" - 0

QUESTION: Were there any subjects within your chosen curriculum that supported/complemented/related to one another; which ones?

RESPONSE: NO...3
YES...History with Harmony and Counterpoint - 5
Principal Study with Teaching Method - 3
Music Education with Aural...1
HDE Courses among themselves...1
History of Theatre with Costume Design...1
History with Form - minimally...1

QUESTION: Were there any subjects that could have complemented one another in this way; which ones?

RESPONSE: All subjects...8

Other responses indicated that the following groups or pairs of subjects should relate more strongly to one another:

- Teaching Method & Principal Study/Harmony and Counterpoint & History of Music
- Form & History of Music
- Composition & History of Music
- Aural & Principal Study
- Harmony and Counterpoint & History of Music
- Aural & Opera Class

Integrating aspects of a curriculum could be accomplished as follows. If one were to study, say, the Fugue of JS Bach: an integrated approach would comprise a look at the fugue from a number of points of view such as historical, harmonic, contrapuntal, formal, stylistic, performance practice, repertoire, instrumentation, and compositional practice.

3. Non-pianists felt that their curricula were too "piano-orientated"

QUESTION: Did you find the curriculum at the SACM 'geared' towards the piano? In other words did the curriculum cater more for pianists than other instrumental majors?

RESPONSE: All the non-piano majors in the sample (1e6) indicated that this is the case. One said "Totally".

QUESTION: Can you play the piano? What grade?

RESPONSE: Yes...All Respondents - the minimum grade attained was "three" and highest was "seven".

QUESTION: Did you HAVE to do the piano?
(ie. was it a compulsory part of your course at
the SACM)

RESPONSE: Only one student indicated that he had to do
Piano - this was an opera student, within whose
curriculum the piano is apparently compulsory.

QUESTION: Would it have helped or hindered you to have
HAD to do piano as part of your curriculum?

RESPONSE: Only one student indicated that it would be a
hindrance. The reason given was that there would
be too much work if this was the case.

One other student, although indicating that he thought it
would help, said that it would constitute "too much work"
if they had to do piano.

It would seem reasonable to expect that if a violinist was
studying at the SACM he would not have to study music from
the point of view of the piano, but rather of his own
instrument. The majority of students at the SACM have
always been pianists, and it is clear that the SACM is
catering for this majority. Five out of six non-pianists,
however, felt that Piano work would do them some good.

4. The general feeling amongst these students was that the aural classes were too basic and of too short a duration for their needs

QUESTION: Do you think that the ear training/aural courses were of sufficient quality to meet with the needs of your goals?

RESPONSE: No...10
Yes...3
Maybe...1

Of those who said "Yes" to the above, two of them have "Perfect Pitch". This is the ability to recognise pitches at random and name them by their letter-names. Possessing this ability obviates the need for basic development of the pitch sense by doing Aural courses.

It would be more revealing to consider, therefore, only the responses of those students who do not possess perfect pitch, as they are the ones for whom aural training is a necessity. This means that out of an effective 12 students, 10 felt that their Aural courses had been inadequate for their needs.

QUESTION: If you said "No" to the above, what do you feel was missing?

STUDENT RESPONSE

- A - Most areas, especially sight-singing
- B - N/A
- C - More listening to music and an approach to listening to music. Too much emphasis on aural skills.
- D - The course should have continued for four years.
- E - The course should have continued for four years.
- F - N/A
- G - Dictation
- H - The course was not effective.
- I - The courses were not advanced enough. One should "live" with ear training.
- J - A total commitment to Aural; daily training; actual content; no link between programmed instruction and lectures.
- K - No comments.
- L - The course was "shallow". There should be more attention to rhythmic problems.
- M - The course is too basic and the level too low; intonation and fine tuning.
- N - N/A

QUESTION: With regard to ear training/Aural, do you feel you received;

- 1 - TOO LITTLE
- 2 - JUST ENOUGH
- 3 - TOO MUCH

of the following:

- a) instructive training in the development of the ear/aural sense
- b) methodical instruction in sight-singing/solfege
- c) evaluation of your progress in this subject
- d) aural training in stylistic identification

RESPONSE:

STUDENT RATINGS OF ASPECTS (a) to (d) OF AURAL TRAINING

STUDENT	(a)	(b)	(c)	(d)
A	1	1	1	1
B	1	2	1	1
C	1	1	1	1
D	1	1	1	1
E	1	1	1	1
F	2	2	1	2
G	1	1	2	1
H	1	1	1	1
I	1	2	1	2
J	1	1	1	1
K	1	1	1	2
L	1	1	1	1
M	1	1	1	1
N	1	1	3	1

1 = Too little
 2 = Just enough
 3 = Too much

Clearly, the greater majority felt that all four aspects of aural training received inadequate attention. They also rated all four aspects to be of great importance to themselves, as follows:

	a)	b)	c)	d)
TOTALS:				
VITALLY IMPORTANT	13	11	12	11
FAIRLY IMPORTANT	1	3	1	3
NOT VERY IMPORTANT	0	0	1	0
NOT AT ALL IMP	0	0	0	0

It is clear that the students feel that the SACM is not dealing effectively with this aspect of their training.

5. The students felt that in the "academic" subjects; History of Music, Harmony and Counterpoint and Form, they would prefer to have approached and dealt with these subjects in a more "active" way with regard to their participation in learning experiences at the SACH

The respondents were asked whether they thought they received

- 1 - TOO LITTLE
- 2 - JUST ENOUGH
- 3 - TOO MUCH

of each kind of learning activity in a number of subject areas.

A. HISTORY OF MUSIC

- Lectures
- Tutorials
- Essays
- Formal Examinations (Factual recall)
- Listening assignments
- Seminars
- Informal discussions

B. HARMONY AND COUNTERPOINT

- Lectures
- Tutorials
- Seminars
- Formal Examinations (Factual Recall)
- Aural Analysis of Harmonic Progressions
- Essays
- Keyboard Harmony (as a means to study H+C)
- Figured bass (as a means to study H+C)
- Performing works in class that are to be studied
- Composing in the style that is to be studied
- Listening to works that are to be studied

C. FORMAL ANALYSIS

Lectures

Tutorials

Essays

Formal Examinations (Factual recall)

Listening to works to be studied

Aural Formal Analysis

Listening assignments

For a convenient (if non-rigorous) index, the data was treated statistically - the "mean score" was derived from the arithmetic average of the ratings given. The responses below are arranged in order of "mean score".

A score of 1.00 would indicate that the whole sample felt that a particular type of learning activity was used too infrequently.

A score of 3.00 would indicate that the whole sample felt that a particular type of learning activity had been used too frequently.

	MEAN SCORE
A HISTORY OF MUSIC	
- Listening Assignments	1.00
- Tutorials	1.07
- Seminars	1.07
- Informal Discussions	1.07
- Essays	1.86
- Formal examinations	2.21
- Lectures	2.43
B HARMONY AND COUNTERPOINT	
- Tutorials	1.14
- Seminars	1.14
- Keyboard Harmony	1.14
- Figured Bass	1.21
- Performing works in Class	1.21
- Composing in Style	1.29
- Aural Analysis	1.36
- Listening Assignments	1.43
- Essays	1.57
- Lectures	2.29
- Formal Examinations	2.29
C FORMAL ANALYSIS	
- Aural Formal Analysis	1.08
- Tutorials	1.15
- Listening Assignments	1.15
- Listening to works to be	1.31
- Essays	1.62
- Lectures	2.08
- Formal Examination	2.23

It is acknowledged that these "mean scores" are derived from non-parametric data, but nevertheless they do give an idea of the relative order of preference that the students have assigned to the given list of learning activities.

A major trend is evident here. In all 3 subject groups the activities which were felt by the respondents to have been used relatively infrequently (low mean "scores")

were the more participatory of the activities listed. Conversely, the activities used most frequently (having higher mean "scores") are more passive learning experiences.

In all three academic subject groups, Lectures and Formal Examinations are regarded as the dominant activities at the SACM. These two types of activities, in general, encourage passive acceptance and recall of information as opposed to those activities more conducive to student participation.

It appears as though the majority of learning experiences that the students were exposed to required relatively passive involvement and that, for their liking, far too little use was made of activities requiring active participation. It should be noted that use is being made of tutorials, but it seems from these results that the students are desirous of more participatory, active experiences such as more tutorials, seminars and listening assignments.

This, of course, is not a clear-cut issue, on account of the flexibility in definitions of the various activities. A lecturer may insist that his "lectures" are an active experience for the students, and that "seminars" are only active experiences for those delivering the seminars. The issue of student activity vs. passivity would have to be dealt with in greater detail in further research.

6. An impression gleaned from this study is that the SACM's approach to and style of education was seen to be rather teacher-centered, and the examination system to be fixed-response orientated.

To illustrate the basis for this impression, I list here some of the free comments made by the students at the end of the structured part of their interviews. (A wider range of such comments is provided in appendix II)

"It is scary to think that we are the products of the present educational system at schools. It is the responsibility of the University to educate young people to reject the school system and to learn a new approach."

"There is far too much parrot-fashion learning required at the SACM - a bad balance between the active and passive learning experience."

"The type of regurgitation exams we have at the SACM are bad. This is a 'power' system giving the examiners the power to dictate what the students learn and what kind of answers are expected in the examinations. There is no feed-back on the exams written at the SACM. One is kept in the dark - if one knew what was going on one could learn from it."

"Too much emphasis is placed on marks in examinations rather than what you actually know."

7. These respondents seem critical of their teachers/lecturers' attitudes towards their work.

"Lecturers at SACM are lazy."

"There should be evaluation of teaching methods and of teachers at SACM"

"There should be more freedom of speech allowed for students at the SACM"

"Lecturers are more interested in their own lives than in their jobs."

"It is impossible to speak out or communicate with lecturers at the SACM."

"The approachability of lecturers is bad."

"The injection of a sense of responsibility into the student is the responsibility of the lecturers. The lecturers are unapproachable."

8. The students felt strongly that the issue of the development of writing skills is not being sufficiently addressed by the institution

QUESTION: In terms of your goals, how important do you rate the development of the ability to express oneself eloquently in writing through essays, seminars, reports, theses, etc?

RESPONSES: Vitally important...12
Fairly important...2

QUESTION: Again, in terms of your goals, do you think you have received, in terms of both QUALITY and QUANTITY; of the training described above?

RESPONSES: Quality and Quantity: Too Little...13
Just Enough...1

The Limitations of This Study

1. The interviews were conducted according to the structure of a questionnaire derived on the basis of my personal perspective. I would have preferred, in retrospect, that the basis for the choice of questions had not been limited to issues accruing only from my own experience. After completing the study, I realised the need to look for a more comprehensive, less subjective way to choose issues to be investigated.
2. Most of the questions required the respondents to choose from a range of options. Although I conducted the research in the form of an interview rather than by postal survey to maximise free discussion, I feel that I restricted myself in that I did not allow the respondents to respond in more detail than that which was as short and to the point as possible. This has restricted the depth to which interpretation and analysis of the responses can be made.

Although some very interesting trends emerged, especially from the Importance and Quantity/Quality ratings, I did not feel that I could expand on what the ratings evinced without speculating.

3. Another important realisation is that results comprising numerical/statistical data restrict interpretation of the data in this type of "sociological" styled education research. The individuality of each student is unique and it is hard to make substantive inferences from statistics that generalise trends without looking carefully at each individual (and the other individuals with whom they come into contact) more closely.
4. The size of the sample of students was too small to be of statistical significance. This difficulty is implicit in the size of the graduating classes at the SACM. It would possibly be of value to replicate this study over a period of a few years.

5. I realise that it is possible that these ratings may not reflect the students' considered opinions, but rather a trend as a result of the students imagining how they were "supposed to" respond to those questions. (Rather like some aptitude tests). This is a weakness of any investigation which requires responses in the form of a choice of options.

ADDITIONAL OBSERVATIONS AND COMMENTARY ON THE PRELIMINARY STUDY

- 1) The students comprising the sample were relatively mature.

The average age for these graduating students was 26.23, which is relatively high. Even without the two students over 30, the average was still 23.53. (Both the students over 30 were vocal majors (male). It is an accepted phenomenon amongst singers that the voice, especially the male voice, "matures" fairly late in life.) A majority (eight out of fourteen) of the students interviewed had been involved in some sort of activity such as other fields of study or employment (only one with National Service) before enrolling at the SACM.

It would be interesting to find out why it is that some of these students who were previously studying or working decided to study music at a "late" stage.

- 2) There was a remarkable variety among the biographical characteristics of the students in the sample.

There were only four students that displayed more than five common biographical factors linking one another. The six common factors were:

sex (female),
age under 23,
no pre-SACM experience,
English speaking,
from Cape Town,
piano majors

Any other attempt to find students with more common biographical factors led to fewer than four students and any attempt to find more students with common factors resulted in there having to be fewer common factors.

This lack of commonality of background is especially to be anticipated among music students on account of

- the wide variety of instrumental directions available to a music student
- the wide variety of teaching and performing opportunities that may be pursued, teaching at school, university or privately and performing at solo instrumental, orchestral, studio, chamber, or amateur levels.
- the wide variety of non-performance oriented activities/professions open to the music graduate such as: administration in the performing arts and broadcasting, journalism, composing, arranging and orchestrating, conducting, producing, sound engineering and advertising.

These biographical differences could account for much of the variability in the data, and hence it would be reasonable to adopt a research approach which is capable of taking them into account as much as possible.

3) The lack of clarity of goals among students has implications for the collective ethic of the SACM.

This lack of clarity was discussed in my first main finding concerning the students. This is a disturbing state of affairs because there must be very many young people in this country who would find great difficulty in accessing such education. Most people in this country are not in a position to be able to afford to go to university, are not aware of the educational opportunities and suffer from inferior school education.

It seems appropriate to ask why a student who has spent four years at an institution would indicate that she has not reached her goal or that the SACM has not contributed in any way towards helping fulfil that goal. We need to ask why the student has let these four years slip by without questioning why she has stayed there. Why too,

has he or she not bothered to approach the SACM for assistance with this predicament? Does the fault lie with the students or with the institution? Or both?

If the SACM were clearer about what its goals were in terms of the needs of the community at large, the process of education at the institution would be more relevant to their needs and students would learn to accept responsibility for the part they could be playing in this larger sense.

Surely it must be the responsibility of the university to cater for the needs of the community at large and not only for a few privileged individuals. Many of these students seem to display an attitude towards education such that it is a commodity that is easily purchased, and easily dismissed.

It appears from the students' responses that the staff of the SACM do not address the issue of goals (whether those of the institution itself or those of the students) in the curriculum.

It would be expected that an institution such as the SACM, being part of a greater university and social community, should have a particular collective ethic relating to its own future and that of its graduates and the musical community as a whole. In this respect some of the SACM staff (in the eyes of these students) appear somewhat aimless and purposeless and do not seem to know what their role in this greater context could be.

4) The problematic nature of goals and motivation in tertiary music education is further emphasised by the particular circumstances of one of the interviewees.

This student indicated that "None" of the courses related strongly to her goals and that her principal study related least of all to her goals. This astounding assertion might have meant that none of her courses related more strongly than others or that she may have

misunderstood the question, or that she may have been taking the interview less seriously than would be desired. On closer inspection of this student's responses it was revealed that she had changed her goals from wanting to be a professional musician to that of wanting to "do Law", and admitted that her original goals were based on "impulsiveness".

What had happened to this student was that she had started off doing music (no doubt a talented student - possessing perfect pitch) with the view to becoming a professional musician of some type. Somewhere along the way, for reasons unknown unless she were re-interviewed, she changed her mind. Thus nothing she was doing was goal related other than, one may presume, the goal of completing her undergraduate degree.

This case, while presumably not typical (and not restricted to Music students) creates concern for the defensibility of providing an expensive education for the privileged few, further underlining the necessity of establishing institutional priorities.

- 5) Practical studies are perceived to be not as important as may be expected. This may be because of the low emphasis on them in the present curriculum

It was to be expected that the performance students would rate the practical subjects highest and also higher than did the others, but it is noteworthy that the performance students still did not rate the practical subjects as being close to "Vitality Important". (See graph - page 38, Appendix II). This slightly lower rating than "vitality important" may have to do with the attitude of the practical students towards activities other than pure instrumental work, like Large and Small Ensemble, which they rated as relatively less important.

In the interviews, I sensed a trend for the students to rate something as "not important" if it was not in their

curriculum. But then, on the quantity/quality rating they would indicate that it was given insufficient attention, suggesting, perhaps, that it ought to be in the curriculum.

For example, student "J" rated Large Ensemble "not important at all", but regarded the quantity and quality of that aspect of the curriculum as being "too little". In fact the average importance rating score for Large Ensemble is 2.285 (close to "not very important") and the corresponding quantity/quality score is 1.357 (closer to "too little" than "just enough"). This could mean that the students are not very sure about the matter of Large Ensemble, and led me to question whether in fact it was actually in the curriculum. On checking in the prospectus, I discovered that it was not.

Of the five subjects included in Practical Studies, the one rated the next lowest in importance (after Large Ensemble) was Small Ensemble (according to the Performance students). The corresponding quantity/quality rating was low (very close to 1), again indicating that this area may have been given inadequate treatment in the curriculum. The same conclusion can be drawn for Small Ensemble as for Large Ensemble. Since Small Ensemble, however, does appear in the prospectus, it would not be a matter of newly including it, but rather of upgrading its status to that of an examinable subject to give it a little more importance.

I feel that the importance of both large and small ensemble cannot be under-rated if a student intends to be a successful performer. It seems that the students I interviewed tend to agree with this and would welcome the inclusion of large ensemble. This could be researched at a future date.

- 6) Students place a surprisingly high value on the acquisition of writing skills.

Only two students indicated anything else than that they felt that this was a vital issue and that the SACM was not addressing it sufficiently. It seems reasonable to assume that the student viewpoint is widely shared, and that the issue could be further investigated.

In the case of the "General" and "Education" majors it is clear that they may need these skills in their work as teachers, journalists, and administrators, for example. If, however, students intend to major in musical performance, it is hard to see why they need to develop writing skills. This unanimity across the board may have something to do with the emphasis placed on development of writing skills by the "powers that be" during the students' education both at school and at university, supporting the notion that students' importance ratings could be affected by the institution's emphasis.

- 7) Among Education majors there was a tendency not to list Educational issues as relating most strongly to the students' goals.

Of the three Education majors in the sample it is interesting that only one mentioned that "Music Education" courses relate most strongly to her goals. The other two mentioned that "Teaching Method" did. Other courses like Harmony, Practical work, History and even Non-Music Electives were mentioned. There was definitely not a strong bias towards courses that involved issues in Education. Could this possibly mean that their goals do not centre around being educators, or does it perhaps mean that the subject of "Music Education" does not really meet with their approval in terms of the popularity of lecturers, or subject treatment and content? These are questions that cannot really be answered without further research.

CONCLUSIONS

(Conclusions to the Preliminary Study leading towards the specific focus of the Main Study)

The aim of this Preliminary Study was primarily to investigate the extent to which the curricula were seen by a group of final-year students to be appropriate to their goals and aspirations. This was done by investigating four basic research questions:

- a - What were the students' goals?
- b - How did the curricula available relate to these goals?
- c - In terms of these goals, how important were the various aspects of the curricula seen to be?
- d - Did the treatment of curricular aspects (quantity and quality) match the perceived importance of these components?

Specifically, the answers to these questions (derived from the Main Findings on pp 20e and 20f) are:

- A - Although the students stated their goals (10 wanted to make a living out of working with music, and 4 wanted to study music for general educational enrichment), when asked, they were vague about them. Various indications such as their lack of knowledge of career possibilities and opportunities, as well as their lack of knowledge about how they or their curricula would contribute to reaching these goals implied that they were unclear or confused about their goals. In addition, their reasons for intending to study music, and their reasons for choosing the SACM seemed unrelated to their goals.
- B - The majority (11 out of 14) of the students were apparently unaware of whether their chosen curricula would be suited to helping them achieve their goals. Eight of them stated that their curricula did not create the opportunity for them to pursue their aims. It is noteworthy that none of these respondents, having realised this on completion of their studies, seemed to be disturbed by it. I infer this from the fact that none of the respondents were critical of this disparity in the interviews. Accordingly, it seemed that the students were, on the whole, unaware and uncritical of the way their curricula related to their goals.

C and D - In terms of individual goals many subjects felt to be important by the students were thought to be receiving insufficient treatment.

Residing among these conclusions is an apparent contradiction. If the students were unclear about their goals, and unaware of the way in which their curricula related to their goals, on what basis could they criticise the quantity and quality of the treatment of apparently important curricular aspects? Yet the respondents' critical appraisal of the curricula must surely have had some basis, and leads one to question what this basis may have been. This, as well as the Main Findings (pages 20e and 20f) and the additional observations (page 57) suffice to suggest that further research into the state of music education at the SACM seems indicated.

Although none of the Main Findings of the Preliminary Study are irrefutable, the study has highlighted some areas of concern that would be worth investigating. In addition to these areas of concern the students interviewed seemed to want to express their opinions and ideas even when not prompted by the interview questionnaire. There seemed to be a willingness, even desire, to talk about and contribute to this project on a broader and more detailed scale than the questionnaire had given them a chance to. These two considerations, in broad terms, define the problem to be dealt with in the next part of this study.

Given that the research design of the Preliminary Study had exhibited the shortcomings noted on page 55, I thought fit to set aside (for the mean time) its findings, and to develop a different research approach to address these problems.

It was at this stage that I needed to focus on a specific, fundamental question that would illuminate the perceived nature of the institution and its functions in terms of the interpretations of participants in the institution. This question is:

"WHAT ISSUES DO THE PEOPLE INVOLVED AT THE SACM PERCEIVE AS AREAS OF CONCERN IN RESPECT OF THEIR EXPERIENCE AT THE SACM, AND WHAT ARE THESE CONCERNS?"

I have referred (page 8a) to the lack of literature about Tertiary Music Education research in Music. This lack made it impossible for me to derive my main research question from a literature survey. The Preliminary Study, by leading up to the main research question, has thus taken the place of the conventional literature survey.

Such an open question would obviously need an open treatment, and I felt it could most effectively be explored by means of personal interviews. But how could I ensure that the interviews would focus on meaningful aspects of the SACM's functioning? Completely open interviews could lead anywhere and make the assimilation of data difficult. Accordingly, I felt it would be useful to formulate a finite list of meaningful issues which could be used to structure interviews with participants in the institution. The following chapter describes how I arrived at such a finite list of issues.

CHAPTER 2THE DELPHI PHASE

In the preceding chapter I described the need for constructing a list of meaningful issues that could be used to delineate the functioning of the SACM. Where would such a list originate? I thought to get guidance from the literature - perhaps material developed in other contexts would shed light on the general structure and function of Tertiary Musical Institutes. However, a computer literature search conducted through the UCT Libraries revealed not one single account of such an exercise. I realised that I would have to develop such a list from scratch, and it seemed reasonable to begin from a more global and less subjective perspective. Accordingly, I felt it would be appropriate to develop a set of issues which could, in the first instance, be used as the framework for discussion of any tertiary music educational institution. I would then be able to use this set of criteria to examine more closely the curriculum of a specific institution: in this case, the SACM.

For such issues to be widely applicable, they would need to be generated by a group of people from diverse geographical and institutional settings, who would be recognised as authorities on music education in their respective fields. In order to gather and interpret coherently the opinions of such a diverse group of people, I elected to make use of a research method called the Delphi Technique.

Description of the Delphi Technique

The Delphi Technique is a research tool, developed by the Rand Corporation in the 1950's (Ackerman, 1974:6), for gathering specialist opinion on matters of concern and distilling possible areas of interest in the hope of predicting changes, future developments and isolating possible problem areas.

This is achieved by a series of questionnaires administered to a select group of experts in a field of endeavour. The procedure normally comprises the following steps; (Ackerman, 1974:7 & Allen, 1978:123-125)

- 1) Development of an Opinion Seeking Question - the Delphi Question
- 2) Selection of Panel of Consultants
- 3) Provide the panel with First Questionnaire asking them to list opinions on a given subject.
- 4) Provide a second questionnaire with a list of all the opinions asking for a rating of these opinions.
- 5) A third round - listing a summary of the rating-responses to all the opinions and giving the panel an opportunity to revise their opinions in the light of all the responses and to give reasons in support of minority views.
- 6) A fourth round, which lists the ratings, the consensus of opinion, and minority opinions, given the panel a final chance to modify their opinions or reasons.

"This procedure usually succeeds in gaining convergence of opinion and provides a clearly defined minority opinion". (Pheiffer, 1968:152-153; quoted in Ackerman, 1974:8)

Modifications to the Delphi Technique

Rather than attempting to distill convergence of opinion resulting in a consensus, as is the normal aim of the Delphi Technique, it was decided that, for the purpose of this project, it would be sufficient to require the experts to generate a list of succinct opinions with clarity of meaning so that these assertions/opinions could be revealed to a larger population in a later part of the study. Therefore the Delphi Technique was modified to suit the requirements of this study. This modified procedure was carried out as follows:

1) Selection of panel of Experts.

The criteria for selection of this panel of experts/consultants were that they should be "acknowledged leaders" (Ackerman, 1974:8) in the field of music education, broadcasting, publishing and performing, and that they would have the necessary motivation, information or know-how, and have the time to take part in the project. Participation was, of course, voluntary.

Twenty-nine people who were regarded to be suitable consultants were approached by means of a letter describing the project and the Delphi Technique (Appendix IVA) and asked to take part. Nineteen agreed to participate. Of these nineteen, five needed to "drop out" for various reasons, mainly lack of time, leaving fourteen consultants who went through to the "final round."

It is interesting that five of the twenty-nine experts approached did not reply at all after having been sent four letters including two reminders - (Appendix IVD & IVE) - it is hoped that this was due to the fact that these five may have moved or were out of town at the time. It would constitute a disturbing state of affairs if these "leaders in their fields" had simply ignored four letters. One hopes that this is

not an indication of a lack of concern for the subject of this research.

I may have had a more positive response from certain individuals if, as Ackerman (1974:26) suggests, a letter of support from a leading figure in the field of music had been used to help give credibility to the proposed study.

The fourteen consultants that participated in the Delphi phase are:

TABLE 2. LIST OF DELPHI CONSULTANTS

Ms J. Barnes	Head of Music, Diocesan Preparatory School
Prof G. Bon	Head of Music Department, Natal University
Mr G. Bierman	Head, Music, SABC, National
Mr J. Felice	Senior Lecturer, New England Conservatory
Prof A. Gobbato	Director of Opera Studies, SACM
Ms M. Kelemen	Violin/Kodaly teacher
Prof R. Masin	Professor of Violin, SACM
Mr T. Moore	Violinist, Leader of CAPAB orchestra
Mr A. Parsley	Ex-SACM Administrator (Faculty Officer)
Prof S. Paxinos	HSRC
Prof B. Priestman	Dean and Director, SACM
Dr M. Rink	Head of Music Education, SACM
Mr H. Roosenschoon	Composer and Head of Music, SABC, Cape Town
Ms A. Wium	Chief Music Inspector, Cape Education Department

2) Development of the Delphi Question:

An initial question, very broad and open to individual interpretation, asking for the expression of personal opinions, inclinations or feelings on a subject, was sent to the consultants.

The initial Delphi Question in this project was as follows:

PLEASE LIST ANY AREAS/ISSUES/OPINIONS TO DO WITH THE EDUCATION OF MUSICIANS OF ANY TYPE AT TERTIARY LEVEL THAT YOU MAY CONSIDER WORTHY OF INVESTIGATION/ENQUIRY. IN OTHER WORDS, LITERALLY ANYTHING THAT YOU MAY THINK OF THAT COULD CONCERN THE WHOLE PROCESS OF EDUCATING YOUNG MUSICIANS TO ENTER SOCIETY AS PROFESSIONALS, AMATEURS AND EDUCATED AUDIENCES. FEEL FREE TO INCLUDE ISSUES THAT YOU MAY FEEL ARE SPECIFIC TO YOUR SPECIALITY.

Also - "Your responses may be many or few; important or trivial; positive or negative; merely thoughts and not thoroughly considered or carefully thought about concepts or ideas. They do not have to be in any order of preference or importance."

The reason for asking for statements on any possible issue was to cast the net as wide as possible to begin forming the theoretical description of the general TME institution. The aim was to clarify the interconnectedness between the myriad of activities that are seen to take place in order to conceive of the (general) institution more fully.

3) Distribution of Initial Delphi Questionnaire.

The Initial Delphi Question was sent by mail to all those experts who agreed to participate. A copy of the letter containing this question appears in Appendix IVB.

4) Analysis and paraphrasing of the initial responses.

The responses to this letter (which often took the form of rather loose, conversational letters) were analysed and the main points of the responses were paraphrased and put into assertion form.

5) Second Delphi Questionnaire

The consultants were asked to scrutinise my paraphrasing of their initial responses and either to agree with my interpretation of their responses or to amend the wording accordingly - emphasising that what was needed was a list of terse, concise, succinct assertions/statements that reflect their thoughts, that could easily be read, understood and commented on by other people involved in the project. (A copy of the letter accompanying the paraphrased assertions appears in Appendix IVC.)

An important aspect of this phase was that the consultants were asked if what they had offered as assertions reflected and summed up those issues that they felt to be the most important and the most foremost in their minds with regard to Tertiary Music Education in general. They all responded affirmatively. They were also asked to add any other assertions or points to their existing assertions.

6) Categorisation of the Assertions.

This final phase of this modified Delphi Technique comprised grouping the list of 141 Delphi Assertions (see Appendix V) into categories or KEY-ISSUES. The resultant Key-Issues are as follows:

TABLE 3. LIST OF KEY-ISSUES

- A - CURRICULA/SYLLABI/AIMS OF THE INSTITUTION
- B - GENERAL MUSICIANSHIP
- C - EVALUATION AND ASSESSMENT OF STUDENTS
- D - FACILITIES
- E - ENTRANCE REQUIREMENTS/ADMISSION PROCEDURES/STANDARDS
- F - THE TRAINING OF SCHOOL TEACHERS
- G - CAREER PROSPECTS IN MUSIC IN SOUTH AFRICA
- H - THE TRAINING OF ORCHESTRAL MUSICIANS
- I - THE CONCEPT OF THE UNIVERSITY MUSIC DEPARTMENT AS OPPOSED TO THAT OF THE CONSERVATORY
- J - MUSIC AND THE EDUCATION OF MUSICIANS AS PART OF CULTURE IN SOUTH AFRICA/ SOCIAL AND SOCIOLOGICAL ISSUES SURROUNDING MUSIC AND MUSIC EDUCATION
- K - PRIVATE MUSIC TEACHING
- L - COMMUNICATION WITHIN AND BETWEEN MUSIC DEPARTMENTS
- M - VOCAL MUSIC/OPERA
- N - "EXTERNAL" EXAMINATION SYSTEMS SUCH AS UNISA
- O - TEACHING METHODS
- P - ADMINISTRATION
- Q - COURSE EVALUATIONS
- R - THE TRAINING OF UNIVERSITY LECTURERS/TEACHERS

Each Delphi Assertion was then converted from assertion form into a neutrally phrased "issue form". For example, the Delphi Assertion":

"Private teaching by students should be discouraged."

was changed to read:

"The issue of students' involvement in Private Teaching."

and called a "Sub-Issue". The Sub-Issues are thus the issues or "areas of concern" generated by the Delphi consultants that may apply to any tertiary music institution.

(The Key-Issues and their corresponding Sub-Issues appear in Appendix VI.)

These Key-Issues and their Sub-Issues were then used in the next phase of this project to structure a questionnaire, to be administered to a sample of people involved with the SACM. (See Chapter 3).

Advantages and Weaknesses of the Delphi Technique

The main advantage of this technique is that opinions from people who are geographically widespread can be collected. (Pfeiffer, 1968:152, quoted in Ackerman, 1974) Other advantages include :

- the participants remain anonymous to one another preventing personalities from affecting people's opinions, and preventing the fear of victimisation or incrimination. (Allen, 1978:120)
- it does not allow hidden agendas to enter the argument (Allen, 1978:120)
- it allows for considered opinion

- it focuses on the main issues without "side-tracking" (Allen, 1978:126)
- it is economical (Uhl, 1971, quoted in Ackerman, 1974)
- it generates a wide range of responses and expert judgement (Allen, 1978:126)
- it reduces the "band-wagon" effect of majority opinion; (Helmer and Rescher, 1959:40, quoted in Ackerman, 1974) thereby effectively fostering independent and considered thought.

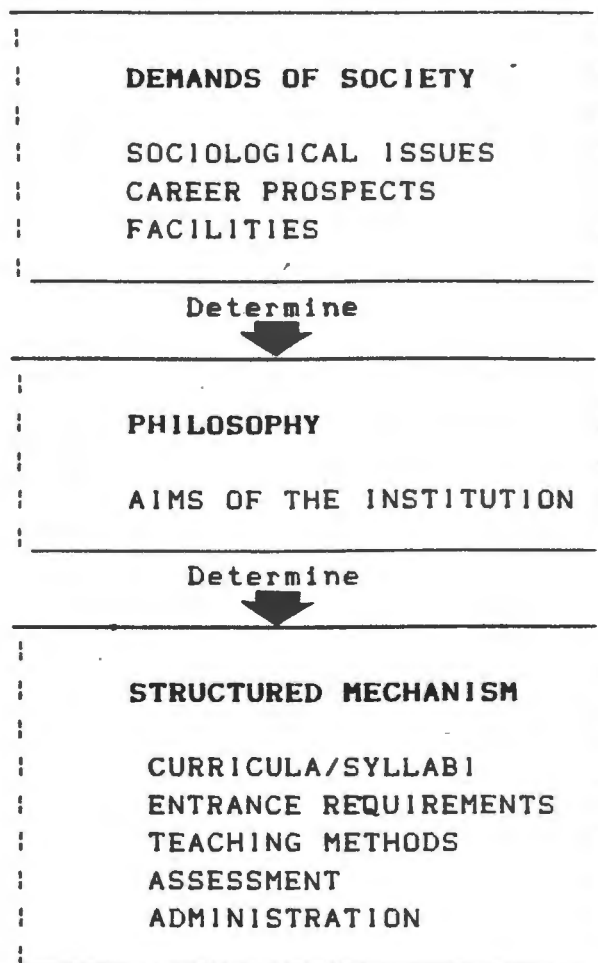
The main disadvantage of this technique (which relates specifically to the type of modification I used) is that there may be "a sterility in the process of summarising mass information into numerous narrowly terse statements." (Weaver, 1970 - quoted in Ackerman, 1974:8) This implies that summarising dilutes the depth that a more comprehensive discussion of an issue could provide. It was, however, the purpose of this study to generate areas of concern, and then later to isolate those areas of most concern at the SACM. It was thus useful and necessary to narrow the field in order to produce discrete categories, and later to expand these categories by obtaining in-depth responses to these categories.

AN OVERVIEW OF THE RESULTS OF THE DELPHI PHASE

The results of the Delphi phase, namely the list of categorised assertions (Key Issues), provide a comprehensive picture of the important elements or components of any institution involved in tertiary Music Education. This list identifies the majority of what could be called essential Institutional Components in any tertiary music education set-up.

THE HIERARCHY OF INSTITUTIONAL COMPONENTS

Certain of these components and groups of components seemed logically subordinate to others, and a hierarchy was inferred. This hierarchy is based on the premise that the primary requirement of any institution would appear to be to establish consciousness of the demands that society places on it. This determines the philosophy of the institution which, in turn, determines the planning, the structured mechanisms and the outcomes of the mechanisms. Hence the resultant hierarchy of the four major component groups. (page 76 - figure 3)

Figure 2 - Hierarchy of Major component Groups.

This is a linear progression leading to the outcomes of the structured mechanism. However, the dynamic nature of cultural and sociological factors must obviously put pressure on an institution to review its various components in an ongoing fashion. By introducing the component, **EVALUATION**, the loop essential to the existence of a continuous flow of communication from the top to the structured mechanism and back is created, rendering an otherwise static process dynamic. (As illustrated in diagram overleaf.) This makes it possible for practices to evolve in an informed, rather than haphazard fashion. It also emphasises the vital role which evaluation of the structured mechanism plays in such an institution.

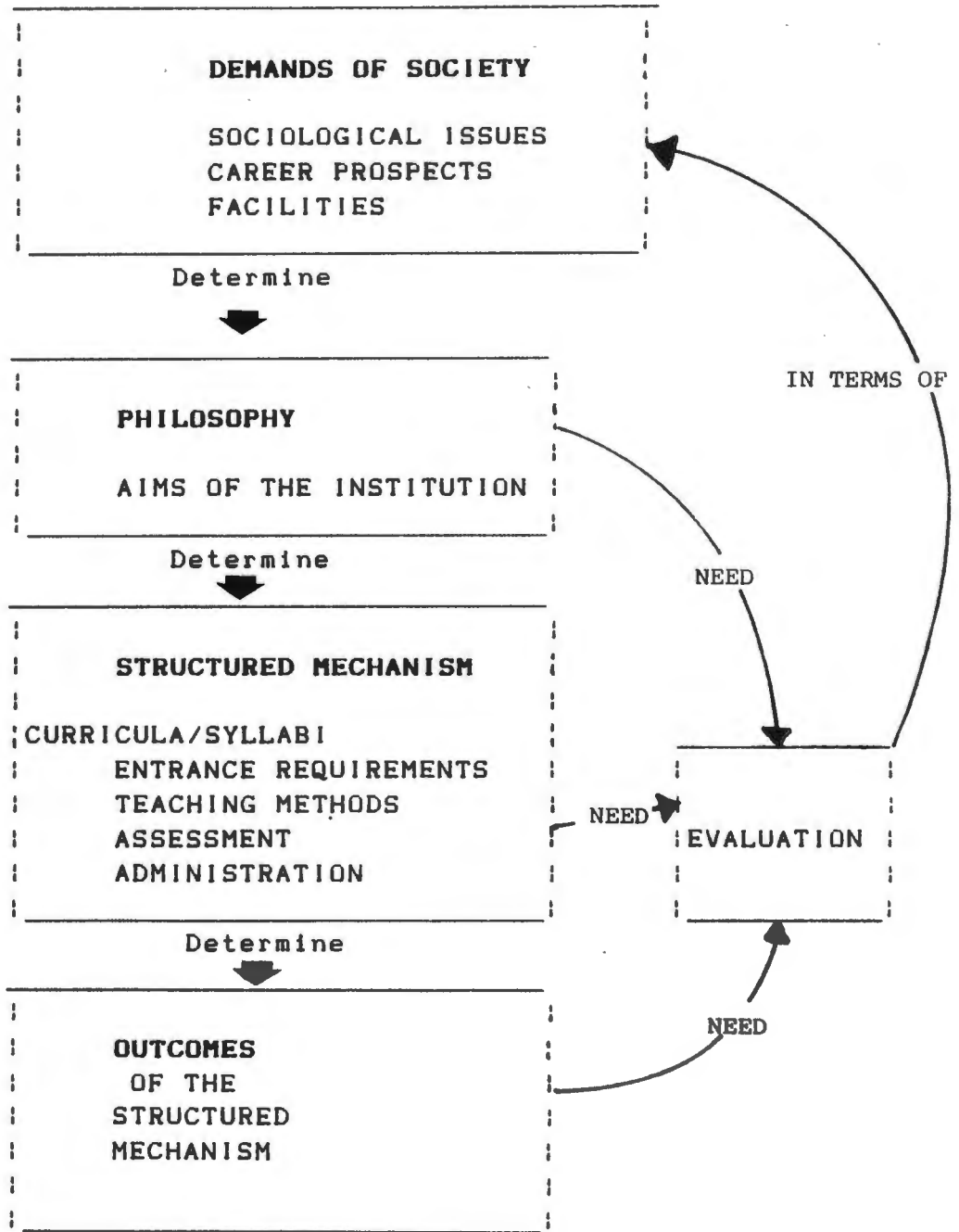


Figure 3. - HIERARCHY OF MAJOR COMPONENT GROUPS WITH EVALUATION ADDED:

As a result of considering necessary relationships between the components, a flow-chart (comprising the institutional components identified in the Delphi phase) was beginning to evolve. This flow chart was developed further in order:

- 1) to be able to visualise the various components and their relationships with one another
- 2) to compare the "natural" hierarchy of the various components with the perceived level of importance gleaned from the interview phase of the project.
(See Figure 6 in Chapter Three - page 88)

6 27
It is clear that the starting point for any educational institution is consciousness of the demands of society that govern the philosophy of such an institution, and the only way to keep abreast of these demands, which are constantly changing, is through research. Further, evaluation of a programme can only take place in terms of research results that point to changing sociological and philosophical factors. With this in mind I decided to include the element of RESEARCH as a vital institutional component.

I also added 5 other subordinate components: my additions have all been placed in circular enclosures on the flow-chart. (See overleaf). All rectangular enclosures contain components that were identified by the Delphi consultants.

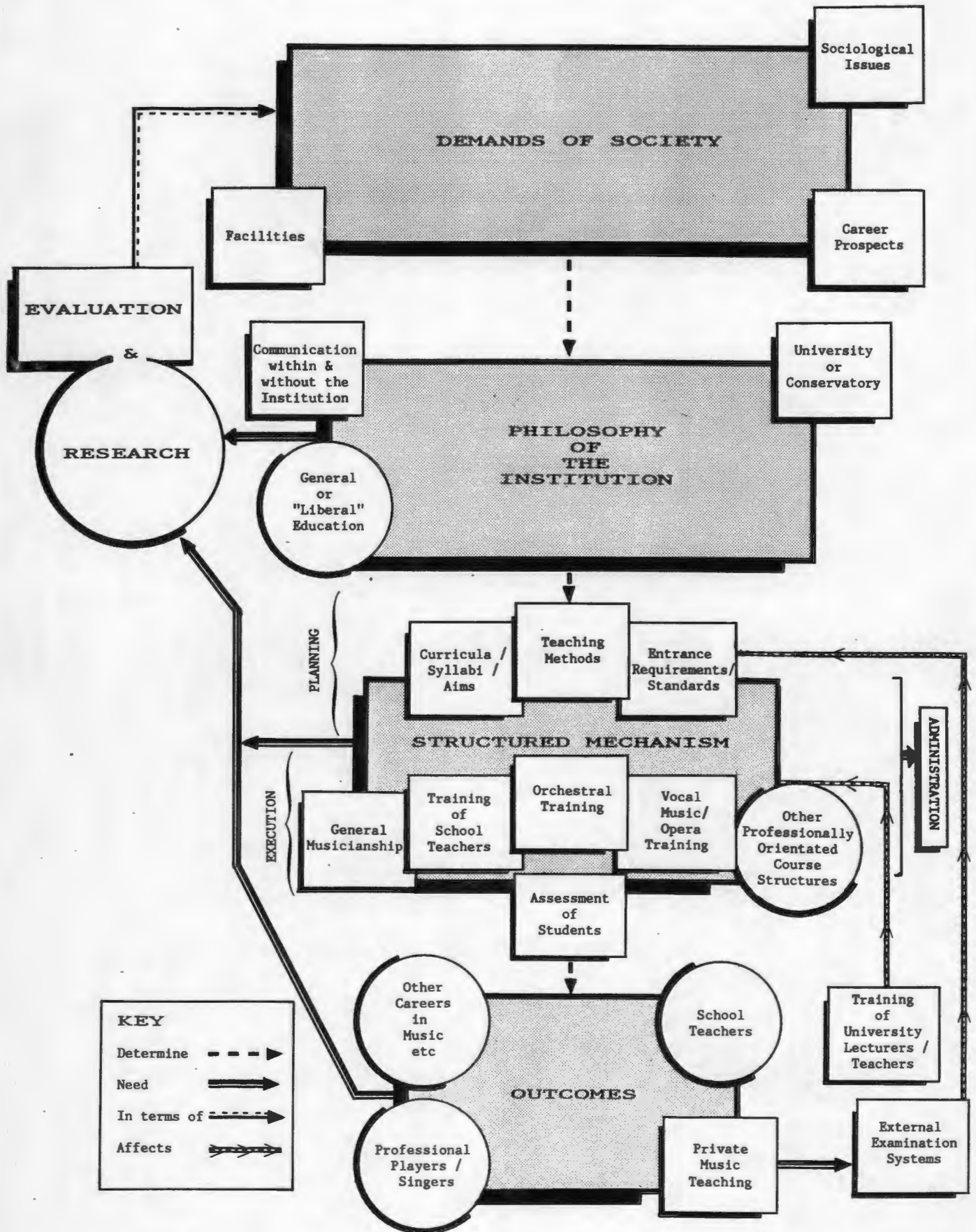


Figure 4. Flowchart of Institutional Components

CHAPTER THREE

THE INTERVIEW PHASE

Having established a framework for the analysis of any (general) tertiary music institution, it was then possible to use this framework as a basis for the main part of this research project, namely to address the central GOAL QUESTION defined at the conclusion of the preliminary study. This is:

WHAT ISSUES DO THE PEOPLE INVOLVED AT THE SACM PERCEIVE AS AREAS OF CONCERN IN RESPECT OF THEIR EXPERIENCES AT THE SACM, AND WHAT ARE THESE CONCERNS?

RESEARCH STRATEGY

1) The Research Perspective

Verma and Beard (1981:1) begin their book "What is Educational Research" by saying: "there is no universally acceptable, inflexible meaning of research." However, the literature seems to be in general agreement that there are four accepted perspectives or paradigms in which research may take place. These are:

PSYCHOLOGICAL/BOTANICAL
PHILOSOPHICAL
POLITICAL/HISTORICAL
ANTHROPOLOGICAL/SOCIOLOGICAL
(Rochford in Steinberg, 1983:46)

In the case of this research the only two clearly appropriate options were the Psychological/Botanical (also referred to as the Scientific or Narrative Paradigm), or the Anthropological/Sociological perspective (often used in social research and referred to as the Interpretative Paradigm - Cohen and Manion, 1980:38).

The scientific perspective is described by Parlett and Hamilton (in Tawney, 1976:85) as being "...Hypothetico-deductive methodology derived from the experimental and mental traditions in Psychology..." which is usually used for testing hypotheses and isolated variables using numerical analysis.

The reasons why I felt the Scientific Paradigm would not be appropriate in this research are as follows:

- I did not set out to test any hypothesis
- peoples' opinions and knowledge are not quantifiable (Heyns in Steinberg, 1983:35)
- it is difficult (or perhaps impossible) to control the variables being studied in this type of research (variables such as temperament, personality, or a different sample)

Other features which make the Scientific Paradigm unsuitable for the purpose of this research include:

- in the Social Sciences (of which Education is a part) one deals with "...events or occurrences which are not repeatable..." (Verma and Beard, 1981:14)
- that there is the "...tendency for the investigator to think in terms of 'parameters' and 'factors' rather than 'individuals' and 'institutions' ...divorcing the study from the real world." (Parlett and Hamilton in Tawney, 1976:87).
- there is also the danger of neglecting certain kinds of data if one is restricted to quantitative data. (Parlett and Hamilton in Tawney, 1976:87)
- the researcher may be limited to seeking generalisations among pre-determined lines and not allowing for "accidental" data that may be of interest or validity. (Parlett and Hamilton in Tawney, 1976:88)

I decided at the outset of this research project not to seek generalisations based on statistical methods, but rather to glean "direct experience taken at face value" (Cohen, 1985:31) describing the reality of a situation in terms of the perceptions of the people in the situation.

Accordingly, I elected to work within the Sociological/Anthropological perspective. This is defined as such, as it is rooted in Sociology and is compared with Anthropology in that it "...seeks to describe and interpret..." rather than to quantify (Parlett and Hamilton in Tawney, 1976:84). According to Parlett and Hamilton (in Tawney, 1976:84) the usual process in Anthropological research is "... (by) observation, further inquiry and explanation, the investigator's focus is progressively reduced and concentrated on the issues that emerge." For the purposes of this research I applied this process in the following way:

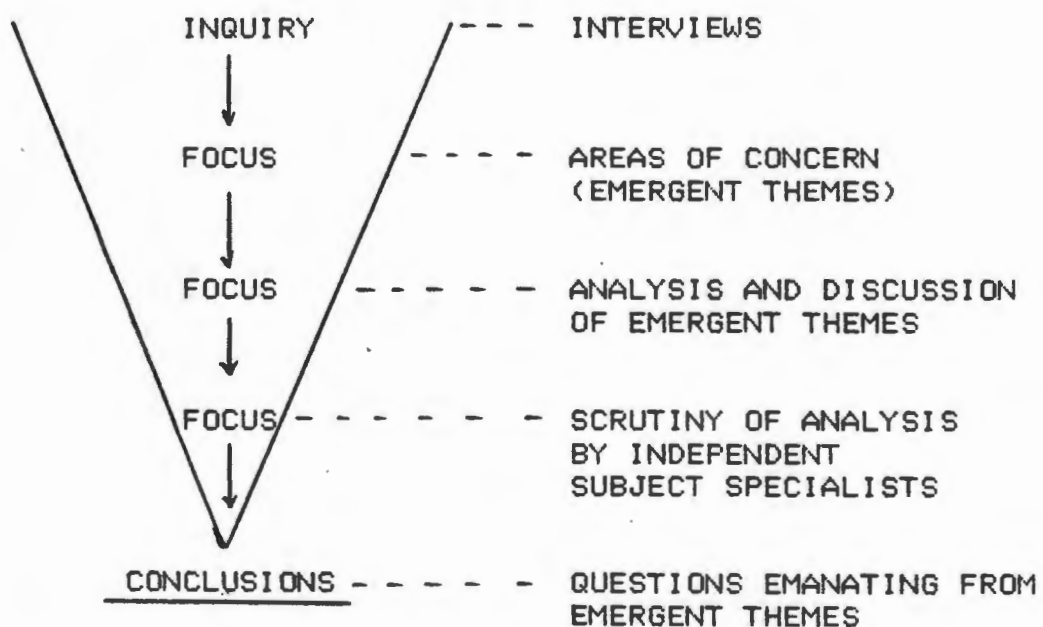


Figure 4A - DESCRIPTION OF RESEARCH PROCESS
IN MAIN PART OF RESEARCH

2) The Research Approach

Having established the research perspective within which I chose to work, it seemed necessary to consider the type of data I was looking for as well as what would be done with this data. This is what is often referred to as the research approach.

The research approach I have elected to employ comprises elements from three types of generally acceptable approaches:

1. The Interpretative Approach

Cohen and Manion (1980:39) define Interpretative research as being characterised by concern for the individual and to "...understand the subjective world of human experience."

2. The Descriptive Approach

Best (quoted in Cohen and Manion, 1980:68) defines Descriptive research as being concerned with "what is" or "what exists" or "practices that prevail; beliefs, points of view, attitudes that are held; processes that are going on..."

3. The Illuminative Approach

Parlett and Hamilton (in Tawney, 1976:59) describe Illuminative research as "...whether as teacher or pupil...(one discerns and discusses)...the (institution's) most significant features, recurring concomitants and critical processes (and) illuminate(s) a complex array of questions."

The descriptions of these three research approaches identify the kind of data I intended to investigate, namely:

What the individual participants' subjective experiences of the institution were, through their descriptions of their own beliefs, points of view and attitudes. This would hopefully reveal (illuminate) significant features (emergent themes) of the institution on which I could focus.

3) The Research Instrument

I chose the interview as a data-gathering instrument for the following reasons:

(After Smith in Steinberg, 1983:20)

- the dialogue situation usually results in accurate and detailed data being obtained
- issues can be probed when and where necessary
- it facilitates a good response rate
- rapport and credibility can be established
- respondents are not expected to have to write responses which is often seen as a burden
- open-ended questions can be used

Some disadvantages of using interviews are:

- they are time consuming, limiting the number of interviews that can be completed
- the personal interaction between the interviewer and interviewee may bias the data. To minimise this requires great self-control on the part of the interviewer. However, an interviewer has to recognise that it is not possible to avoid affecting the way the interview is conducted, because of the unique way any two people interact. Interviews could thus be criticised as not being replicable, but there appears to be no substitute for them.

4) The Sample

Verma and Beard (1981:34) suggest that two important factors should be considered when determining the sample of a population: adequacy and representativeness.

Adequacy

According to Steadman (in Tawney, 1976):

"The notion of what constitutes an "adequate" sample....is a tangled one. Whenever the intention is to ascertain numerical levels....the requirements of classical sampling theory apply."

Classical sampling theory appears to revolve around large samples yielding large quantities of numerical data, from which statistically reliable generalisations may be inferred. (Tawney, 1976:19). The literature seems to be in agreement that the use of "classically adequate" samples normally apply to research of a numerical/statistical nature. The question of adequacy would appear to be somewhat different in non-statistical research.

Harlen (in Tawney, 1976:48) suggests that the adequacy of a sample be seen in terms of scale and scope of the research. The question Harlen asks is whether one should decide at the outset what kind of data one is looking for and glean a large quantity of this data from a large sample (scale), or whether one should allow for "unintended data" (flexibility) and look for a wide range of different kinds of data from a smaller sample (scope). He thus implies that the adequacy of a sample is determined by the nature and context of the research. He continues by stating that scope is "...vastly more important..." in descriptive types of research.

Accordingly, it seemed appropriate to aim for scope, intensity and flexibility because of the deliberately non-statistical, descriptive and illuminative nature of this research, as well as the intention to glean narrative as a data form.

Representativeness

Because of the variety and complexity of personal backgrounds, activities and goals of each individual at an institution such as the SACM, the education provided would be seen by these individuals from numerous different perspectives. Therefore, in selecting the sample to be studied, I decided that a priority would be to attempt to represent as many of these different perspectives as possible.

With representativeness as a priority, it was decided to look to standard sampling techniques for guidelines. According to Verma and Beard (1981:92) a reliable technique in terms of representativeness is stratification (Stratified Sampling). Cohen and Manion (1980:99) define Stratified Sampling as:
"dividing the population into homogenous groups, each containing subjects with similar characteristics."

With this as a guideline I decided to divide the target population (defined as all those involved in the educative process at the SACM) into categories, and interview a number of respondents from each category. One difficulty in categorising this particular population was that there was a relatively low number of people involved in each of a large number of various activities. In 1985 there were 55 staff-members teaching 31 different subjects to 84 undergraduate students registered for degrees or diplomas (information from the SACM Faculty Office). Furthermore, it was found in the Preliminary Study that very few students at the SACM shared common biographical or curricular characteristics (pp 57 and 58). For these reasons I decided to categorise the population of participants in the educative process into their respective conventional educative roles in this process as shown in Table 4.

My original intention was that four to five respondents in each category would be interviewed. This would represent the category but not render the total number of interviews impractical.

In order to avoid the risk of having respondents with any particular non-random attitude towards the SACM, the respondents were selected randomly from alphabetical lists of present and past students and staff. After compiling a master list of possible respondents (names and telephone numbers were obtained from the SACM) this list was categorised into the various strata (categories) in Table 4 and the names within each stratum arranged in alphabetical order.

Every second name from each stratum was taken to compile a short-list. If any person on the short-list was not readily contactable I attempted to contact the person whose name appeared immediately after the short-listed name on the alphabetical list.

Because of the varying numbers of names on the different lists it was sometimes necessary to deviate from this procedure. For example, from an alphabetical list of only four possible respondents in the category "Full-Time Administrative Staff" (past and present), one of them was a Delphi Consultant and therefore could not be approached again. Of the remaining three only one felt that she had the time to participate.

In order to minimise the risk of the findings of the study being biased by a predominantly undergraduate student perspective, it was decided that a proportionately higher number of staff members would be interviewed:

Undergraduate students interviewed:	20 out of 84	(24%)
Staff-members interviewed	: 17 out of 55	(31%)

In some strata, thus, I interviewed fewer (or more) than the four respondents per stratum that I had originally envisaged. This technique represents an attempt at random selection within each stratum. Only one person who was approached elected not to participate. The final sample was constituted as in Table 4 overleaf.

CATEGORY	NUMBER OF RESPONDENTS
- Ex-students; professional players	7
- Ex-students; school music teachers	4
- Full-time academic staff	5
- Full-time practical staff	7
- Part-time practical staff	4
- Full-time administrative staff	1
- First-year students	5
- Second-year students	6
- Third-year students	5
- Fourth-year students	4
- Post-graduate students	2
- Parents of students	2
	<u>TOTAL 54</u>

TABLE 4 : CATEGORIES OF RESPONDENT IN INTERVIEW PHASE

THE STRUCTURE OF THE INTERVIEW

After thanking the interviewee for agreeing to participate, a brief description of the research project was given. The detail given depended on the extent of the interviewee's interest in or questions about the project.

The interviewee was then assured that all that was to be said would be treated confidentially in that he would remain anonymous. The participants would only be identified in terms of, for example; "a first-year student".

The interviewee was then asked if he objected to the interview being tape-recorded. No-one objected to this.

Then the actual interview procedure was described to the interviewee and the interview proceeded thus;

- A list of the Key-Issues (see Delphi phase - page 71 and also Appendix VI¹) was shown to the interviewee. (I did not include in this list the five components which I myself had added to the flowchart). The interviewee was then asked;

PLEASE SELECT ONE KEY-ISSUE THAT YOU FEEL TO BE THE AREA OF MOST CONCERN THAT YOU MAY BE QUALIFIED OR INCLINED TO TALK ABOUT IN TERMS OF YOUR EXPERIENCE AT THE COLLEGE OF MUSIC.

It was emphasised that the responses to the issues must refer specifically to experiences at and to do with the UCT College of Music (the SACM).

When the Key-Issue had been chosen, the question:

IN TERMS OF YOUR EXPERIENCE AT THE COLLEGE OF MUSIC, PLEASE WOULD YOU GIVE ME YOUR THOUGHTS, COMMENTS, IDEAS AND IN GENERAL, YOUR FEELINGS ABOUT THE ISSUE OF..."

and the Sub-Issues were read out one at a time. The responses were tape-recorded.

An example of a complete question follows:

"In terms of your experience at the SACM, please would you give me your thoughts, comments, ideas and in general your feelings regarding the issue of the place of Composition in a Curriculum." The entire question was repeated for each Sub-Issue. I found it necessary to repeat the entire question each time because respondents tended to lose track of the actual question - especially the emphasis on the "...in terms of your experience of the SACM."

The respondent was then "guided" through his thought process by the interviewer, specifically by preventing him/her from diverging from the issue at hand, and generally by

clarifying comments made and attempting to come to the point of an argument or comment.

The recorded interview was then transcribed and the main point of each of the responses was paraphrased and typed out using (as much as was practical) the words of the interviewee.

The paraphrased transcriptions of the interviews were then sent to the respective participants asking them to react to the paraphrasing in terms of whether they felt I had correctly represented what they had intended to say. Only three respondents felt they needed to respond to this opportunity and all misunderstandings were corrected to their satisfaction. The final, corrected versions of these transcriptions appears in Appendix IX.

AN OVERVIEW OF THE RESPONSES TO THE KEY-ISSUES

Some interesting observations emerge from an overview of the responses to all 18 Key-Issues. They concern:

- 1) The frequency of selection of Key-Issues.
- 2) The distribution of the Key-Issues that were selected by respondents.

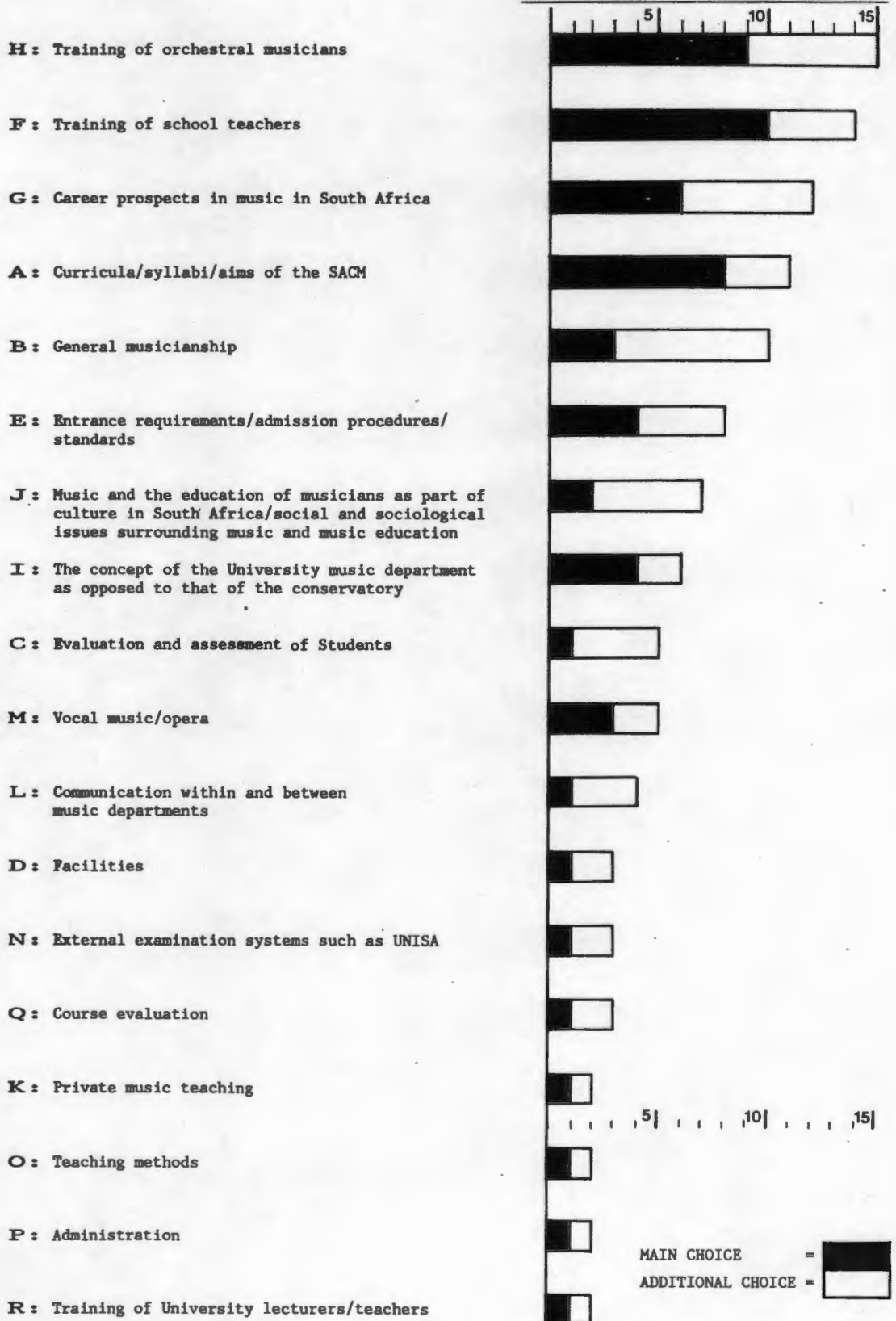
1) THE FREQUENCY OF SELECTION OF KEY-ISSUES

In the interview each respondent was asked to make a "main choice" - that Key-Issue that was of most concern and which was discussed in detail in the interview - and also asked to point out any other Key-Issues that they felt were additional areas of concern in their minds at the time.

The ensuing histogram indicates the range of frequencies of selection of the Key-Issues based on the main and additional choices.

KEY ISSUES

**NUMBER OF RESPONDENTS
SELECTING EACH ISSUE**



GRAPH 6. CUMULATIVE FREQUENCY OF MAIN AND ADDITIONAL SELECTIONS

Although of some significance, the frequency with which the respondents selected particular components may not necessarily be an indicator of the IMPORTANCE of these components. The issues that were chosen by the highest number of interviewees will be seen simply as those that are foremost in the minds of the sample.

Furthermore, as can be seen from the relationships between the components on the flowchart, none of them is independent of the others. The components are so interdependent that if any particular component is perceived to be an area of concern, it may be that the difficulty lies not only with that component and "visible" aspects of that component, but with its "structural" aspects: that is, other closely linked components.

It is felt that inferences concerning levels of importance based on the frequency of responses cannot justifiably be made. For example, "evaluation" clearly plays a vital role in the dynamics of an institution, and yet only one respondent chose to discuss it.

The most frequently selected Key-Issues (based on the cumulative frequency of main and additional choices) simply delineate **MAIN AREAS OF CONCERN**, and they are:

FIGURE 5 . MAIN AREAS OF CONCERN

- | | |
|----|---|
| 1) | <p>The Training of School Teachers
 The Training of Orchestral Musicians
 Career Prospects in Music in South Africa</p> |
| 2) | <p>The Curricula/Syllabi/Aims of the College
 General Musicianship</p> |

These have been "boxed" into two main groups:

- 1) Concern about employment and
- 2) Concern about the means to gaining skills and knowledge.

In other words, the overall concern among the people in this sample is with the MEANS (2) that the SACM are providing to the END (1) of graduates gaining employment. I would take this further and suggest that this overall concern points to the need to establish clarity about the place of professionals and graduates in any - but specifically our (rather complex) - society.

It appears necessary to establish clarity about questions such as:

- why music graduates and professionals are needed in society ,
- how many are needed,
- what kind of graduates are needed, and
- how they can contribute to the improvement of the quality of life for all in society

This will require further research and it is hoped that this project will point the way for future areas of research.

At this stage of the project it was thought that it would be interesting to juxtapose the "natural" importance or hierarchy of the institutional components with the areas of most concern implied by the frequency of selection. (Figure 6 Overleaf)

Figure 6 shows that there is at least one area of concern in each of the major institutional component groups. This indicates that every major aspect of the SACM's institutional composition contains elements of concern.

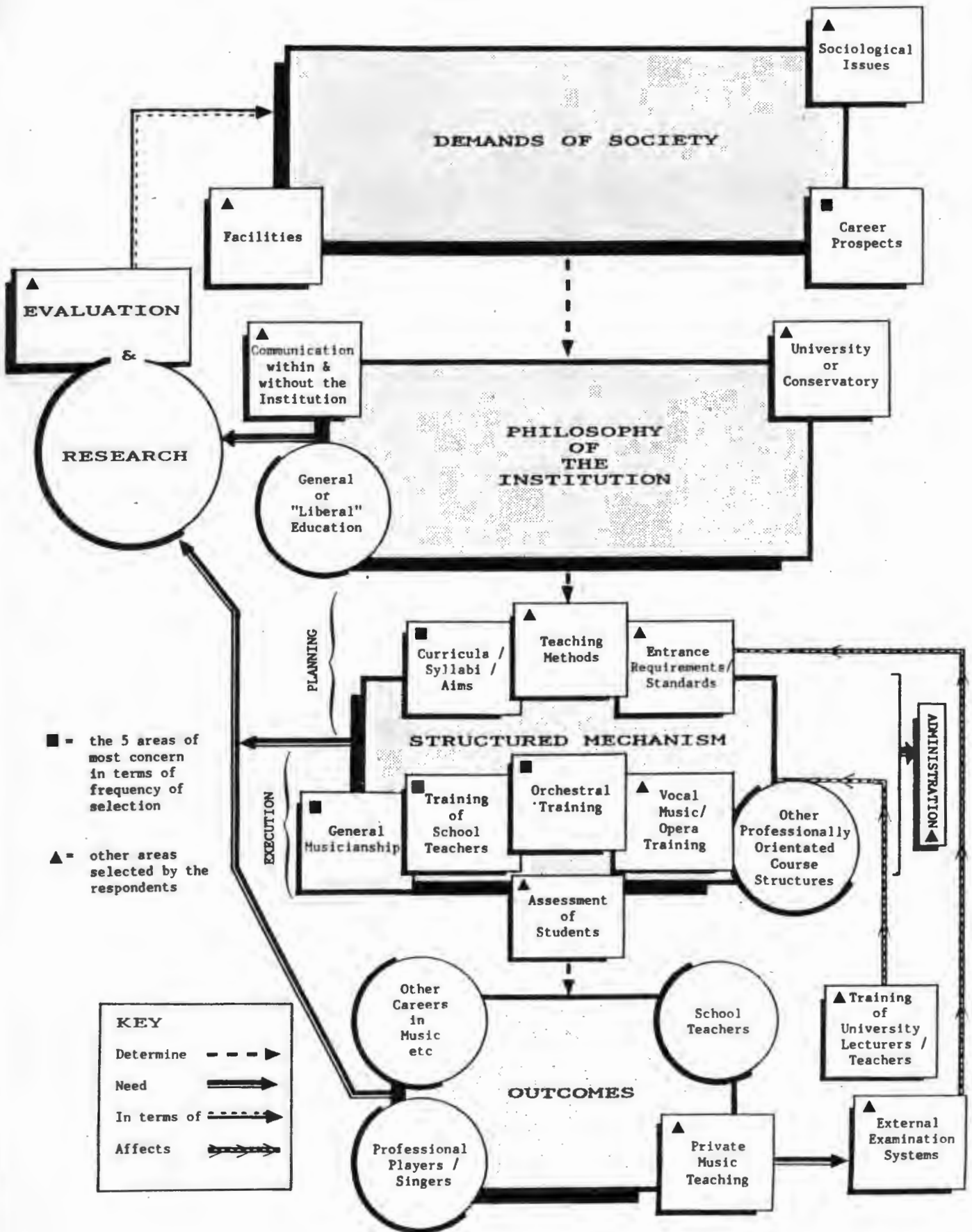


Figure 6. - FLOWCHART OF INSTITUTIONAL COMPONENTS
(INDICATING FREQUENCY OF SELECTION OF EACH ISSUE)

2) THE DISTRIBUTION OF THE KEY-ISSUES THAT WERE SELECTED BY RESPONDENTS

A salient feature of the selection of Key-Issues by the respondents is the **wide range of choices** made. Every single Key-Issue that emerged from the Delphi phase was selected by at least one respondent. Furthermore, within each particular category of respondent, the choice of Key-Issue was also varied. For example, the respondents who are members of the SACM's full-time practical teaching staff (3 Pianists, 1 Vocal, 1 Organ, 1 Aural Skills, 1 Chamber Music) all selected different issues. Also, out of the 54 respondents, only 10 (18,5%) of them selected (as their main choice) the most frequently selected Key-Issue (H - The Training of Orchestral Musicians).

This is in keeping with the impression gained in the Preliminary Study that the wide range of individual views, needs, aspirations and philosophies of any group of people institutionally involved with the teaching and learning of music, creates particular difficulties in setting goals, standards and curricular content, as well as in conducting research within the institution. This emphasises the importance of a central philosophical viewpoint that an institution should have. It also points to the need for sufficient curricular choice to cater for the variation in student needs.

The fact that every one of the Key-Issues was chosen by at least one respondent suggests that all of them may be areas of concern at the SACM.

It is, however, not my intention to make claims based upon the statistical representativeness of viewpoints. I wish rather to establish a broad, thinly spread view of the institutional character in the eyes of this sample population. In the analysis, all views need to be considered, whether or not they appear to be majority opinions.

CHAPTER FOUR

ANALYSIS OF THE REPOSSES

Graph 6 on page 85 of Chapter 3 shows that, in terms of the frequency of responses there are at least five possible areas of concern which could constitute the subject for detailed analysis. These are:

- The Training of Orchestral Musicians
- The Training of School Teachers
- Career Prospects in Music in South Africa
- Curricula/Syllabi/Aims of an Institution
- General Musicianship

It was decided to concentrate on only one of these five prominent Key-Issues, since a detailed analysis of more than one of them would lie beyond the scope of this project.

The treatment of the remaining Key-Issues will comprise only brief reports (and comments where appropriate) on the responses to these issues, as it was felt that a detailed analysis of all of them would comprise a volume of work beyond the scope of what is required in terms of this dissertation. This, however, does not detract from the importance of the issues discussed in this section. The intention of including this material is to lay the foundations for a framework within which future researchers and administrators concerned with the SACM may base their work. These reports appear in Appendix VIII.

Of the five prominent Key-Issues, Key-Issue A, namely "Curricula/ Syllabi/ Aims of an Institution", was chosen for thorough analysis, although it had only been selected as a "main choice" with the third highest frequency.

The reasons for this were as follows:

- Of the three most frequently selected "main choices" - the Training of School Teachers, the Training of Orchestral Musicians and the Curricula, Syllabi and Aims of the Institution - the last lies highest in the Hierarchy of Institutional Components, and comprises a vital stage in the planning of an institution's Structured Mechanism.
- The spread of categories of respondent constitutes a representative cross-section of the sample:- Key-Issue A was represented by 1 student from each year, two ex-students (one who is a school music teacher and the other a professional pianist), a member of the part-time practical staff and a full-time member of the academic staff.
- It seems to be a practical and "tangible" issue as well as being a prominently "visible" element - it was the most prominent issue referred to by the Delphi consultants as well as being a prominent issue in the view of a high number of respondents.

It was decided that the other three Key-Issues that featured most prominently in the interviews would not be analysed in detail for the following reasons:

- The Issue with the highest overall response rate, of The Training of Orchestral Musicians is an issue that can only be related to the SACM in terms of the need for such a course to be established. The responses to this issue comprise suggestions and ideas about the possibility of including such a course at the SACM as well as pointing to the demand and need for such a course. This issue was also selected by a rather biased group of respondents comprising 4 ex-students who are professional players (all orchestral musicians), 3 part-time practical staff members (all orchestral players) and one 2nd-year student (Cello).
- The Issue with the second highest frequency of selection, The Training of School Teachers, was decided to be too vast and controversial an area to be appropriately treated in this study. Also, the

majority of respondents to this issue (8 out of 10) were students, which would possibly result in an unevenly represented view. However, it must be stressed that this seems to be a major area for concern at the SACM and it is suggested that it become an area of research.

- Although the issue of Career Prospects is a vital sociological issue, it is beyond the scope of this study. Furthermore, the number of "main choices" for this issue (6) is less than the number of main choices for the issue concerning Curricula/Syllabi/Aims of an Institution (8).

THE DETAILED TREATMENT OF KEY-ISSUE A - CURRICULA/ SYLLABI/
AIMS OF THE SACH

The Delphi Assertions that gave rise to these Sub-Issues appear in Appendix V. Please refer to this Appendix while reading this chapter for a broader perspective of the possible arguments concerning each issue.

The Sub-Issues were categorised into groups dealing with:

- curricular aims (A1-A4)
- management of curricula (A18-A23)
- curricular content (A5-A14)
- syllabi (A15-A17)
- sociological factors (A24)

I have dealt with the interview responses as follows:

Firstly, for each Sub-Issue, I have

- summarised the overall impression of the interviewees
- where appropriate, quoted salient excerpts from the interviews to this issue as well as others
- introduced the views of respondents to other issues reported elsewhere in this study where apposite
- referred to the findings of the Preliminary Study
- showed, where possible, how problems mentioned have been addressed by other writers, and
- provided my own interpretation of the evidence (and offered suggestions where appropriate).

The material resulting from the above steps (this procedure varied in accordance with the context of each Sub-Issue) was then shown to certain members of the SACM academic staff who were felt to be knowledgeable in the relevant areas. These staff members were asked to criticise the material, to provide counter-arguments and generally to illuminate the issue under discussion.

This step was felt to provide a certain balance in perspective on the issues discussed.

SUB-ISSUES CONCERNING CURRICULAR AIMS

The overall impression gleaned from the interview material under this heading bears out what was suggested in the preliminary study; that the SACM is seen to lack goal-orientated curricular structures and that there is concern that there should be more professionally goal-orientated curricular choice in the prospectus. The present curricular structures are seen to be rigid and too similar to one another to be significantly different in terms of goals. (A table of the curricular choices appears overleaf).

TABLE 5. THE BMUS CURRICULA AVAILABLE AT THE SACM (1987)

COURSES COMMON TO ALL CURRICULA	BMUS GENERAL	BMUS EDUCATION	BMUS PRACTICAL	BMUS MUSICOLOGY	BMUS LIBRARY SCIENCE
HISTORY OF MUSIC I & II & III	INTRODUCTORY COMPOSITION	TEACHING METHOD I & II	PERFORMING LITERATURE II & III	ARRANGEMENT	HISTORY OF MUSIC IV
HARMONY AND COUNTERPOINT I & II & III	ARRANGEMENT COMPOSITION I	PRINCIPAL INSTRUMENT III & IV	PRINCIPAL INSTRUMENT III & IV	COMPOSITION	HD LIS
AURAL I & II	ETHNO-MUSICOLOGY I	MUSIC EDUCATION II & III	(AT "A" LEVEL FROM SECOND YEAR)	COMPOSITION I ORCHESTRATION I	BIBLIOGRAPHICAL SYSTEMS
PRINCIPAL INSTRUMENT I & II	PRINCIPAL INSTRUMENT II & III	PRACTICAL HARMONY	ORCHESTRATION I	ETHNO-MUSICOLOGY I	PRINCIPAL INSTRUMENT III
GENERAL REPERTOIRE I	TWO OF: HARMONY AND COUNTERPOINT IV, COMPOSITION AND ORCHESTRATION II,	HDE (IN THE FOURTH YEAR OF STUDY)	FIGURED BASS (FOR KEYBOARDISTS)	MUSIC BIBLIOGRAPHY	MUSIC BIBLIOGRAPHY
ACOUSTICS	ETHNO-MUSICOLOGY II		CHAMBER MUSIC I & II	TREATISE	ETHNO-MUSICOLOGY I
MUSIC EDUCATION I	A CHOICE TO SUBSTITUTE THE SECOND NON-MUSIC ELECTIVE WITH EITHER MUSIC EDUCATION II OR TEACHING METHOD I & II		HISTORY IV OR HARMONY AND COUNTERPOINT IV AND ORCHESTRATION II	COMPOSITION AND ORCHESTRATION II OR ETHNO-MUSICOLOGY II	INTRODUCTORY COMPOSITION ARRANGEMENT

Details of these curricula are to be found in the 1987 SACM prospectus.

The issue of the aims of a curriculum is of concern not only at the SACM. It was, for example, the issue most frequently alluded to by the Delphi consultants.

Also, during the First National Music Educators Conference held in Durban in 1986 a group of twelve heads of department from various tertiary music education departments in South Africa were invited to participate in an "...exchange of ideas concerning programmes for music education..." at tertiary level. (Jackson, 1986:147-168) One of the topics they were asked to address was that of the main goals of their respective Music Education programmes. Of the twelve participants only three articulated clear goals for their programmes, and six of them did not mention goals at all. This may mean that the issue of programme goals or objectives may generally not be seen to be of much significance to the success of education programmes.

A discussion of the separate issues treated in the interviews follows.

THE AIM OR DIRECTION OF A CURRICULUM (A1)

The respondents agree that a curriculum must have an aim or a direction and that there are two major directions that a curriculum can take:

- 1) a professional direction or training (mentioned by 7 respondents)
- 2) a direction serving to give greater knowledge (mentioned only by 1 respondent)

Two of the Delphi consultants made assertions to this effect, namely:

"An institution's curricula must have focus or aim, ie, an institution is either:

- 1) ...preserving a culture ...,
ie, to train performers, whether solo or other or an institution to train teachers, or concerned with:
- 2) a broad intellectual discipline,
training individuals to cope with anything in the future."

and:

"So often there is confusion amongst students and staff because they do not know what they are aiming for. There must be (professional) thrust and direction in tertiary music education."

The latter Delphi assertion was corroborated by the Preliminary Study, namely that a disturbing number of students were confused about their goals. (It is possible that the curricula at the SACM may not be sufficiently goal-orientated. On the other hand, much of the confusion may be of the students' own doing).

Various sources confirm the importance that should be given to curricular aims. Ole Sand (1965:71-72) states that the curriculum maker's first task is:

"...the building of objectives for the curriculum. These objectives or statements of ends should be constructed in a systematic manner that consciously uses appropriate data sources and screening devices."

The data sources and screening devices presumably refer to research that would reveal an appropriate philosophical basis for the objectives. This underlines the need to include research in terms of the model of Institutional Components. (See figure 4 , page 78).

Further, a general impression among the respondents is that the SACM does not seem not to be particularly successful in either direction mentioned by the Delphi consultant above...especially not in the "professional" direction.

It has been said that the SACM is trying to achieve both of these broad goal-areas and achieving neither as a result (although one respondent, a senior lecturer, feels that both are successful areas). Elsewhere in this project (see Key-Issue I in Appendix IX) a respondent has suggested that the institution needs to look "long and hard as to where it is going and what its aims are" because the SACM does not fit into the definition of either a conservatory (graduate professional training) or a university department (general musical education).

It appears vital that there should be a carefully formulated and justifiable philosophical basis to an institution's curricular aims.

The need for a philosophical basis for the objectives of any music education programme is emphasised by House (1959: 238):

"Any music programme must exist in unity with its setting; the administrative philosophy, the needs and purposes of the community..."

The dependence of curricular aims on the demands of society was illustrated in the diagram of the hierarchy of institutional components. (See Delphi - page 78)

To illustrate an example and to present a model for thought about such goals, the goals of the Music Education courses at Natal University (broadly stated by Dr E. Oehrle at the National Music Educators conference) are as follows:

"The goals of the courses are to initiate thoughts on the part of the student concerning their philosophy of music education, to acquaint them with philosophies and processes of creative music educators, to encourage students to judge their own abilities, to acquaint students with different types of musics and thus develop an interest in other musics, and to look at teaching as both an art and a science." (Oehrle quoted in Jackson, 1986:159-160)

A further point to consider is the difficulty of setting up evaluative criteria for the assessment of students if there are unclear curricular aims. The respondent to Key-Issue C (Assessment of Students) seems to feel, however, that evaluative criteria are not necessary as long as the evaluation (of practical performance) is done "democratically". (See responses to Sub-Issue C6 in Appendix IX). The respondent did not indicate how "democratic" evaluation of student performance might answer the criticism of being haphazard or subjective. Clear curricular aims, leading to clear evaluative criteria, would probably be a more secure basis for assessment.

FLEXIBILITY/CHOICE IN THE CURRICULUM (A2)

Most of the respondents feel that there should be more choice or flexibility in curricular content at the SACM. It was suggested that this could be done through a "credit" system based on a "core" curriculum in the first year or two of study and more choice thereafter as to which subjects students could choose to major in and which they would have as "elective" or "non-major" areas. The notion of such a "core" curriculum was mentioned many times under the heading of curricular content (page 118) as well as in reference to curricular aims and the issue of professionally orientated curricula.

The only curricula with a professional aim that the respondents mentioned are the Education, Library Science and Opera (Diploma) curricula. The Practical degree curriculum was thought to be "limited" and "vague". No mention was made of the various undergraduate diploma curricula (other than Opera) which, by virtue of requiring less "academic" content, could be seen to be more professionally orientated. This may indicate that students are less interested in diplomas than degrees.

The respondents seem to feel that there should be other professional directions open - such as musical journalism, broadcasting and conducting.

One of the respondents (senior lecturer) suggested that there is relatively little choice or flexibility at present because of the limited number of staff at the SACM and the lack of necessary funding for more staff. The same respondent has suggested that a way out of this problem would be to introduce a system where the various universities in the Cape could share resources; students could register for courses at other universities and receive credit for those courses.

Having the choice of a variety of curricular structures would imply not only that there would have to be a greater variety of curricular items and areas of study available, hence necessitating a greater number of staff (be they full-time, part-time or on contract), but it would mean that students would need to be of a required standard in General Musicianship so that they can cope with these specialised areas.

The need for greater levels of skills in General Musicianship at the SACM (as discussed in more detail in Issue A8 on page 137) is seen to be an issue of concern. The discussion of General Musicianship (page 137) points towards the need for a basic core curriculum that would offer students with differing musical backgrounds the opportunity to prepare themselves for a more specific approach.

Also, the respondents have indicated the need for many items to be included on a "core" curriculum: Conducting, "Non-Western" musics including Jazz, Popular and African Musics, Large Ensemble, Chamber Music, a Second Practical Study, and Composition. If there were to be so many items on a core curriculum it would not be possible for the varying students' needs and hence curricular structures, to be implemented in any other way but by introducing a preparatory course, or by expecting students to specialise on a post-graduate level.

Personally, I can see more advantages in the latter. I feel that specialist training in professional directions lies in the domain of post-graduate work - after a core curriculum of two or three years - post-graduate diplomas should be available in practical areas, such as solo and orchestral playing, accompaniment and repetiteur work, sound engineering, studio/session-work training, chamber music and opera. Post-graduate degree work would be more appropriate to areas such as musical journalism, research, education, lecturing, musicology, library science and music administration.

Alternatively, students could be encouraged to register for undergraduate diploma courses in the practical areas. These courses would not require the same level of academic training implicit in a degree course, and could, possibly be part of the function of the Technikons or the "Conservatory" side of an institution such as the SACM. More discussion of the role the University should play in being an institution for education or training or both appears in the brief report on Key-Issue 1. (The Concept of the University Music Department as Opposed to that of the Conservatory in Appendix VIII).

However, there seems to be something of a vicious circle. More curricular choice would necessitate the need for more staff, which would mean that there would have to be higher student numbers to justify the numbers of staff.

Some respondents feel that the SACM is lowering entrance requirements to maintain student numbers. (See Key-Issue E, Entrance Requirements and Standards in Appendix VIII). If this is so, admitting students who need remedial help in areas of general musicianship, limits their capacity for coping with more specific areas, especially those of professional training, and would necessitate employment of more staff to cope with the load of this remedial work. A more thorough core curriculum would also be needed, which would not leave much time for the student to work on his specialised area.

So, the solution seems to consist of finding ways to increase student numbers, and it may just be that introducing more choice and professionally orientated curricula would be one way of attracting more students. This is something of a "catch 22" situation.

As has been suggested earlier (and by other respondents to Sub-Issues H2, I1, I2 and H10), a certain status seems to be attached to having a degree, and that students want degrees and not diplomas. If this is so, student

numbers might drop if the professional curricula led to a diploma and not a degree.

As an alternative point of view, one of the Delphi consultants goes so far as to speculate that the bureaucratic and authoritarian attitude of South African officialdom may have contributed to a certain inflexibility among curriculum planners.

I would agree that at school level this authoritarianism exists, and restricts the feeling of individuals to be in a position to question authority, thereby playing a part in deciding on issues that affect their futures (such as curricular issues). It may be that, because of this, historically, students have never questioned what is offered or how things are done at the SACM, never really having put the staff under any pressure to consider this issue. Of course, many of the staff have also been educated in the same system, and may not expect these questions to arise. It would seem that under these conditions, it would be very easy for an institution to continue for a long time without a sense even of the need for curriculum development, let alone substantive curricular change.

This change, or process of curriculum development, ought to play a primary role in the administration of any institution such as the SACM.

THE ISSUE OF PROFESSIONALLY ORIENTATED CURRICULA (A3)

The responses to this issue serve to confirm the responses to the previous issue - that respondents feel that there should be more professionally orientated curricula available in the form of a wider choice of subjects which students may take.

One of the respondents to Key-Issue 1 (Appendix VIII) feels that there are students who are interested in studying music and who do not want to perform. This respondent also feels that students may be being "sent away" from

the SACM because they are not of a standard to perform. She goes on to suggest that career-orientated curricular structures may help the SACM through financial difficulties by attracting more students, and possibly even investment from the music industry.

Another problem mentioned by respondents to Sub-Issues G6 and G7 - Career possibilities - (it was also a finding of the Preliminary Study) may be that students are generally unaware of career possibilities in music. Career-orientated curricular structures would help students find and develop their strengths, and direct them into finding suitable employment.

Two of the respondents mentioned again the problem of the introduction of a wider range of choices for students to major in, which would necessitate additional staff. This would obviously be financially prohibitive in view of the recent state cut-backs on university subsidies and the generally unfavourable economic conditions at present.

It appears that what needs to be investigated is whether the present curricular structures really are as insufficiently professionally-orientated and limited in terms of choice as they are perceived to be, and also whether the present economy and the actual "market place" for employment and consumer needs may preclude the need for more music-professionals in society. This can only be done through researching the needs of the students, the needs of the country as a whole (economically and socially) and the needs of the more immediate university and city community.

I suspect, in view of our dynamic socio-political climate, that such research would reveal the need for major curricular changes - not necessarily only in the area of professional-orientated courses - but in areas of a more "liberal" or general educational nature too. This would apply not only to the SACM, but to other tertiary institutions.

While it is understandable that changes on such a scale may be seen as threatening to staff and students alike, it is nevertheless clear that these questions will have to be addressed.

THE STYLISTIC AIM OR DIRECTION OF THE INSTITUTION (A4)

The general view of the respondents is that the stylistic aim of the SACM is limited to the "Western", "classical" idiom and that people involved at the SACM would benefit from "expansion" to other areas such as Jazz and African music.

These respondents have recognised that whether this expansion could take place would depend on the size and versatility of the staff, and on funds available for hiring specialists in these other fields. A point made by one of the respondents (and also by one of the Delphi Consultants) is that, considering the University's limited financial resources, "to fix on one style (rather) than to blow it by trying all styles..." would be more economical.

As discussed previously, the curricular objectives must be outlined in terms of various cultural and societal demands. The so-called "stylistic aims" of an institution based on these demands would surely dictate appropriate curricular structures. This relates, of course, to the need for an appropriate philosophical basis for all the activities of the institution as discussed in the beginning of this chapter.

An argument against the idea of "fixing" on one style for reasons of economy relates to the multi-cultural needs of our society. This would necessitate complying with both the needs of the various sectors of society, and the need for development of inter-cultural awareness, which is felt to be a vital "direction" in which all education in this country should turn if prejudice and oppression are to be curtailed. (see Sub-Issue A5, page 119 of this chapter for further discussion of this).

Furthermore, I feel that revision rather than "expansion" is the key word to finding appropriate directions in music education. "Expansion" implies that the present situation (which is already seen by these respondents to be somewhat inappropriate) would remain in force merely with the addition of other subjects or activities.

The idea of revision encompasses the questioning of present philosophical viewpoints - especially at individual level. This is acknowledged as being very difficult to do, but I feel that every South African will one day need to revise his or her philosophical outlook. The universities are probably in the strongest position (as communities of educated people) to lead the way to understanding and tolerance.

One respondent suggested that the SACM "...will have to become more of a South African institution and cater for the whole population..."

Just how and when this could take place is a vital and vast issue beyond the scope of this project. However, future researchers are urged to consider this issue as one of priority.

SUB-ISSUES CONCERNING MANAGEMENT OF CURRICULA

INTEGRATION OF OR INTER-RELATION BETWEEN PARTS OF THE CURRICULUM (A18)

At the interviews it was explained that integration of or inter-relation between parts of the curriculum referred to the degree to which, for example, the study of JS Bach from a point of view of the History of Music was presented concurrently with a view of the same composer or period in the other subjects such as Harmony, Form, Performing Literature and Chamber Music.

All the respondents indicated or implied that this "coherence" or a "connection" or "integration" between aspects of a curriculum is important.

The students interviewed felt that a limited number of aspects of their curricula at the SACM did inter-relate, but the general impression is that most subjects are dealt with in a fashion that does not emphasise or exploit their connections with other subjects. It seems that some aspects of the curricula did inter-relate, probably because different topics complement one another by their very nature, or that planned learning activities may have focused, by chance, on coinciding phenomena. As one of the respondents has put it: it is hard to ignore the way in which the different aspects inter-relate.

The reasons put forward as to why there is felt to be insufficient inter-relatedness between aspects of the curricula include that:

- there may be little communication between lecturers
- it may be difficult to synchronise activities of different lecturers
- there may be too few staff to implement this.

It is generally felt by the respondents that the work in what seems to be mostly an administrative and communicative effort to introduce this concept would be worthwhile at the SACM. I feel that the idea of the shortage of staff (as suggested by a senior lecturer) is unfounded. More staff would probably lead to greater difficulties in communication, and it would also imply that each member of staff would become more specialised in what they teach, leading, possibly, to further compartmentalisation.

Other important points mentioned by the respondents are that:

- the integrative disposition cultivated by learning in this fashion enhances the development of the "whole" musician
- the students and their needs should be the centre of a more centralised, integrated curriculum
- lecturers should give the students the tools to access and integrate information rather than giving them isolated fragments of knowledge
- the study of music can be seen to revolve around the study of the HISTORY OF MUSIC. This view could comprise the central point of such an integrated approach.

The need for curricular items to relate more closely to one another was revealed by the findings of the Preliminary Study. (See Appendix II pages 57 and 58). The respondents to Key-Issue B (General Musicianship) have also indicated the need for integration of curricular items.

THE ISSUE OF WHETHER PRACTICAL ACTIVITIES SUCH AS LARGE ENSEMBLE (ORCHESTRA OR CHORUS) SHOULD BE COMPULSORY, AND IF SO, WHETHER ACADEMIC CREDIT SHOULD BE DUE FOR PARTICIPATION IN SUCH ACTIVITIES (A19)

Two of these respondents as well as one of the respondents to the issue of the role of the SACM (Key-Issue 1) felt that "academic" credit should not be due for participation in Large Ensemble. The reasons given were that it is not an academic activity and that there are difficulties in evaluating these activities.

All but one respondent felt that participation in Large Ensemble should be compulsory. The majority view was that, at the SACM, the students are mostly concerned with solo performance. Compulsory Large Ensemble would involve these students in collective music-making which is likely to be beneficial to them.

Those in favour of compulsory participation suggested that such participation should earn credit, although not necessarily "academic" credit.

The prospect of assigning "non-academic" credit to learning activities may not appeal to some educators, because a) it demands the fulfilment of an arbitrary condition and b) the value of the experience is difficult to assess (but has to be assumed). (Pastoll, 1988)

It needs to be recognised, however, that any given examination requirement is also arbitrarily selected, in a sense. Any apparent objectivity in deciding on academic criteria resides in the strong likelihood of agreement by colleagues in similar institutions. But, in the end, it is still up to the teachers to decide what requirements to impose, and what kind of performance criteria to use. Teachers similarly have the right to decide on what kinds of learning experiences may have merit, even if they find it difficult to assess the extent to which someone has benefited from those experiences.

THE ISSUE OF THE STUDENT WORK-LOAD (A20)

All the student respondents and one lecturer interviewed felt that the work-load for students at the SACM was light, and that more coverage of material could be made in the given time. Two other respondents felt that the work-load depends on factors such as individual students' abilities, what they make of their courses, and the problem of students leaving assignments, exam preparation and rehearsals to the last minute, creating unnecessary pressure for themselves.

This notion that the work-load is light is supported by the observation of one of the respondents discussing the issue of entrance requirements (Key-Issue E). This respondent noted that "...the content and the structure of the courses (at the SACM) are designed in such a way that you can get away with doing the minimum of work."

One of the student respondents felt that the reason for the light work-load is that lecturers and students are "apathetic".

It was felt by the respondents that an increased work-load at the SACM would help to motivate students, help raise the standards; thus helping students to prepare for careers.

Some further suggestions from the respondents are that the work-load should be weighted in the first year so that students would have more time in later years to specialise; that an integrated approach (as discussed earlier in A19) would help to increase the work-load; and that the work-load should be increased in such a way to emphasise the major area of study.

A possible reason why the workload may be perceived to be "light" may be that the curriculum planners at the SACM have deliberately allowed for sufficient time for the students to practise. If this is so, it seems that the student respondents are unaware of this intention.

Furthermore, this relates to whether the courses are intended to place emphasis on the practical or the academic side of the students' activities. This in turn depends on the central ethic or goal of the institution.

If students are able to leave assignments and exam work until the last minute, there can be two explanations: either there is too much work so that things inevitably get left to the last minute, or because students may become accustomed to not having to apply themselves constantly. I would interpret the tone of most of the responses to this issue to indicate that the latter may apply in this case.

The level of ambition and ability to cope with pressure of individual students may affect their perceptions of this load.

Another factor may be that because of the varying musical backgrounds of students, varying perceptions might well exist as to how difficult or how pressured the work to be covered actually is .

For example, if a person with perfect pitch and a highly developed sense of aural perception were expected to do Aural I and II, they may perceive the work-load to be light in comparison with someone who may need remedial work in this area.

Furthermore, it seems logical that the way a curriculum is presented (ie set out and clearly described) and evaluated can affect the work-load. It seems as though a curriculum with a demand for consistent application would benefit students and the standard in general.

It appears that there will always be varying perceptions of the work-load, but that there are means to optimise it (at least to the extent that there is not too wide a spectrum of dissatisfactions). The questions that need to be asked concern whether students are sufficiently prepared to cope with the level and the pace of the

work; whether consistent demand for good work and a sufficient level of energy and inspiration is injected by the staff, and whether enough is being done to bring all students to an equitable level of theoretical knowledge and literacy.

THE VALIDITY OF STANDARDISATION OF CURRICULAR CONTENT COUNTRY-WIDE (A21)

Half of the respondents indicated that they feel it would benefit things such as "transferability" of students from one institution to another and to guide employers (country-wide) to know what to expect from graduates if all the graduates had done a universal curriculum.

The other half of the respondents felt that this standardisation would imply "politicisation" of music education and that it could become government controlled. It was also felt that it would be more important to standardise standards rather than content. One respondent (student) was under the impression that the curricular content is standardised - perhaps this respondent was referring to being able to qualify as a teacher in the Cape and work in the Transvaal.

A point made by another respondent (part-time practical teacher) is that, in practice, if curricular content (or, in my view, even performance criteria) were to be standardised, a degree or diploma from a more "recognised" or reputable institution such as UCT or "Wits" as opposed to "lesser" institutions will probably still be regarded as superior. This is an unfortunate, but probably widely accepted view. There ought to be no reason why a degree in music from one of the more "recognised" or larger Universities - that have often their Medical Schools or other Faculties to thank for their reputation - should be superior to one from a smaller university.

It seems as though a solution to this issue would be that each individual institution sets as high a standard -

in terms of both curricular content and performance criteria - as possible.

It has been suggested under the section dealing with the Training of Orchestral Musicians, that a centre for this training be set up somewhere in South Africa. This suggestion seems to have been prompted by the realisation of the shortage of players - especially string players-in any one center in South Africa.

**THE EXTENT TO WHICH PROFESSIONALLY RELATED EXTRA-MURAL
ACTIVITIES OF STAFF MEMBERS SHOULD DISRUPT THE
TIME-TABLE (A22)**

Three of the four respondents felt that the time-table should not be disrupted at all, but it was unanimously acknowledged that teaching staff, especially performing musicians, should have the opportunity to find time to perform and gain experience in order to attract good students. The three respondents who felt that the time-table should not be disrupted were of the opinion that this had been a problem at the SACM. The fourth respondent associated this problem specifically with the activities of the (now previous) director, rather than with those of the teachers/lecturers.

In this connection, an interesting historical perspective was provided by a respondent to another issue (that of the desirability of a resident string quartet - H13). I feel it appropriate to quote this respondent (an ex-student who is now an orchestral player):

This would be the ideal situation. The string quartet is extremely vital as a starting point to a College situation. It used to be like that at the College and it worked. On a regular basis they provided chamber concerts and did their individual teaching and performed individually. This did a lot to inspire the students. I think that when CAPAB started, the players were paid to do tours and the focus - instead of being "in-house" at the College - was on making extra money outside. The staff at the College got to a stage when they stopped playing extra concerts without being paid and this "professionalism" was the beginning of a "rot" that set in. The general feeling became that of only doing a minimum amount of actual teaching activities and only doing other things for extra money. So, historically, the attitude of the teachers has

deteriorated. I think that teaching contracts must include the requirements that the staff are to perform solo, do chamber recitals, and not be allowed to do outside professional engagements that disrupt the time table in any way. Staff are given vacations and sabbatical in abundance to fit in these things.

It seems reasonable to expect that the full-time academic and practical staff of an institution would consider their teaching as their first priority. There ought to be sufficient time for them to do so: the academic year consists at most of eight to nine months of the calendar year. Also, tenured staff of the University have the opportunity to take advantage of sabbatical leave which is a right to any productive member of the academic community. There is thus sufficient opportunity for the staff to find time to prepare for and participate in professional music-making without detriment to their obligation to the institution.

The Preliminary Study also revealed concern about the level of energy and interest some of the SACM staff may invest in the activities and the students. Taken together, these concerns imply that there may be members of staff whose interests and priorities do not coincide with those of the institution.

It is clearly important for the staff to be involved in professional activities to develop their own skills and research as well as to attract students. It is felt, however, that such activities should be undertaken at appropriate times and should be of direct benefit to the students and the institution. I would suggest that a system of staff accountability be considered, that would set out clear requirements for the balance between teaching load, research, performance and extra mural activities.

THE ISSUE OF THE DURATION OF THE ACADEMIC YEAR (A23)

Two respondents (an academic staff member and an ex-SACM student who is now a professional pianist) feel that the academic year is of appropriate duration and both indicate that vacations could be viewed as not being holiday time, but time for work on one's own. This relates to the previous issue in which it was suggested that staff use vacation time for performing as well as research.

The other three respondents feel that the academic year is too short, mainly because they feel that time is wasted on "Holidays" and that some vacation time could either be included in the academic year, or that students and staff utilise vacation time more productively.

The present Director of the SACM was asked to provide a commentary on the preceding issues (A1 to A4, as well as issues A18 to A23). He has responded by making the following observations:

- Because the interviews took place last year (1987), much of how the respondents feel about the situation at the SACM reflects what is now very different. The views of the respondents may well have been true last year, but it is felt that changes - those that have already taken place as well as those that are planned - render much of what the respondents have said to be no longer valid.

- It is felt that if the interviews were to be replicated at the beginning of next year (1989) - when these changes are expected to be implemented - a much more positive picture would result.

Examples of the type of change this contributor is referring to are:

- Curricular structures will be professionally orientated and goal orientated - this will not allow for students to be unclear about their goals. It will become the prime objective of the curricula to prepare people for jobs.
- There has been a change of "spirit" at the SACM, with students and staff showing a more cooperative attitude than what is reflected by the responses.
- There will be no lowering of admission criteria in the future - even if student numbers drop, the standards will remain.
- It is felt that in this country, the universities have to fulfil the roles of both conservatories and university music departments. The Pretoria Technikon Music Department is closing down because it cannot sustain the role of a conservatory. We cannot rely on the Technikons to provide this service in the same way as we cannot rely on the universities to only deal with a musicological, academic education. There are insufficient students interested in Musicology for such a department to survive.
- There is the difficulty of stating exactly what changes will take place as much of this change is presently being negotiated and much of it is still to be tabled, but it is important to realise that change is occurring and that there is support from the students and from the administration of the university.

SUB-ISSUES CONCERNING CURRICULAR CONTENT

It is noteworthy that all the curricular items discussed under this heading are either not presently curricula or are felt by the respondents to need some attention. The items were:

- Non-Western, Popular~ and Jazz~ musics
- Chamber Music (Small Ensemble)
- Large Ensemble~ (Chorus, Band and Orchestra)
- General Musicianship (Aural training and other skills pertaining to musicianship)
- A second practical study
- Composition
- Conducting~
- Experiential/Creative Activities~
- Music Technology~ (T.V., Radio, Recording)

Those marked with a "~" are not presently (1987) examinable curricular items at the SACM.

Furthermore, these respondents (as well as respondents to other issues) indicate the need for most of these subjects to be in a "core curriculum" that all students would be required to complete. The main reasons given for this suggestion are that:

- there is felt to be a need for a curriculum to have more "educative" properties
- the variety (and perceived low) level of general skills that many students display on commencement of a course of study indicates the need for more general training and background work.

**THE PLACE OF NON-WESTERN AND POPULAR-MUSIC (AND HOW THEY
RELATE TO WESTERN MUSIC) IN THE CURRICULUM (A5)**

Most respondents (7 out of 8) indicate that these items deserve a place in the curriculum, both as elements of a core curriculum and as major areas of study.

One of the respondents feels that inclusion of these items would use up valuable time in a curriculum for the professional training of orchestral musicians, but that they would be vital to composers, conductors and arrangers.

It was mentioned that the study of music of local culture does indeed form part of the Music Education curriculum at the SACM. According to the 1987 prospectus, Ethnomusicology I does form a mandatory part of the Library Science, General and Musicology curricula, and Ethnomusicology II is an elective part of the General and Musicology curricula.

The respondents feel that at the SACM, the courses offered in Ethnomusicology were "interesting" but do not relate to the rest of the curriculum. It is not an area which can be majored in, and these courses do not relate to the study of Western music.

Many respondents (6 out of the 8) felt that the study of music of non-western musical cultures could indeed be related to the study of Western Music. Another of the respondents makes the observation that one cannot make judgements on one type of music without knowledge of others, and that one's judgements are based on "habitual, traditional approaches".

Three respondents feel that the study of Jazz should also be made available as part of the choice in the curricula, and one person feels that popular music should also be included as it is "music of an era" and is a part of our culture.

The respondent to Sub-Issue D3 (Facilities) has indicated that the SACM is "...specialising in African Music...". This assertion seems to conflict with responses to other issues which imply that the strengths and specialities of the SACM lie in the area of the Piano and Singing.

In the interviews, most of what was discussed by the respondents concerning this issue dealt with the value of Ethnomusicology and the study of African Music. Two reasons given for the importance of studying African music are that:

- it is important to be aware of the "merging of cultures", and
- the only music that "makes sense" in our context is African Music, as the University will become more "Africanised".

This issue probably encompasses one of the most pertinent aspects of music education in this country at present, as much attention appears to have recently been given to fostering an awareness for the need for a multi-cultural and inter-cultural approach to music education. For example, it was one of the primary themes of the First National Music Educators' Conference. (Lucia, 1986).

An inter-cultural approach may plausibly contribute to the potential for the peoples of South Africa to work towards more harmonious co-existence. If this were to be done thoroughly, curricula would need to include not only various African, Indian and even Chinese musics (as these are among the people that make up our society) but the many forms of popular, folk, rock and jazz music as elements of the study of the history of music (in an overview). All these idioms and styles (including Western "classical" music) have their roots in social realities - involving and reflecting aspirations, needs, behaviour patterns, political and historical events.

I would like to stress the importance of not excluding any aspect of the study of music that would enhance an overview of what music may mean to all people.

It is obvious that South African society is made up of many cultures. The idea of a university dealing with the study of an overview of the history of music continuing to emphasise any one of these many cultures could be seen to be an oversight in terms of the complete picture of all music that would seem necessary to lead to an educated overview of music.

I would like to clarify the notion of what I mean by "educated" in this intercultural sense by quoting Dr MM Mboya of the University of Cape Town (Mboya, 1987) on the meaning of the concept of being educated:

"Becoming educated is an ongoing process of development...(leading to)...the understanding of truth, freedom and justice...a result (of which) people are better equipped to coexist and humanity therefore becomes elevated. An educated person has commitment. This requires firstly that he recognises what would be more to the good of humankind (both for now and for the future). It requires secondly that he communicates this vision to others, and thirdly that he stands up for what he believes in. This needs courage, and often sacrifice. An educated person displays a love for humanity. It makes little sense to extol the benefits of individuals becoming "educated" without any reference to the net effect this may have on humanity."

It is in accordance with this holistic view of education that I predict the value of an inter-cultural approach to the study of music in South Africa. In my own experience music was studied at the SACM from a chiefly Western perspective (ethnocentric), with a possibly exaggerated view of the virtues of individual musical achievement, prestige and status (egocentric). There

was very little in common between this value system and that described by Dr Mboya.

Without ignoring the role of the individual and the need for excellence, I feel that the prevailing system of values over-stresses individual benefit, often at the expense of others and even of humanity in general. It promotes the tendency to judge others and their needs to be inferior to one's own.

This is what the respondent quoted above was implying by suggesting that these "judgements are based on habitual, traditional approaches". I see these traditional approaches as subscribing to this particular set of values. If we are looking for a more community-centered, outward-reaching humanitarian way of life, it would be appropriate to consider an inter-cultural approach to all education (especially in the Arts) to lead towards understanding and tolerance of the various cultures in this country. We need to work towards a set of values that would embrace the needs of the whole community.

According to Dr Oehrle, (in Lucia, 1986:8), the aim of the First National Music Educators' Conference held in Durban in 1986 was to promote the idea of a multi-cultural approach to music education: that music educators must develop a "conceptual approach that leads to the adoption of a wider view of "music". Although she is referring mainly to school music education, I feel that what is being said is relevant to the present discussion.

Oehrle then continues (in Lucia, 1986:10-18) by presenting various references to international views on multi-cultural music education, and has indicated that many of these relate to our situation. A major problem she has identified in the implementation of such a principle is that of teacher education; that teachers are not presently ready to apply this principle. This problem is accompanied by the feeling that:

"...we do not have 'compulsory, free, public instruction'... nor does the same degree of educational commitment exist here (in South Africa) that educators and children now experience in the 'States...' (Oehrle in Lucia, 1986:11)

I feel that it is possible to overcome these problems in the realm of tertiary music education. The first problem in educating tertiary level teachers would be that these teachers would have to be convinced of the need for such a principle. Once their awareness creates the demand, training courses for lecturers and teachers could be devised.

Oehrle may be correct about the lack of educational commitment in this country. Some support for this was evidenced by one of the findings of the Preliminary Study. (Page 53). Commitment is obviously important, as is underlined in Dr Mboya's definition of being educated.

Another problem that Oehrle identifies which has been encountered in the USA, is that of accessing players, instruments and literature on the various different cultures. This would not apply to South Africa as we have a wealth of cultures on our doorstep from which to draw. She feels that:

"...the cultural plurality of a multicultural society is to be welcomed for its potential contribution to music education." (Oehrle in Lucia, 1986:13)

Further discussion and a case for a more "relevant" approach to music education at tertiary level appears under the heading of Sub-issue A24 (The issue of the curricula as

they are relative to our social and cultural infrastructure) on page 161 of this chapter.

Criticisms of this principle may include that (as one of the respondents has suggested) professional training in music such as orchestral training may not leave time for the inclusion of inter-cultural studies in such a curriculum. I feel that because most orchestral training courses I know of include courses in the history of music, a multi-cultural overview could be incorporated even into specialist professional training curricula (as a means to enhancing the educative properties of such training).

This issue is relevant to whether professional training should be taking place at a university (the traditional function of which is to educate) or at a conservatory (the function of which is to train at post-graduate level), and how much the one relies on and complements the other. (This is discussed further under the heading of Key-Issue I in Appendix VIII).

A part-time lecturer in the department of Music Education at the SACM was asked to criticise the foregoing arguments (Sub-Issue A5). He has offered the following commentary.

A point made on the issue of how non-Western music relates to Western music is that music can be seen to merely be music relating to other "music" as such, intrinsically valuable for being so, and that music partakes of all worlds and all people. This realisation can be seen as a process of acculturation - the view of adaptation to a universal view of culture.

However, it is felt that the inclusion of the curricular items mentioned under this Sub-Issue can only be done on a voluntary basis. Although it is agreed that all music is worth discovering and that people may be influenced by the study of various different musics,

one cannot expect students who are not interested in these musics to be forced to participate. It is felt that only people equipped with willingness and humility are going to benefit from understanding the musics of other cultures, and it seems that one would need to realise the need for this understanding before it can be achieved. Merely knowing of the existence of other musics does not necessarily imply this understanding. In other words, it is felt that an institution such as the SACM can do little to change the programmed nature of people, except perhaps marginally. This change seems to have to come from individuals.

This change relates to the primary need for a renewed look at the principles of teacher education. It may be that teachers do not want to change. It is felt again, that if there is no inner (sic) motivation, teachers will not change their views. It is felt that this inner motivation constitutes the search for and commitment to beauty, truth, reality, and a willingness to look for ways to impart these ideals. This means years of work, self-assessment, self-development and a degree of resignation and sacrifice in order to negotiate all the obstacles of life.

This contributor continues by suggesting that the imposition and prescription of any philosophy will result in resistance, and that resistance is destructive. Only by example will slow and sure persuasion take place.

The contributor agreed with most of the foregoing arguments, especially that:

- Popular music is a music of our culture.
- It is important to be aware of the merging of cultures in South Africa.
- We should not exclude any aspect of music that would enhance an overview of what music may mean to all people.
- Studying music from an ethnocentric (in this context Western) point of view, extolling the virtues of individual prestige and achievement

may be a reflection of a set of values that may judge others' needs to be inferior to ones own.
- The understanding of music of other cultures can be used to lead to understanding and tolerance of the people of those cultures.

THE PLACE OF CHAMBER-MUSIC IN THE CURRICULUM (A6)

There is unanimity among the respondents on the indispensability of chamber music in a curriculum - particularly in the "performing" curriculum. It was also mentioned that it should comprise a major area of study and could be a career option.

One of the respondents, in discussing the issue of entrance requirements, has suggested that a test in new students' abilities to play in ensembles be administered, as he feels that it is a vital part of the practical development of instrumentalists.

A further two respondents, in discussing the training of orchestral musicians (Key-Issue H), have added that there may be greater value in involving prospective orchestral musicians in Chamber Music than in Large Ensembles.

One of the respondents to the issue of whether the SACM is a "conservatory" or a "university music department" feels that there may not be enough students at the SACM to effectively structure a Chamber Music programme, although he implies that it is important. (See responses to Sub-Issue I1 in Appendix IX).

The situation at the SACM is that chamber music is a fairly new part of the curriculum and is only mandatory and examinable in the last two years of the Practical curriculum. It seems that the respondents feel that it does not yet play as important a part in the institution as it could do. It seems, for instance, that there are not enough string/wind students for an effective chamber music course at the SACM.

Other perceived problems are that some students are thought not to be of a sufficient standard (practically) to effectively participate in chamber music - especially in the first year, and the question is asked why more staff are not involved in the playing of chamber music.

The respondents noted some of the benefits of participation in chamber music. They are:

- the value of familiarisation with a wealth of repertoire
- the value of learning to play with other people
- it is seen as being more important for orchestral players than is orchestral experience
- it leads to more practical experience
- it is a way to learn about other instruments
- it is a way to learn to listen
- it constitutes a realistic way to find the opportunity to play in public.

Other advantages of involvement in chamber music mentioned by Stubbs (1983: 36-37) are:

- that several players to a part (as in Large Ensemble) can "...mask mediocrity to an amazing degree..." and that chamber music exposes the individual player in the texture of the ensemble which, if treated in a positive way, will lead that player to improve in this role.
- chamber music helps with performance confidence as there is the element of the soloist in a chamber music performance.
- it encourages intimate interaction with the other performers and the audience.
- that the repertoire of chamber music represents about half of the Western music heritage.
- that if chamber music is not a requirement (this also applies to other important curricular areas) the graduating students - most of whom will be teachers - will place as little emphasis on chamber music in their teaching

- it improves the quality of Large Ensemble participation
- it will motivate the student to organise chamber music in later life

I would like to add that involvement in chamber-music comprises a valuable social activity. Television and video have (and continue to) render people less capable of entertaining themselves - what amounts to a "passive" rather than "active" leisure-time culture. The value of an "active" activity such as the playing of chamber music leads to personal interaction and communication with others, resulting in an enhanced quality of life.

The present (1988) head of the SACM Chamber of Music programme was asked to scrutinise the preceding section on the issue of Chamber Music at the SACM, and has offered the following commentary:

Chamber Music as a Career Option

Contrary to the view of the respondents, it is felt that Chamber Music as a major area of study or a career option is impractical, because of the rigorous demands on a group (rehearsing for many hours every day), as well as the primary importance of the development of individual instrumental facility and technique before being able to play chamber music.

It is suggested that training for practical students should comprise three complementary areas in order of importance:

Pianists: Solo Work
 Chamber Music
 Accompanying

Strings and Wind
Players: Solo Work
 Chamber Music
 Orchestral Training

The effectiveness of the Present Chamber Music programme

It is felt that an ideally effective Chamber Music programme depends mainly on the availability of string players; both staff and students. It is felt that there presently is an effective programme at the SACH, although not ideal as there is a shortage of "in-house" string players. The string players employed in the present programme comprise people who are ex-students who are now young professionals who have not had the benefit of the study of Chamber Music in their training. Thus, these players are benefiting themselves and the programme, and the programme is thought to be "alive and well."

The Perceived Problem of Students not being of a sufficiently advanced technical standard to benefit from training in Chamber Music.

Last year, a high-schools' Chamber Music programme was instituted which is preparing prospective students for participation in the SACH programme. This year some of the first year students are involved in the SACH programme, having been prepared in the high-schools training.

It is felt that this not only encourages young people to enrol at the SACH, but will enhance the standards of

the SACM programme of Chamber Music. There are presently (1988) 17 students enrolled in Chamber Music and this number should, apparently, increase. There is a definite sense of optimism for the programme.

The ideal situation (as seen as a solution to the present problems of the lack of string players) would seem to be the development of a strong string programme at the SACM - primarily by the employment of a dynamic violin teacher/leader to attract students. Also, because there is a need for string players for Opera School, Orchestral Programmes, Choral Programmes, Accompaniment Programmes and Chamber Music, the success of much of the institution depends on a strong string department.

The need for better string teaching in the schools has also been referred to.

The Reason why more Staff are not involved in Chamber Music at the SACM.

Most of the practical staff at the SACM are pianists. As string players are required for most chamber music, more string staff are needed - especially a 'cellist and a violist - before the existing staff have someone at the SACM with whom they may play chamber music.

The Value of Chamber Music

It is felt that, apart from the factors already listed, the value of participation in Chamber Music lies in the emphasis on, as a result of this participation, an increased musicianship and awareness. This implies the development of Dual Concentration - the development of the ability to concentrate on ones own playing as well as listening, blending, matching and phrasing.

It has also been suggested that a local and then, later, National amateur Chamber Music Society be instituted for the furtherance of Chamber Music as (in the words of this contributor) the "ultimate form of communication."

THE VALUE OF PARTICIPATION IN LARGE ENSEMBLE (A7)

The respondents generally feel that participation in Large Ensemble is important. (The responses range from "it depends on individual priority" to "fairly valuable" to "very important" - four out of eight respondents said "very important"). Only one respondent suggests that involvement in Large Ensembles should be a matter of personal priority and choice.

The respondents indicate that there used to be a Large Ensemble (chorus) at the SACM but there is not now. It is clear, however, that they feel that Large Ensemble is an area of neglect at the SACM. The reasons put forward for this include:

- the absence of a sense of commitment in staff as well as students
- insufficient opportunities for performing
- the difficulty and tedium of enforcing participation
- the problems with transport for students to have to attend evening rehearsals

These arguments imply that the neglect of Large Ensemble is due to an apparent lack of energy and commitment, as distinct from any real practical obstacles. One would hope that the reasons for such an important curricular item being neglected at a tertiary institution would have more substance than this.

One could speculate on the implications of one of the respondents' (senior lecturer) reporting that "policing" or enforcing participation in large ensemble is a "bore". Does this mean that if it is believed that the study of the History of Music (for example) is important, but that enforcing participation and the satisfaction of certain requirements in this subject is

viewed as a "bore", that it should therefore become discontinued?

This, again, corroborates one of the main findings in the Preliminary Study; namely that some staff members may not be as committed to their work as they could be.

The role of the tertiary level educator, (discussed with other respondents under Key-Issue R and Sub-Issue F7 - the Training of Tertiary Level Teachers/Lecturers - may need to be addressed as a matter of priority at the SACM.

The main theme of the policy for attendance at Large Ensemble (chorus) at the New England Conservatory of Music in Boston, Massachusetts, is as follows:

"The conservatory has established an attendance policy designed to reflect the responsibilities of professional musicians towards ensemble rehearsals and performances."

This rigorous attendance policy (appearing in full in Appendix X) indicates that the institution takes the responsibility to ensure that part of the students' education encompasses the learning of the need for commitment to such an ensemble group, in preparation for a professional attitude to ensemble work after graduation.

Only one respondent suggested that Large Ensemble in the form of choral singing be compulsory, and even that two periods a week be set aside for this activity. The Delphi Consultant who gave rise to this issue agrees with this and thinks that participation in Large Ensemble (Chorus) should be on a compulsory, credit basis so that music students are not isolated in their practising and that non-performance majors get the opportunity to perform.

The respondents feel that the value of participation in Large Ensemble lies in:

- the sharing of musical ideas
- working together
- the joy of collective music making
- the importance of learning to listen and hear.

Much of this relates to the importance of participation in Small Ensemble - the difference being that Chamber Music affords a more intense, intimate experience with playing of a more soloistic nature.

Another important advantage of participation in Large Ensemble is that it fosters a sense of group-identity and personal contribution to a central goal (that of the performance).

What has also been mentioned by the respondents is the value of learning to sing per se. Personal experience of chorus-singing has been one of the most rewarding and instructive aspects of my own musical education. It teaches:

- intonation,
- sight-reading and score-reading,
- awareness of harmonic and melodic progression as well as counterpoint,
- style,
- how to follow a conductor,
- it fosters discipline and independence by teaching one how to hold a part against others,
- knowledge of the repertoire from ancient vocal homophony and polyphony through symphonic and a capella

music to contemporary styles and idioms as diverse as the twentieth century has to offer,

- as well as enhancing social and community benefits similar to those of Small Ensemble.

Many respondents have indicated their belief in the difficulty of evaluating individuals in large ensembles. This may appear to be a problem but Paul Drummond (1984: 59-60), when writing about grading (evaluating) large performing groups, suggests that there are three areas in which students in Large Ensemble can be "graded":

- attendance
- performance
- a subjective grade from the conductor

and proceeds to give a detailed account of how these areas can be broken down into a point system leading to a final mark at the end of the term.

Paul Formo (1984: 61-62) takes this further and has isolated categories from which he grades each chorus member as "excellent, good or needing improvement."

The categories are:

1. Musicianship
 - a. Skills - rhythm, pitch, expression
 - b. Knowledge - scales, intervals, historic styles
2. Voice
 - a. Range
 - b. Flexibility
 - c. Quality
3. Attitude
4. Leadership

According to these authors, evaluation of these areas is possible. The respondents who feel it is difficult are justified, but the effort involved would lead to an improvement of each individual's abilities and enjoyment of a broader musical experience.

A senior member of the SACM's practical teaching staff and acknowledged choral conductor, has offered a contribution to this issue.

This contributor has indicated his agreement on the arguments presented but has added that Large Ensembles need accompaniment (orchestral or chamber) so as to enable oratorios, cantatas, etc to be performed. The lack of accompaniment is seen to be a problem at the SACM.

THE EMPHASIS ON ACQUISITION OF GENERAL MUSICIANSHIP SKILLS (A8)

All but one of the respondents seem to show scepticism about the emphasis, level and content of the training in these skills presented at the SACM. Specific areas mentioned that need attention were sight reading and "sight-sound" skills.

One of the respondents (first-year student) felt that too much emphasis was placed on the acquisition of these skills. The response may have been made without sufficient qualification - the student may have had other skills in mind, or may have an advanced level of these skills rendering the treatment of them tedious. It may also be that the student could have felt critical of the lecturer, the material covered or the method used to cover this area.

Other respondents have said (and I agree) that it is not possible to place "too much" emphasis on these basic building blocks such as aural skills at a tertiary music institution in South Africa, given the perceived varied and low level of entering students in this area.

There seems to be a problem with prescribing the appropriate level of such skills for entrance and completion of a tertiary course in music. Key-Issue E (Entrance Requirements and Standards) deals with the problem of entering standards, and it seems that the entrance and continuing standards in General Musicianship at the SACM are areas that need attention. (See Sub-Issue E17 in Appendix VIII)

The concern shown for this area of musical training is further emphasised by the results of the Preliminary Study (Page 44) in which it was found that the Aural courses completed by this sample were felt to be of an insufficient standard and duration for their needs. They also felt that certain areas of instruction were receiving too little attention. The Delphi consultants

(Delphi Assertions in Appendix V, page 6) also show concern for attaining higher levels of musical literacy.

Furthermore, the SACM provides only two years (with an additional year for "introductory" or "remedial" training as well as special skills classes for opera students) of tuition in this subject. It seems inconceivable that General Musicianship, being:

"...probably the most time consuming tasks which music theory teachers perform (ear-training and sight-singing)..."
(Carlson, 1965:33)

can be dealt with in sufficient depth and breadth in two hours per week for only two years - particularly because of the apparent need for more work in this subject at the SACM and the varying levels of students' skills on entrance to the SACM.

It seems that what needs to be drawn up is a set of criteria or requirements in which students have to demonstrate proficiency. The recommendations of Basset, Carlsen, Logan, et al, (1965:15), amount to a list of such criteria. Their five recommendations concerning aural training are as follows:

1. Materials may be drawn from any era and culture. The value of materials such as non-Western music, jazz, folk music and electronic music should not be overlooked, nor should materials be so limited as to exclude music in a variety of textures and media, or student-composed materials.
2. There should be continuing investigation of advances in the field of learning psychology, and it is urged that far more research in musical learning be undertaken.
3. Greater emphasis should be placed on individualised learning of aural skills, particularly through the use of programmed instruction and audio-visual devices.

4. Effective means for developing aural skills include singing and playing instruments, in a variety of situations.
5. Whenever possible, the repertoire used in aural training should be actively related to the repertoire heard in performance; consequently, the literature to be performed should provide materials representing all periods and styles.

The skills and proficiency that this group of writers feel should comprise the criteria for effective aural training are:

1. the ability to notate properly any music he hears or conceives
2. the ability to recall musical patterns, both vocally and instrumentally (to the degree that they can be reproduced)
3. the ability to conceive the sounds represented by a score
4. the ability to apprehend significant structural relationships within the listening experience
5. the ability to communicate what he hears, through the command of a technical musical vocabulary

This implies training in:

- dictation: the writing down of musical sounds heard as single or more voices, homophonic and polyphonic, tonal and atonal, instrumental and vocal
- elementary composition/transference of conceived musical sounds to paper
- vocal and instrumental imitation
- sight-reading (sight-singing, reading in various clefs, and reading on one's own principal instrument)

- score-reading (at the keyboard)
- listening to music from a point of view of structure, form and style and critical discussion of these elements

I would like to add, on the basis of personal experience, that other valuable activities which could enhance the above training include:

- improvisation (creative music-making involving contemporary, popular or jazz styles and practices)
- involvement in ensemble singing and playing (small and large)
- keyboard harmony and figured harmony at the keyboard (this would require the development of keyboard skills by non-keyboard majors)
- the study of a second instrument that needs attention to intonation for keyboard and fretboard students
- playing of instruments of indeterminate pitch (percussion) for development of a keen rhythmical sense

The responses to Key-Issue B, General Musicianship, add further light to the perception of the state of the needs of this area at the SACM. The main findings from the interviews under Key-Issue B are as follows:

- that the emphasis on aural training and other general musical skills is such that it is an examinable subject and therefore an end in itself rather than a means to the "end" of integrating all musical knowledge and skills to a unified "whole" of being a musician (B1)

- that the level of these skills that students have on entrance to the SACM varies, and the SACM seems not to be addressing this issue, even from a point of view of testing incoming students and streaming them into appropriate levels (B2 and B3)

- concern is shown about the level and emphasis on development of pianistic skills for piano students at the SACM. (B8)

In the light of all the above, I would urge future researchers and the administration of the SACM to consider this area to be of vital importance in the planning and execution of the institution's curricula.

A professor at the SACM has scrutinised the above arguments and feels that he has no further points to add. He disagrees, however, with the point made by one respondent that too much emphasis is placed on the acquisition of these skills at the SACM.

THE PLACE OF A SECOND INSTRUMENT IN THE CURRICULUM (A10)

All the respondents feel that the study of a second instrument is important. Two possibilities emerge here, and they are:

- 1) that pianists should be studying an orchestral instrument and that
- 2) non-pianists should study a keyboard instrument.

In addition, the value of learning to play a second instrument (particularly an orchestral instrument) would enable students to play in large ensembles.

- 1) The reason given for this is that pianists would learn about problems such as intonation, and would add perspective and another important dimension to their knowledge and experience. Another reason given is that non-performance majors (particularly Education majors) should do a second instrument to learn a little more about music and not only technique. To expect performance majors to study a second instrument may diminish their valuable practice time. One of the respondents, however, feels that a second instrument should be compulsory for all non-performance majors.
- 2) That non-pianists should study a keyboard instrument is a vital issue - the keyboard is a very useful tool for teaching and for accessing music. Being able to play the keyboard at a level at which one could do harmony exercises, keyboard harmony, elementary score-reading, etc would be very useful to any student of music.

According to the SACM prospectus information since 1984, all BMus students are required to study a keyboard instrument as a second study, and since 1985, non-keyboard students have been required to pass the equivalent of the Grade V examination of UNISA.

Some respondents argued against the notion of the study of a second instrument (especially piano for non-keyboardists). Their main objection was the lack of time. This objection, however, could well be overshadowed by the advantages. A difficulty that has been mentioned, however, is the cost of every student studying a second instrument, and thus having a teacher on a one-to-one basis. This difficulty is overcome in some institutions (eg, the New England Conservatory of Music) by offering classes in piano and other instruments such as viola-class for violinists.

A Professor in the practical teaching staff at the SACM has considered all the foregoing arguments and agreed with them. She would like to emphasise the importance of the study of keyboard skills for non-pianists as a tool for studying keyboard harmony.

THE PLACE OF COMPOSITION IN THE CURRICULUM (A11)

All the respondents feel that the study of Composition has a definite place in a music curriculum. Some have suggested that the subject should form part of the "core" curriculum and also be one of a choice of options to major in. One respondent (a senior lecturer) feels, however, that the study of Composition should only be reserved for creative people who intend to become composers.

This respondent feels that the study of Composition could also be seen from the point of view of composing in a certain style for the purposes of understanding that particular style (harmonically, structurally, etc).

Another respondent has suggested that inclusion of Composition in the curriculum should depend on the priorities of the individual student but goes on to contradict herself by saying that one cannot call oneself a "real musician" unless one can write music; she feels that the process of analysis is made simpler by the understanding of the compositional process.

The importance of including this subject in a curriculum is mentioned by three respondents. They feel that Composition is linked with all aspects of music, that it would expand one's mind, and that we need to foster the development of local composers because of the difficulty of acquiring music from abroad.

Two of the respondents feel that it is not necessary to have to compose in a "twentieth-century style", and that the student should be able to choose the style in which he may wish to compose.

This appears to be a criticism of the situation at the SACM, in that one of the respondents feels that the composition in 20th Century style is over-emphasised. The same respondent, however, feels that the study of Composition in general is "under-rated" at the SACM.

The respondents have thus indicated that they see the study of Composition in three ways: as part of a general musical education (General Musicianship), as a subject of major study, and as a way to gain understanding of various musical styles through stylistic composition. I would like to discuss these three in more detail.

Composition as a part of General Musicianship

The study of Composition is not required by all students at the SACM. It forms only part of the General, Musicology and Library Science curricula, and on a seemingly limited scale. For these curricula introductory courses in Composition and subsequently only Composition I are required. Composition II is offered as an elective only in the General and Musicology curricula. It is of concern that neither the Practical or the Education students are required to study Composition at all.

I feel that Composition is the basic creative process from which all music stems, whether it be notated, improvised, structured or unstructured, or any combination of these. It seems logical that the understanding and experience of this process should be a vital part of every music students' education. I say this because it leads to the understanding of the organisation of vital rudimentary elements of music such as:

- colour
- form
- texture
- melody
- harmony
- rhythm
- timbre
- dynamics
- pitch
- duration
- tempo
- articulation
- notation
- phrasing and syntax

I feel that all the above could most effectively be developed (in addition to the rudimentary ability of being able to conceive and articulate a musical idea on paper) through the study of Composition. I was personally not required to take Composition at the SACM (I did so at another South African university). In my experience, very few of these concepts were discussed in much detail in the other courses which I did attend at the SACM.

In other words, the study of Composition is felt to be part of the necessary means to reading, writing and hearing skills - music literacy.

This is in keeping with the belief expressed by Arnold Schoenberg in his book Style and Idea (Schoenberg, 1975: 377-382) in which he makes a case for "Eartraining through Composition".

Composition as a major area of study

It is self-evident that gifted, creative people in the field of musical composition should be encouraged to major in Composition. I also feel that prospective conductors should study composition for as many years as their training lasts. The training of teachers also necessitates the inclusion of experience in compositional techniques, as teachers may be required to teach gifted pupils to compose, and to compose suitable material for their classes if necessary.

According to the 1987 Faculty Prospectus, students do not appear to have the option to major in Composition.

Composition as a means to understanding various styles

The process of composing "in a style" for reasons of aiding the development of understanding of harmonic, contrapuntal and even melodic, orchestrational and formal properties of style, as distinct from composing as a creative art-form, is useful and could form part of the appropriate courses.

However, I feel that the practice of studying contemporary compositional techniques leading to an understanding of contemporary practices, should be part of every music students' basic education.

Two of the respondents have indicated their disinclination to the "20th Century" style or idiom. This is a source of concern. This disinclination seems to indicate that the SACM may not place sufficient emphasis on the study (and therefore) understanding of contemporary music. There seems little point in emphasising the music of certain "periods" and not others, in the same way that

it is restricting to study music of some cultures and not others.

As a student at the SACM I felt that, in general, there needed to be more emphasis on the detailed study of 20th Century and contemporary music and of a wider variety of important composers than those that were set. For example, I felt that works by composers such as Bartok, Boulez, Britten, Ligeti, Feldman, and others, were not required to be studied in sufficient detail in any of the courses I was required to take in the BMus Practical curriculum. There may well not have been the room for detailed treatment of these composers in the Harmony and Counterpoint or History of Music courses, but I feel that these important composers could well have been dealt with in Composition courses.

It is noteworthy and of some concern that the results of the Preliminary Study to this project indicate that the students interviewed assigned a lower level of importance to the study of Composition than to other curricular areas. (See pages 39 and 39A).

In the light of this discussion I would suggest that the following issues be addressed by the SACM:

- the inclusion of the study of Composition for all students
- why the students in the Preliminary Study rated Composition lower in importance than other subject areas and
- why some students at the SACM may not be interested in contemporary music,

A senior lecturer in Composition at the SACM has offered the following commentary on the various preceding arguments.

It is felt that the present courses in Harmony and History of Music are sufficiently detailed in the treatment of 20th Century and contemporary music. Also, that the conceptual elements mentioned above, although they may not be dealt with in other courses, are indeed done so in the Composition courses.

It is agreed that Composition is a valuable part of every music students' education. This lecturer added that the study of Orchestration is a part of the Music Practical curriculum at the SACM.

It was also noted that the study of Composition deliberately does not form a major area of study, because it is felt that a composer must know "everything there is to know" about music, and that specialising in Composition would be more appropriate at Post-Graduate level.

THE PLACE OF CONDUCTING IN THE CURRICULUM (A12)

All the repondents feel that the inclusion of the study of conducting would be of benefit to music students. All but one imply that it should form part of the core curriculum.

Conducting is not at present in any of the SACM curricula, and it is felt that it should be. One of the respondents states that he thought it strange that the SACM had a conductor on the staff (the previous Dean of the Faculty) but that this option had never been implemented.

The advantages to be gained by the study of Conducting as mentioned by the respondents include the following:

- it is a way of sharing ideas;
- a means to access choral and symphonic literature;
- a means of understanding the language of the conductor;
- teachers would benefit by being able to conduct ensembles in their work.

Most musicians of any description play or sing under the leadership of a conductor - learning basic conducting skills would seem an appropriate way of understanding the language of the conductor.

One of the respondents feels that the SACM would benefit by offering courses in conducting, particularly as a major area of study, as it would attract good students.

The senior lecturer interviewed feels that it is a skill easily learned and that the teaching of conducting could take place alongside the development of other skills. For example, piano students could develop their sight-reading or score-reading while the conducting students conduct. Also that they could all sing the various parts of a score and thereby develop their sight-singing.

Through personal experience of having studied conducting, I agree with the above respondent in that basic conducting skills are easy to acquire, and that conducting does indeed improve one's other skills such as reading and singing. The converse is also true: reading and singing skills improving one's ability to conduct more musically and accurately. Obviously not every student will be a professional conductor, but most students will be teachers and at one time or another will be required to conduct ensembles.

Furthermore, the study of Conducting fosters a feeling of confidence, and it is a language that is important for every musician to understand. Students who intend to be professional players, whether orchestral or solo, need to understand this language.

There seems to be a need for locally raised conductors in South Africa. Also, the need expressed earlier for more student involvement in large ensembles implies the need for conductors to run these ensembles.

There may be the perceived problem of financing a conducting instructor/teacher. Perhaps this area could be dealt with by a part-time member of staff as must be done in most instrumental departments other than the piano (especially wood-winds) as and when enrolment demands.

This leads to the consideration of the number of part-time staff needed at an institution such as the SACM. The wide variety of instrumental specialities as well as personal goals that may exist among a student body (see Preliminary Study, page 57) necessitates a large part-time or semi-part-time or contractual staff body.

It seems that having a large part-time staff body would be an appropriate method of coping with all the individual needs of full and part-time students, and that such a system would expand the options open to students and attract more students. The SACM is acknowledged to be in a position of needing to attract students. Perhaps if the numbers of part-time students and staff were

increased, it would enhance the possibility of the introduction of a part-time preparatory programme that could encourage young part-timers to enrol for full-time study.

A senior member of the practical teaching staff at the SACM who is also a well-known conductor has contributed to the discussion of this issue by adding that student conductors eventually need an orchestra to work with. The question asked was: which orchestra?

THE PLACE OF EXPERIENTIAL, CREATIVE ACTIVITIES WITHIN THE CURRICULUM (A13)

There are varied reactions to this issue, ranging from that it should be part of a "core" curriculum to being a non-examinable option. One of the respondents (student) suggests that it is essential for Opera students and Music Therapy students - ie that it is more important in some fields than others. Another field in which it would be important is that of teacher training - school music teachers often have to set up creative and experiential music making experiences for their pupils.

One respondent mentioned that involvement in these activities forms part of the existing BMus Education curriculum.

Susan Muller (1984: 54-55), in an article entitled "What Dancers can teach Pianists" suggests that "...some aspects of dance are very helpful in improving performance skills at the piano..." She divides the discussion into that of physical skills and musical skills and feels that experience in dance can enhance both areas in the following way:

Physical skills:

- posture
- breathing
- muscular skills

Musical skills

- pulse
- rhythm
- tension and release in phrasing

A member of the part-time teaching staff in the Music Education department at the SACM has added that most students strongly resist involvement in this sort of activity. He also adds that he agrees with Muller in

that involvement in some aspects of dance may enhance performance skills, both musical and physical.

**THE PLACE OF COURSES INVOLVING TECHNOLOGY IN THE CURRICULUM.
(FOR EXAMPLE: TV, RADIO AND RECORDING) (A14)**

These respondents generally indicate that courses involving technology could well have a place as peripheral electives as well as possible major areas of study in a professionally-orientated curriculum. Three of the respondents feel that music technology could be an essential feature of teacher training. One difficulty foreseen is that such courses would involve expensive equipment. A way of overcoming this problem would be to offer such training in conjunction with an institution such as the SABC.

A point made (by a full-time academic staff member) is that, with the high rate of illiteracy in our country, the use of electronic media in teaching would find a "real place" (sic).

The idea of the introduction of courses such as have been suggested above relate very closely to the discussion of career opportunities under Key-Issue G, as well as to the perceived need for more professionally-orientated curricular structures.

The technical officer at the SACH has pointed out the recent introduction of courses in "electro-acoustics" leading to a diploma or degree qualifying the graduates as "tonmeisters", or sound engineers. These courses are offered at the University of Surrey and City University, London, and may well serve as models for future thought at the SACH.

He has also provided the following perspective on the need for the inclusion of a component of Music Technology in undergraduate courses:

Introduction

It is probable that the average graduate of a music college will encounter technology in some form or another in the pursuit of his/her career; it could be as simple as the record/tape equipment used in schools or in the home, or as complex as that found in a modern recording studio or performance environment.

We are living in an increasingly technology-dependent world; the advent of digital micro-circuitry has revolutionised Music Technology as well as computing, the field for which it was originally developed. This has resulted in electronic keyboards/synthesisers of ever-increasing versatility and the advent of Compact Disc as a medium for music playback in the home.

Music Technology - Basic

It would be in the interest of a more complete music education to introduce one or two lectures on the basics of Music Technology including, for example, the principles of recording and playback and maintenance and operation of audio equipment.

Emphasis should be placed on a "workshop" method with practical demonstrations and question-and-answer sessions; if necessary, classes could be split up into smaller groups to allow the necessary "hands-on" experience.

It has been demonstrated that this method yields a higher interest/retention of information rate than mere recitation of relevant facts, particularly to a predominantly "non-technical" audience.

These lectures/sessions could be performed by the SACM technical officer at a suitable time, bearing his other duties in mind.

Music Technology - Advanced

Allowance should also be made for those students needing a more advanced knowledge; those seeking a possible career as studio producers or as composers/performers in the electronic milieu.

This, however, presupposes the availability of studio facilities to provide practical training and a staff member to supervise these activities, neither of which the SACM possesses at present.

It is hoped that an electronic music/recording/technology studio could be established at some point in the future, together with the appointment of a suitably qualified staff-member to run the facility.

Visiting lecturers from, and visits to, professional broadcast studios would of course be beneficial, but practical training remains paramount; this can only be achieved with permanent facilities on the premises.

The introduction of a Jazz course in the near future will undoubtedly increase the demand for modern recording and performance facilities; it is hoped that the financial means can be found to give concrete form to these very necessary requirements for an education in music relevant to this day and age.

SUB-ISSUES CONCERNING SYLLABI

(A syllabus defined as a course description)

**THE VALIDITY OF DETAILED SYLLABI - AND JUST HOW DETAILED
THEY NEED BE (A15)**

There is agreement among the respondents in that they feel detailed syllabi (both "practical" and "academic") are valuable to the students and to the teaching staff. The respondents indicate that in some courses the SACM does not provide detailed syllabi. The respondents seem to feel that the amount of detail in the syllabus differs for each subject, but that all subject areas would benefit from more detailed syllabi. Specific mention of problems encountered at the SACM in this regard include:

- some courses' syllabi are harder to design than others; for example, how is a Composition syllabus set up?
- some respondents have implied that some of the syllabi drawn up at the SACM may not be strictly adhered to
- a syllabus is hard to adhere to if the standards of the students varies from year to year (as does occur at the SACM)
- there is no string syllabus at the SACM

One of the respondents has stated that any college must define course objectives by outlining the syllabi. The lack of detailed syllabi at the SACM may contribute to the feeling expressed in an earlier finding (A1 - A4) that the SACM is seen to have no real "aim" or "direction". Furthermore, the procedure of working out a syllabus is conducive to an objective look at curricular aims, content, workload, standards, teaching methods, inter-relationships, examination and

evaluation. If the syllabus is clear from the outset, all the above areas become simpler to define.

THE STANDARD OF PRACTICAL SYLLABI (A16)

During the interviews the concept of the "standard" of a syllabus was taken to refer to the appropriateness of its content to a tertiary level course of instruction.

The general impression from the responses to this issue is that the standard in the piano and singing departments is higher than in the other instrumental departments. However, within the piano department there are still varying views on the standard of the syllabus. Criticism of the piano syllabus comes from two respondents in that the volume of repertoire is felt to be insufficient, and that the standard is not high enough to prepare students for a performing career.

The point was made that, at the SACM, the practical syllabus is set by individual teachers to suit individual students. This could explain the varying views on the standards of the syllabi.

This system may have merits in that the teaching process is enriched by a more individual treatment of each student, but has limitations in that setting overall performance criteria would be difficult. A further limitation may be that students affect their teachers' decisions as to which works they would set or that teachers may choose repertoire according to their own interest rather than the real needs of the student.

In my own undergraduate experience I noticed that students were often evaluated at the same course level on prepared works of differing standards. This exacerbates the problems of subjective assessment: as one of the respondents has said "...I often wondered why it was that two people would get the same results when one of them was infinitely better than the other..."

One of the respondents (a senior lecturer) feels that there is "not much sense" in setting up practical syllabi. The reasons given are that there are not only technical but musical problems to be dealt with, and that it would be a "bore" for the examiners to have to hear the same pieces year after year. Neither of his objections appear to be substantive, and may well prove to be surmountable.

THE VALIDITY OF ORCHESTRAL SYLLABI BEING BASED ON ORCHESTRAL AUDITION REQUIREMENTS WORLD-WIDE (A17)

Although no degree or diploma courses in orchestral training are offered at the SACM, there is general agreement that it would be useful to introduce them. Many students eventually seek employment as orchestral musicians, and it would be hoped that their undergraduate experience has prepared them for such auditions. If one is planning to train people for an orchestral job, the most effective way would seem to be to train the students to cope with the audition for the job. This would be in terms of technical ability, sight reading, excerpt playing, a concerto and an interview; it seems that this should be the starting point of an orchestral syllabus. Further discussion of orchestral syllabi may be found in Key-Issue H (Appendix VIII). (Following from this, one respondent went as far as to prepare a syllabus for orchestral training. This forms Appendix XI).

If present students of orchestral instruments were expected to prepare for "mock" orchestral auditions through a rigorous syllabus, even if there were no actual diploma course in orchestral playing, it seems logical that they would be in a much stronger position to compete for a job than at present. This applies to any professional direction; the syllabus simply needs to embrace the needs of preparing the students for their chosen professional directions, and be rigidly adhered to. (This relates to the apparent need for more

professionally-orientated curricular structures at the SACM).

One of the respondents to the Key-Issue dealing with orchestral training, an ex-student who is now an orchestral player, states that the emphasis at the SACM in the wood-wind field is that of solo work. She also mentioned that in the seven years of having studied an orchestral instrument at the SACM she was only required to play two orchestral excerpts.

One of the respondents to this issue stated that in Salzburg (at the Mozarteum) players of orchestral instruments are expected to train as orchestral players first, and then, as soloists. She went on to say that, at the SACM, it is the other way around.

It is to be expected that most students of orchestral instruments will be orchestral players and not soloists. It seems logical that the training of orchestral players should come first and those students who show exceptional promise should only then be encouraged to apply themselves to solo work.

SUB-ISSUES CONCERNING SOCIOLOGICAL FACTORS

**THE ISSUE OF THE CURRICULA AS THEY RELATE TO THE CONTEXT OF
OUR SOCIAL AND CULTURAL INFRASTRUCTURE (A24)**

Six out of the seven of the respondents have indicated that they feel that what is happening at the SACM does not relate to the needs of our society as a whole.

As these respondents have previously indicated, it was felt that the the SACM is dealing only with issues relating to "white" Western European Culture and that this could be regarded as "irrelevant" to most of our social and cultural context.

The respondents point to the need for the SACM to change so that more of what is taught and studied there relates to a greater extent to the needs of our society. They have pointed to several areas in which this change could take place:

- 1) The study of jazz and, to a degree, contemporary music, could be included.
- 2) The study of African music could have a more prominent place at the SACM.
- 3) In teacher-training, only "coloured" and "white" schools are being catered for and, in the white schools, the practise of "class music" does not relate to the needs of the children;
- 4) The SACM will have to change as the country changes. in that an increase in demand by black students for places at universties will need to be catered for;
- 5) That the idea of introducing of orchestral training (which appears to be an area for concern at the moment - see Key-Issue H) may be less relevant than other areas of change.

- 6) We live in a "third-world" country and South African culture is "underdeveloped" and "primitive" compared to that of "overseas" culture.
- 7) Western music is seen to be part of the culture and society being discussed, even if it only relates to the heritage of a minority of the population. The problem at the moment seems to stem from the almost exclusive treatment of Western music at the SACM, and that Western music should both lose its elitist position and become more accessible to the community.

1) The study of jazz and contemporary music

The present syllabus of the SACM does not include the study of jazz and certain other forms of contemporary music. Jazz is in fact a contemporary style of music, so when writing of contemporary music this would encompass jazz, popular music and contemporary art-music - in fact, all the musics that we are involved with in contemporary society.

All these styles are art-forms that reflect contemporary ways of life, philosophies, values and social realities. The need for and importance of these areas of study have been discussed in more detail earlier in terms of an inter-cultural or multi-cultural approach to education (A5) as well as the need to look at a greater variety of important contemporary composers (A11).

The study of these areas may enhance the understanding of social and cultural phenomena, thereby rendering the curriculum more relevant to contemporary living and our present heritage. In the background information to the 1965 Contemporary Music Project report on Comprehensive Musicianship (no author) it is stated that:

"...the existence of a living musical culture depends not only on the preservation of past heritage, but also requires constant rejuvenation and creation of its own heritage as well."

This implies that, because our particular heritage is so richly varied and of such a multi-cultural nature, none of these contemporary elements can be omitted from an overall view of our complete musical heritage.

2) The study of African music

The respondent has suggested that more prominence placed on the study of African music at the SACM would render the curricula more relevant to our social and cultural context. This view is shared by other respondents elsewhere in this project (eg. Key-Issue J - Sociological Issues) and, in principle, I agree with this, but would like to express my personal views on the issue.

It can be envisaged that increased prominence of African music and the study of Ethnomusicology could contribute to increasing the level of inter-cultural awareness. This might also encourage participation in music education programmes by people from various ethnic and cultural backgrounds. In addition, this may reduce the association with elitism that the study of mainly Western music may have created.

However, the inclusion of African music would be senseless unless:

- it were done in such a way to lead to a break-down of the separatist feeling of "us and them" which is so much a part of the South African way of life. One of the respondents suggested: what is needed is "the addition of Ethnomusicology courses to cater for the needs of black students." Such a view has the danger of being separatist, prescriptive and "artificial" - as another respondent put it. I think that people often consider themselves to be "concerned" and "reformist" with the best of intentions, but find it hard to see that their views are still separatist.

or if:

- it were motivated by a sense of guilt or fear or condescension. Much talk of "africanisation" of university education has the danger of being unclear in terms of what it actually means - it may tend to constitute superficial or artificial change with its parallels in many facets of political and social "reform" in this country;
- or if it were studied from a Western, ethnocentric point of view. What can so easily occur is that we view inclusion of the study of other peoples or cultures as being "outside" of our culture.

The need for the inclusion of the study of African music must come from a genuine desire to understand, share and co-exist through a review of our basic philosophical perspectives and values.

3) Teacher Training

The respondents have claimed that teacher training at the SACM is only catering for the needs of a limited section of society: the white schools, and to a limited extent, the coloured schools. One of the respondents has mentioned that there are insufficient

facilities at the black schools to include music as a subject.

It is well known that there is a hierarchy of government priority as far as which "race group" receives the most support and funding, and that the black schools receive, per capita, the least support.

In addition the black schools are struggling to deal with basic necessities such as classrooms, books and general teachers in other subjects, attempting to fulfil the requirements of a rather prescriptive syllabus that leads to the matriculation. For these reasons, there might be neither the energy nor the money left for attention to the Arts.

(Although this is not a reason why the SACM is not providing music teachers for these schools, it is a problem that needs to be addressed at the highest level.)

Another respondent has suggested that the introduction of a single education department catering for the needs of all of society would be a possible solution to this problem. I do not believe that the government will introduce a single education department unless the general level of inter-cultural education and awareness in this country is first dealt with. This is where the SACM could play a role; by educating future teachers in this awareness and ensuring that they go out into the schools and spread this awareness. This may be viewed as only a small contribution to the essential change in attitude needed in South Africa, but nevertheless a small contribution is a worthwhile one.

The issue of "class-music" and the possibility that this practice does not relate to the needs of the children in the schools has also been mentioned. Elsewhere in this project (Sub-issue F3 - the methods of training teachers), other respondents have mentioned that they feel that children in the schools generally dislike "class-music" owing perhaps, to the way it is taught.

They also feel that class-music, in the way in which it is presently approached (class singing around a piano), does not seem to inform, educate, inspire or lead to an appreciation of the music that is taught. Further, it has been said that the children are not interested in the type of music offered them, and generally see class singing as a break from "normal" school activities.

By contrast, however, if music were studied in the way literature is - leading to an appreciation of the human condition, (especially if were done on an inter-cultural basis) it would contribute to the education of the children and enhance their appreciation of their cultural heritage.

4) The increase in demand for places at University for black people

It has been suggested by one of the respondents that the SACM will have to "change" to accommodate this increasing demand. It is not merely an increase in numbers, but an increase in the number of people who may have to undergo preparatory and support programmes as most black people suffer from an inferior school education.

It may require a preparatory department of some kind to deal with this. I feel that the part-time or preparatory department (as discussed under Key-Issue E - Entrance Requirements) could be expanded to encompass the needs of prospective part-time students who may not have pianos or violins. This could be done in such a way that these students would be involved in community music-making. This could be implemented by offering theory classes (basic musical literacy - the need for which one of the respondents has indicated) group singing, instrument making and playing, and having students going out into the community, playing concerts and giving demonstrations. These classes could possibly be given by students as part of their

teacher-training, an education enhancing awareness of the needs of the community.

5) The Priority of Orchestral Training

One of the respondents has pointed to the possibility that the introduction of orchestral training at the SACM may be of a lower priority than other areas such as those that may be more relevant to the needs of the community at large.

It is acknowledged that the most frequently responded to Key-Issue in the interview phase of this project was that of the training of orchestral musicians, which shows that this issue is much on the minds of the respondents. It is also been said that the majority of the players in our orchestras are imports and that there is a need for locally trained musicians to fill posts as they become vacant, and to fill the gap that has been created by the cultural boycott.

A vital question that has to be asked concerns the future of our orchestras. These are very expensive entities, and the maintenance of the orchestras and introduction of a suitable training scheme for orchestral players would not only cost a great deal of money, but imply that orchestral instrument teaching and playing as well as an appreciation of orchestral music will, as it is in most European countries, have to become more of a way of life for everyone to make it worthwhile to the community.

As it has been put by one of the respondents, it is hard to expect the majority of the population to become interested in orchestral music without a massive education and socialisation programme that would constitute the expectation that more black people in this country would become interested in orchestral music. The time of prescribing to black people what they should or should not like, listen to or not listen to has come to an end. It seems that the maintenance of orchestral music in our society may have

to find a more realistic position in the priorities of the general public.

This is not to suggest that the orchestras do not have a place in our heritage, it is merely a questioning of what may be present priorities, and whether orchestral training would be relevant to the needs of society in general.

This may constitute one of the realities of a changing South Africa for the white people; part of the sacrifice that Dr Mboya mentions (page 121) as part of the process of becoming educated and standing up for what one believes in in the interests of humanity.

6) The view that South African culture is "primitive"

One of the respondents (a 3rd-year student) has suggested that we live in a "third-world country" and that local culture is "underdeveloped" and "primitive", implying that a musical future could only exist in Europe, or "overseas" as it was put - a vague term often used in reference to "some place better than here" where "culture" is highly developed.

Interest in and preference for only one particular style is every person's prerogative; what is disturbing is the attitude of this respondent that puts local culture in an inferior light.

I feel that if this student had been through an educative process of understanding the various cultures of this country, she would have been in a stronger position to judge these other cultures. While she might still retain an exclusive interest in Western music, she would have developed more respect for others.

7) The place of Western music in our heritage

It is agreed that Western music indeed has a place in our collective heritage, and that it is as valuable part of this heritage as any. A case for a multi-cultural approach to the study of music has been made under the heading of Sub-Issue A5, and it is felt that this approach would put all musics and the place that each one has in our culture into a balanced perspective.

The point made by one of the respondents about the elitist aura that Western music may have must certainly be considered. It is well known that some music in the genre of (especially 20th century) Western music is difficult for the average ear to assimilate at first or even subsequent hearings.

This phenomenon has resulted in some people who have acquired this taste (often to the exclusion of other musical styles) to indulge in musical snobbery (or elitism) which reflects social structures and behaviours. I believe it is not the music that has resulted in this elitism, but the need for elitism in these people that has resulted in their using musical taste and knowledge (as some do with other tastes and knowledge such as fine art or politics) to perpetrate this behaviour.

Restricting the curriculum exclusively to the study of Western music may have contributed to this elitist attitude the respondent has mentioned.

A member of the teaching staff at the SACM has offered the following commentary on the discussion of the preceding issue (A24).

It is agreed that more of what is taught and what is studied at the SACM could be made to relate, to a greater extent, to the needs of society. It is also agreed that the areas pointed out by the respondents in which this change could take place are valid. Commentary is provided for each of the areas discussed by the respondents.

1) The study of Jazz and Contemporary Music

It is felt by this member of the SACM teaching staff that the teachers at the SACM are not equipped for the addition of the study of Jazz and more Contemporary Music, and that the students are not willing to explore much else than what is presently being taught, although the idea of the importance of a constant rejuvenation of our heritage through the study of these areas is acknowledged.

2) The Study of African Music

It is agreed that the idea of the inclusion of African Music has to come from a genuine desire to understand and coexist with people of other cultures through a review of personal values; one cannot expect people to be led to this understanding unless they desire it.

3) Teacher Training

The problem of there being insufficient facilities at black schools is felt to be one that could be overcome by the realisation that imaginative musicianship has nothing to do with facilities - if one has a voice and limbs and an innate desire to be creative, then one should be able to make music. This "lack" of facilities and funding is felt never to have stopped people without facilities from making music.

4) The Increase in Demand for Places at University for Black People

It is agreed that the establishment of preparatory programmes, both at the university and in the community, would be a starting place for coping with this increased demand.

5) The Priority of Orchestral Training

In the general terms of this issue it is felt that there is a problem in who should decide what is important, or what is of priority for the wider community. The Cape Town Symphony Orchestra as well as the defenders of "Africanisation" both feel that they are making an important contribution to the community and to education, but may be following visions that are meaningless to one another.

6) The view of South African Culture as "Primitive"

It is felt that it is common for people to view cultures outside their own in an inferior light, even among some people who profess to hold the contrary view.

It is also felt that respect for another person or culture cannot be guaranteed or commanded through education or exposure, it must come from individuals. It is hoped that it is not too late for individuals to realise this.

7) The place of Western Music in our Heritage

It is believed that it is not so much the exclusive focus on Western music at the SACM that leads us to question this, but the isolation and the programmed nature of the people of the SACM which is at fault.

It is felt that musical elitism is indeed not a result of the music, but of the people who use music as a vehicle for elitist behaviour. How can we approach music from a new perspective unless we ourselves are

going to be prepared to deal with our programmed patterns of behaviour? We cannot hope to make headway as musicians if we are trapped as human beings.

If education would effect a transformation in people, they would become more responsive and creative as musicians. Yet, people defend their positions and it seems that what is needed is courage and perseverance to become more fully "human" and more fully aware of our surroundings. It would be ideal if the SACM could realise only a fraction of its potential as a true transforming power within the community.

This transformation would have to take place in the form of an ongoing process of active self-analysis for staff and students. A process like this could probably lead to a group of committed, dedicated teachers. Students admitted to the institution would need to be willing to grow, as people and as musicians in a similar way - a process of introspection. Only people of integrity make musicians of integrity.

CHAPTER FIVE

SUMMARY & CONCLUSIONS

This project has differed from much conventional research in that it has not aimed at producing definitive answers to any hypothesis. Rather, it is aimed at producing a broad description of how the participants saw the SACM with the intention of establishing and focusing on emergent themes.

The Preliminary Study was an attempt at analysing the perceptions of final-year students (1985) at the SACM about their goals and how these relate to their experiences at the institution. The questions they were asked were generated by myself and I acknowledge the subjectivity of this focus. Nevertheless, the study produced some interesting results, namely that the students were unclear about their goals, their reasons for studying music at the SACM, and their perception of the SACM included criticism of items of curricular content and teaching methods.

These findings led to the central goal question to be investigated in the main part of this research, namely:

"WHAT ISSUES DO THE PEOPLE INVOLVED AT THE SACM PERCEIVE AS AREAS OF CONCERN, IN RESPECT OF THEIR EXPERIENCE AT THE SACM, AND WHAT ARE THESE CONCERNS?"

Before this goal question could be investigated, I made use of the Delphi Technique to establish a list of 18 Key-Issues that could be used as a basis for describing the significant features of tertiary music education at any institution.

I then used this framework as a basis for an investigation of the goal question and hence the nature of the education at the SACM specifically. 54 interviews were held with a mixed population of people connected with the SACM.

Each interviewee was shown the list of Key-Issues and asked to select one as a Main Area of Concern to be discussed in the interview. They were then asked to point out additional concerns. All of the 18 Key-Issues were selected as main choices at least once. Accordingly, all the Key-Issues can be identified to have been Main Areas of Concern.

Having answered the question as to what the sample perceived as areas of concern it was necessary to establish what these concerns were, and to analyse them. It is clear that to have analysed all of these concerns was beyond the scope and purpose of this study. In an attempt to select issues for further analysis it was decided to examine the frequency with which the Key-Issues were selected by the respondents. The five Issues most frequently selected (as main and additional choices) were as follows:

<u>KEY-ISSUES</u>	<u>NUMBER OF SELECTIONS</u>
	<u>AS MAIN/ADDITIONAL</u>
	<u>CHOICES</u>
The Training of Orchestral Musicians	9/6
The Training of School Music Teachers	10/4
Career Prospects in Music in SA	6/6
Curricula/Syllabi/Aims of the SACM	8/3
General Musicianship	3/7

I justified the selection of one of these five Issues for in-depth discussion in this report. This was Key-Issue A, the issue of "Curricula/Syllabi/Aims of the SACM".

The material collected on the other 17 Key-Issues has not been ignored. A brief report on each of them appears in the Appendices (as do all of the interview transcriptions). Much of this material has illuminated the in-depth analysis of Key-Issue A.

This in-depth analysis took the following form: the Sub-Issues were categorised into groups, namely those concerning:

- Curricular Aims
- Management of Curricula
- Curricular Content
- Syllabi
- Sociological Issues

From each group of Sub-Issues, arguments from the salient interview material were presented and discussed in the light of references to current practice elsewhere (where possible) and my own interpretation of the issues. These discussions were, in turn, submitted to members of the SACM staff for their scrutiny and commentary. (In all, nine members of staff were involved). Their commentary follows the material that gave rise to it in each case.

This resulted in a comprehensive discussion of all the issues that surround the Curricula, Syllabi and Aims of the SACM in particular, and the specific concerns that emerged are as follows:

CURRICULAR AIMS

The impression gleaned from the interview material and the findings of the Preliminary Study suggest that the SACM is seen to lack goal-orientated curricular structures and that there is concern that there should be more professionally goal-orientated curricular choice in the prospectus. The present curricular structures are seen to be too rigid and similar to one-another to be significantly different in terms of goals. Concern is expressed about the stylistic aims of the SACM curricula. They are thought to emphasise the study of "Western, Classical" music largely to the exclusion of other styles. (It can be noted that between the time of the interviews and the time of the printing of this conclusion a course in Jazz has been established at the SACM.)

MANAGEMENT OF CURRICULA

Concern is expressed that there may be insufficient relatedness between the various aspects of the curricula.

The issue of whether practical activities such as participation in large ensembles should form a compulsory credit-bearing part of every curriculum appears to need consideration.

The findings of the Preliminary Study and the discussions in the Main Study concerning the issue of the activities of the SACM staff members imply that there may have been members of staff whose interests and priorities did not co-incide with those of the students and the institution in general.

CURRICULAR CONTENT

It is felt that if the various curricula were to contain elements of the study of music of various styles and ethnic origins, the educative properties of the curricula would be enhanced. This implies that students would be given the opportunity to learn about themselves and about others, leading to understanding and tolerance.

It was generally felt that the study of Chamber Music could play a more prominent role in the curricula, on account of the many advantages associated with participation in it. The chief obstacle to expanding this area of study is the lack of sufficient numbers of competent string players among the staff.

Concern has been expressed that the issue of the role and importance of participation in Large Ensembles may need attention at the SACM. Reasons given for the apparent neglect of this subject included the absence of commitment on behalf of staff and students alike, as well as insufficient performing opportunities and the difficulty and tedium of enforcing participation.

There appears to be consensus that the study of a second instrument should be included in the various curricula, especially that non-pianists be required to acquire basic pianistic skills.

It is of concern that the study of Composition is not required by students in the BMus "Practical" or "Education" streams, as it is felt that it is necessary for the development of musical understanding. It is of further note that although it seems self-evident that gifted people in the field of musical composition should be encouraged to major in Composition, undergraduate students at the SACM do not appear to have this option.

According to the apparent need for local conductors and for music students to learn to understand the language of the conductor, it is felt that the introduction of courses in conducting would be of general benefit.

Varied reactions to the issue of the role of creative and experiential activities in the curricula imply that it may be an important part of the curricula worthy of consideration, especially for students of Opera, Music Therapy and Music Education.

It has been suggested that courses in Electro-acoustics and/or Sound Technology be introduced at that SACM.

SYLLABI

It seems that, in some courses at the SACM; sufficiently detailed syllabi are not provided and that some existing syllabi are not strictly adhered to. However, it is felt that although detailed syllabi would be of benefit to staff and students, some course syllabi may be difficult to outline. Varying abilities and standards of entering students from year to year are seen as possible obstacles to adhering to syllabi.

The syllabi outlining the practical, instrumental (notably orchestral) programmes appear to be biased towards soloistic work, apparently at the expense of orchestral work. Noting that it is reasonable to expect most players of orchestral instruments to become orchestra members rather than soloists, it seems logical that the training of orchestral players should come first followed by the selection of excellent students for focus on solo work.

SOCIOLOGICAL ISSUES

The respondents were concerned that what is happening at the SACM may not relate sufficiently to the needs of society as a whole. Specific areas of concern that emerged are:

1. That the study of African, Jazz and Contemporary Musics could play a more prominent role at the SACM. (It is noted that by the time this volume was printed a course in Jazz had been established at the SACM).
2. That teachers were being prepared only for the "white" and "coloured" schools and that, in its present form, Class Music may not relate to the needs of the children.
3. That the SACM will have to take note of the increased need among black students for places at university.
4. That the notion of introducing orchestral training courses may be of less importance than other areas of change.
5. Western Music (and thus the SACM, as this is where the focus is seen to be) could lose its "elitist" position and become more accessible to the community at large.
6. It is of concern to the author that one of the respondents has compared local (South African) culture with "overseas" culture and described it as being "underdeveloped" and/or "primitive". This is, perhaps, an attitude that is fostered by our society that could be helped by the SACM.

It should be noted that the above "conclusions" are simply areas of concern perceived to be as such by a sample people involved at the SACM, and that the concerns that emerged were derived only from the analysis of Key-Issue A - concerning the Curricula Syllabi and Aims of the SACM.

The material gathered on the other 17 Issues (briefly reported on in Appendix VIII) if subjected to similar analysis may give rise to a number of similarly important emergent concerns.

This project was not intended to constitute an evaluation of the SACM. Its purpose was to explore, through the interpretations of people connected with the institution, a number of neutrally phrased issues, in order to throw light on the perceived nature of the education provided by the SACM. What, after all, is a College of Music, other than what it is seen to be by its participants?

Many of the findings of the Preliminary Study were corroborated by the statements of the interviewees. This, it is felt, confers some credibility on the findings of that study, despite its acknowledged limitations.

It is important to mention that, as a result of the process of consulting those members of SACM staff who agreed to contribute to this project after the Analysis Phase, it appears that many of the concerns that have emerged constitute issues that, indeed, are in the process of being addressed, or are to be addressed in the near future. Furthermore, it seems that since the interviews in March to October 1987 much of what the respondents have said that may be felt to constitute a "negative" attitude towards the SACM seems to have changed. It is to be kept in mind that the contribution of the respondents, especially the ex-students, refers to a reality as perceived at a particular time.

I decided to regard the chief outcomes of this research, not as any statement of fact, but rather as a focussing on **questions** that have been derived from the uncovered concerns which would give rise to further research.

These questions are as follows:

- * Could the flow chart showing the hierarchy of the various institutional components be of use to institutions like the SACM in guiding their planning?
- * Is the SACM aware of the role of evaluation and research in this hierarchy?
- * Does the SACM have an institutional ethos that gives rise to specific goals? Especially

does what is being taught and studied relate to the needs of the community and society in general, and,

does it relate specifically to the needs of the students?
- * Is there sufficient emphasis on the study of musics other than Western "classical" music, and does such study encompass the educative process of enhancing inter-cultural and inter-personal awareness? Is this educative process sufficiently introspective, addressing the need for self-discovery - telling us more about ourselves?
- * Are the staff of the SACM committed to their work and to optimising their investment of effort towards a better future for the SACM?
- * What is at the root of the apparent need for more and better string students and teachers? Are these realistic needs and priorities in the context of our socio-cultural setting?
- * Is it feasible to introduce a chorus (Large Ensemble), at the SACM?

- * Is the SACM addressing the apparent need for paying appropriate attention to skills in General Musicianship, particularly with a view to the apparent variance in abilities of entering students?
- * Is there sufficient awareness of the importance of issue of pianistic skills, both for pianists - development in sight-reading, score-reading, improvisation and accompaniment - and for non-pianists - basic skills to facilitate keyboard harmony, visualisation of the keyboard, score-reading and sight-reading?
- * Is the apparent need for all students to study Composition being addressed by the SACM? Also, is there sufficient emphasis on exposure of students to 20th Century and contemporary music?
- * Should students at the SACM be exposed to conducting techniques and the study of the language of the conductor?
- * Is sufficient emphasis placed on involvement on experiential and creative activities within the curricular structures at the SACM?
- * Would it be feasible to consider the introduction of courses in Music Technology and Electro-Acoustics (sound engineering)?
- * Are the practical and academic syllabi (ie course descriptions) at the SACM of sufficient detail to be of use to staff and students alike?
- * Do the various items in the curricula relate sufficiently to one another?
- * To what extent are the staff (and to what extent should they be) accountable for their activities, and is the issue of the role and priorities of the staff-members at the SACM being addressed?

- * Is the SACM aware of and planning for the increase in demand for places by black students, and are the staff and the students ready for this change?
- * Has the need for introducing training for orchestral musicians received sufficient attention and research?

It should be noted that the above questions were derived from the in-depth analysis of Key-Issue A ONLY.

The material gathered on the other 17 Key-Issues (briefly reported on in Appendix VIII) if subjected to a similar analysis might give rise to a number of similarly important questions.

It is appropriate to mention that, as a result of the process of consulting those members of the SACM staff that agreed to contribute to this project after the Analysis phase, it appears that many of the questions that have been posed are, indeed, in the process of being addressed, or are to be addressed in the near future. Furthermore, it seems that since the interviews (March 1987 to October 1987) much of what the respondents have said that may be felt to constitute a "negative attitude" towards the SACM, seems to have changed. It is to be kept in mind that the contribution of the respondents, especially the ex-students, refers to a reality as perceived at a particular time.

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