

**Aural training at a selected tertiary institution in South Africa,  
2015-2019: Student perspectives, motivation and problem-solving  
strategies**

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the degree of Master of Music

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**Declaration**

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work or works of others have been attributed, cited and referenced.

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## **Abstract**

“Aural training” forms a vital component of conventional music education and practice and has done so for a considerable amount of time, yet it remains a difficult area with regards to student engagement in its practice and application both at school and university level. Apart from extensive scholarly debates on approaches to and methodology of aural education, a crucial issue in need of addressing deals with the student experience on a cultural, environmental and psychological plane. Despite a long-standing history of approaches, methods and concepts having been proffered in advancing aural education, their success rests on the student being reachable, engageable, willing, autonomously motivated and possessing an effective set of problem-solving strategies. This study investigated student perception, motivation and problem-solving strategies in the aural courses at the South African College of Music, University of Cape Town. A mixed methods approach was adopted including semi-structured interviews, a questionnaire-based survey and a brief comparative statistical analysis of student aural and theory marks over a five-year period. The theoretical framework adopted for this study consist of merging Embodied Cognition Theory, Dynamic Systems Theory and Self-determination Theory. Participants included current students enrolled in the Aural Intro, Aural I and Aural II courses as well as current tutors, former tutors and other professionals in this field. Findings with possible relevance outside of this demarcated study range from the variance in music education background of incoming students to a lack of problem-solving strategies, exercising various degrees of influence over student perception and motivation and thus directly impacting the effectiveness of an aural education system.

**Keywords:** aural training; aural education; music education; music psychology; motivation; self-determination

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# Chapter One

## Rationale, Objectives and Research design

### 1.1 Purpose statement

Aural education forms a component of tertiary music programmes across the world and is globally acknowledged as an integral part of a musician's education (e.g. Reitan 2009; Ilomäki 2011). Every musician requires a high degree of aural perception to adequately identify and correct errors such as incorrect pitches and rhythms. Singers and instrumentalists such as violinists and brass players who produce their own pitches require solid intonation to stay in tune within the musical context (Fry & Piers 2007). Despite the fact that every music student will encounter some form of aural education as part of their curriculum, there appears to be a widespread gap between the teaching and learning processes, arguably as a result of both psychological and environmental factors (Reitan 2009; Ilomäki 2011; Wright 2016; Öztürk & Kalyoncu 2018; Andrianopoulou 2019).

The aim of this study is to re-evaluate and rethink 'Aural Training'<sup>1</sup> as a subject in the South African context from a psychological and environmental perspective with specific reference to the Western Classical stream at the South African College of Music, University of Cape Town. Senior college students and alumni who have completed their aural training hinted that there are areas of the learning and teaching process that need re-evaluation. From a scholarly perspective such a study should take place within an updated framework of psychological theory and teaching methodology, *with particular emphasis on student motivational levels, perception and problem-solving strategies in combination with tutor, alumni and lecturer perspectives.*

### 1.2 Terminology: 'aural training' or 'aural education'

According to Wright (2016), the term 'aural' is often used in shortened format colloquially amongst musicians; it can be understood in the context of Western music education as:

a general term to refer to the activity of processing musical sounds via inner musical thinking and the application and evaluation of that processing in Western music-making (p. 9)

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<sup>1</sup> The terms "Aural Training" vs "Aural Education" are discussed in greater depth in Section 1.2 in this chapter. This study adopts the term Aural Education.

This term appears to encompass everything from general musical ability, specific technical skills to testing methods assessing musicianship, indicating a duality of meaning linked to both mental musical capabilities and technical proficiency (Wright 2016). Wright (2016) identifies a fundamental problem underlying aural education methodology stemming from the problematic nature of the language utilised in representing conceptualisations in terminology. The various approaches emerging from the literature appear to be grounded on varying concepts of the term ‘aural’.

Indeed, aural, like music, as a description of a human activity, is a social construct, and, as stated above, being a result of a linguistic appellation, is subject to the whims of conversational understanding and may be variable in its precise usage according to the experience and beliefs of the speaker (Wright 2016, p. 11)

Wright (2016, p. 11) continues by identifying two applications of the term aural, namely “aural ability” and “aural skills”. The former indicates the aptness a student displays in engaging in aural training, while the latter refers to the technical skill in demonstrating aural capabilities. McNeil (2000, p. 32) recognises three nuances in definitions relating to aural ability. These include the acknowledgement of the ear (a) as “a sensor or receptacle for aural stimuli”, (b) as “an actively responsive sensory mechanism that not only receives but perceives musical stimuli”, and (c) as encompassing a multitude of sensory and cognitive processes. The term ‘aural’ itself and its related terminology appear to remain problematic and a source of some ambiguity with regard to clear definitions and their application within music education literature and praxis (Wright 2016). Even though ‘aural training’ as a term is commonly encountered (Butler & Lochstampf 1993; Covington & Lord 1994; McNeil 2000; Reitan 2008, 2009; Mapaya 2016; Wright 2016; Slette 2017) alongside terms such as ‘ear training’ (Öztürk & Kalyoncu 2018; Wolf & Kopiez 2018) and ‘aural skills’ (Karpinski 2000; Rifkin & Urista 2006; Ilomäki 2013; Wright 2016), the aptness of referring to ‘training’ in this context represents another questionable use of terminology, especially when measured against the current discourse in fields such as educational psychology and the ever more apparent holistic nature of the aural subject area. The term ‘training’ is misleading, implying mastery of repetitive drill and practice, often of isolated fragments, with the focus on passing tests instead of holistically and systematically building towards musicianship based on music psychological learning principles and taking into account recent neuromusiological findings.

‘Aural education’ as an alternative offers a more suitable label for the varied and intricate perceptual and physical phenomena involved in aural perception and practice (Andrianopoulou 2019); this implies the need for a systematic approach based on recent research with the focus

on musicianship as opposed to the completion of tasks that often do not relate to the realities of being a musician or of meeting the demands of the music industry. The term ‘aural education’ will be used throughout this study as it is considered to be a more adequate label in representing the holistic nature of the aural subject area.

### **1.3 Rationale**

As indicated in the purpose statement, aural education is a core course in music departments worldwide (Ilomäki 2011; Wright 2016; Slette 2017; Andrianopoulou 2019). It is essential for the developing a musician to master the aural realm, if he/she are to function as a professional in the field (Karpinski 2000; Klonoski 2000; Sloboda 2005; Wright 2016).

[T]he presence of aural at the level of awareness for trained musicians is a matter of importance in addressing the question of its relative indispensability for musicians in any role and it is the investigation of this aspect that is of particular relevance [...]. (Wright 2016, p. 12)

Yet it appears to be a subject that many students approach with trepidation and reluctance across the world (Reitan 2008; Wright 2016; Popean 2017; Öztürk & Kalyoncu 2018) and specifically in South Africa (Nell 2009; Mapaya 2016). Several factors may influence student engagement with the subject, including cultural and social values, competence, self-regulation, relatedness, perception, volition, autonomy, individual cognition, and intrinsic as well as extrinsic goal orientation. Even though many music students may understand and appreciate the significance of aural education with regards to their music training, there is apparently a significant psychological dimension related to this subject leading in some cases to mental blocks, amotivation and related learning problems. This view is affirmed in many discussions on motivation in the music education literature which is starting to deal with specific areas such as aural education (Reitan 2008; Nell 2009; Mapaya 2016; Wright 2016; Slette 2017; Andrianopoulou 2019). Even though research on student perception and motivation within aural education is starting to receive attention, it is still limited and needs to be addressed in a variety of contexts, because the subject is not approached uniformly across the world and different environmental, social and cultural factors will have varying effects on the presentation and outcomes of the subject.

The existence of a knowledge vacuum at both primary and secondary school level with regard to music education, in conjunction with factors such as negative socio-economic circumstances and great cultural diversity across South Africa, has a profound effect on students’ ability to cultivate a successful musical career. The teaching and learning trajectory needs “[i]ntervention

at different levels [...] to ensure the quality and future existence of music in classrooms” (Jansen van Vuuren & van Niekerk 2015, p. 2).

Looking at aural education literature on a global scale, it appears that research pertaining to student motivation and perspectives is not that prevalent (Wright 2016). Some earlier studies dealt partially with motivation in terms of performance practice, with researchers such as Austin and Vispoel (1992) examining the effects of performance failure and classroom goal orientation on school music students. McPherson (1999) focused on motivation and self-regulation amongst pianists, while Braun (2007) looked at the motivational effect of a pedagogical CD system called *Differentiated tempo aural models* on the motivation to practice among middle school orchestra members. Austin and Vispoel (1992, p. 1) argued almost three decades ago that “[u]nfortunately, little research within the past decade has systematically examined motivation within music contexts”. It would appear that this statement still holds true. Research specifically dealing with student motivation with regard to aural education such as that by Harrison, Asmus and Serpe (1994), who investigated motivational influences on aural skills in a theory course, seems to be even less frequent.

As stated above in the discussion on terminology, aural education is a complex term that is dependent on individual perceptions and conceptualisations, a point that is reflected in aural education literature both past and recent (McNeil 2000; Wright 2016). From the literature it seems that methodological approaches and discussions are predominantly dealt with from the perspectives of lecturers, researchers and pedagogues, and that student views and experiences do not appear as well represented. Indeed more than two decades after Austin and Vispoel’s (1992) statement, Wright (2016, p. 12) acknowledges that “the literature does not specifically consider aural from the perspective of the contemporary music student” and he appears to be one of the few to attempt to address this problem. There have been several recent studies, including those by Wright (2016) and Andrianopoulou (2019), that acknowledge the role of motivation specifically in aural education; but it appears this constitutes only a small subsection in these studies, which tend to have predominantly methodologically oriented research objectives.

The National Research Foundation website <NRF 2018> indicates that the number of research studies focusing on the field of aural education in South Africa over the past three decades is about eleven, of which only one examines student perspectives in terms of the use of the tonic sol-fa system in tertiary aural education (Nell 2009). None focusses exclusively on the

psychological dimension of motivation in the South African context and no research of this nature has been completed at the University of Cape Town. This study endeavours to address a core aspect of musicianship at tertiary level within a framework that acknowledges the student perspective.

#### **1.4 A short historic background of formal ‘aural education’**

A comprehensive overview of the current formal aural education discourse is required to inform an appropriate theoretical framework for the study. To achieve this, a brief overview of the historical trajectory of formal Western-based aural education is necessary. Aural development has always been an integral part of music making throughout history; however, the earliest known example of literature pertaining to formal aural pedagogy was Johann Mattheson’s *Der Vollkommene Kapellmeister* (1739) (Karkoschka 1981). According to Karkoschka (1981), aural pedagogy has since narrowed in its approach to the point where it consists of four main methods, namely singing, reading, writing and dictation. Recent aural education literature on what Wright (2016) classifies as aural skills still largely deal with reading referred to as solmisation divided into fixed-do and movable-do systems, and listening referred to as dictation (Andrianopoulou 2019).

Solmisation in brief refers to an aural-based practice involving the mnemonic application of syllables as a device to identify and memorise melodic intervals (Hughes & Gerson-Kiwi 2001; Andrianopoulou 2019). This practice is an ancient and global phenomenon with roots in both Eastern and Western cultures. Even though its use varies across the world from being a basic educational tool in Western music education to a way of learning vast repertoires in Eastern music making, it remains an approach for representing the musical structure and pitch relationships within different musical systems (Hughes & Gerson-Kiwi 2001). The earliest indications of a solmisation-based system in Western culture date back to ancient Greece with the writings of Aristides Quintilianus in the latter part of the 3<sup>rd</sup> and beginning of the 4<sup>th</sup> century AD. However, the writings of Guido of Arezzo during the 11<sup>th</sup> century as well as the image of the Guidonian hand are generally accepted to form the basis of modern-day Western solmisation systems (Hughes & Gerson-Kiwi 2001; Reisenweaver 2012). In fact, apart from the use of solfege syllables, some of Guido of Arezzo’s innovations are still present in current Western musical practice, albeit in altered or evolved state (Reisenweaver 2012). Other forms of solmisation system have also emerged including fixed ‘do’ approaches such as the seven-syllable fixed ‘do’ with chromatic inflection and the chromatic fixed ‘A’ with alphabet names

as well as other movable ‘do’ systems such as the ‘la-minor’ movable ‘do’ and the number singing movable ‘one’ system (Smith 1991).

The most widespread solmisation system in use in South Africa today is the movable-do-based tonic sol-fa system originally developed in Britain in the early 19<sup>th</sup> century as an adaptation by John Curwen and Spencer Curwen of Sarah Anne Glover’s *Norwich* sol-fa system (Rainbow & McGuire 2014). Other systems use singing on absolute note names, scale degrees or vowels such as ‘no’ or ‘la’.

The sol-fa system, mainly designed for choral teaching, was intended to bolster Christianity and social reform initially in Britain and later in the British colonies (Stevens 2007). Similar to the Guidonian approach, tonic sol-fa relies on the development of relative pitch perception. The system comprises of solfege syllables indicated by single letters, while rhythm is represented by spacing and punctuation signs. In the 1970s the new Curwen method emerged with the introduction of hand signs to indicate scale degrees alongside the innovation of linking tonic-sol-fa syllables to staff notation and the development of the inner ear (Rainbow & McGuire 2014). The origins of the incorporation of the tonic sol-fa system into South African musical practice is rooted in the active use and propagation of this system by numerous influential British figures including missionaries, teachers and musicians active in South Africa during the middle of the 19<sup>th</sup> century (Stevens 2007; Nell 2009).

The dissemination of tonic sol-fa amongst the indigenous population occurred rapidly mainly through mission stations, of which the best known is the Lovedale Institution in the Eastern Cape. By the end of the 19<sup>th</sup> century the tonic sol-fa system had not only been accepted into the public schooling system in the Cape Colony, but had infiltrated into every corner of community-based musical life with numerous choral competitions and societies being established. Tonic sol-fa as a notation system used instead of Western staff notation has by now become indigenised and part of the national musical consciousness.

Indeed, many compared the “‘language’ [sic] of tonic sol-fa pitch syllables as being analogous to thinking in their first language (Xhosa) and yet speaking and/or writing their thoughts in English (Stevens 2007, p. 48)

The use of this system is still present in almost every community choir in South Africa as a choral teaching method and a form of music notation (Stevens 2007).

Dictation, possibly appearing as early as 1850 at the Royal Academy of Music London, emerged as part of formal music education at conservatoires across Europe and rapidly spread

to other corners of the world such as Russia and the USA during the latter part of the 19<sup>th</sup> century (Andrianopoulou 2019). The tendency of the ever-increasing inclusion of dictation into curricula across the world seemingly originated at the Paris Conservatoire after the publication of the *Cours complet théorique et pratique de Dictée Musicale* in 1882 by Albert Lavignac. By the 1930s dictation had infiltrated into music education practices at schools and universities across the United States as well (cf. Will 1939 in Andrianopoulou 2019) and along with solmisation practices, aural analysis and the development of the ‘inner ear’ have become the staple of aural education courses offered at music departments worldwide (Ilomäki 2011).

## 1.5 Trends in the aural education discourse since ca. 1990

‘Aural training’, the term commonly used in formal music education literature, has generally been shown to be largely ineffective in many institutions in developing the required professional aural skills needed by music students both in the past and presently (Pembrook & Riggins 1990; Covington 1992; Herbst 1993; Covington & Lord 1994; Klonoski 2000; McNeil 2000; Musumeci 2000; Fry & Piers 2007; Wright 2016; Andrianopoulou 2019;). Covington (1992, p. 5) noted that

[f]or centuries, music teachers and conductors have bemoaned the inadequate listening skills of performing musicians. [...] Today, those who direct ensembles or teach private lessons, or who intentionally or accidentally incur the occupational hazard of teaching aural skills, have discovered the problems with much current aural training.

As this study approaches the field of aural education through the predominantly phenomenologically-oriented lens of motivation, the discussion of recent aural education literature will be framed around this central construct.<sup>2</sup> Firstly, in the absence of student voices in general and specifically pertaining to motivation in aural education in the literature, an attempt was made to highlight the methodological problems underlined in studies across the field since, as Ilomäki (2011, p. 28) states, “[d]espite the affluence of pedagogical materials

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<sup>2</sup> Even though the discussion of aural education literature is demarcated from ca. 1990 till today, it is acknowledged that certain elements of, and tendencies towards, pedagogical implementation of solmisation and dictation practices have remained the same through the 19<sup>th</sup> and 20<sup>th</sup> centuries and are still in use today (Andrianopoulou 2019). The rationale for demarcating the literature for direct discussion here rests on the fact that the aural education discourse is vast and far-reaching, an aspect that cannot be fully addressed, given the limited scope of this study. Earlier literature, however, has been taken into account as certain trends still permeate the current discourse, while new discussions recently emerged specifically regarding the value of aural education today. The demarcation seemed acceptable, especially as Ilomäki (2011, p. 19) notes that “[u]ntil the past two decades, there has been very little research that has addressed the aims and rationale of aural skills education, and the nature of the skills and musical understanding involved”.

and the interest of researchers, experiences of various types of problems in aural-skills education are common”.

Firstly, understanding the scope and nature of some of the prominent problems can assist in creating a backdrop against which to examine student motivational levels. Secondly, perspectives relating to the value of aural education were considered as a way of underlining the indispensability of this subject, especially against the current educational backdrop where aural courses are being merged with, or subsumed into, other subjects, or completely discarded at tertiary level (Wright 2016). Thirdly, recommendations from the literature are explored to identify solutions already offered for addressing the prevailing problems.

Aural education in the past has mainly focused on behaviouristic, retrieval-based teaching and testing methods that allow for easy assessment of student aural capabilities through focusing on measurable skills, such as interval recognition, that can be either textually (notationally) or verbally captured (Covington & Lord 1994; McNeil 2000; Ilomäki 2011). Ilomäki (2011, p. 14) comments on the nature of aural entry tests at tertiary institutions as a prime example, stating that they imply that “aural skills can be located and measured in individual students”. These methods were largely confined to isolated and notation-based exercises divided into pitch and rhythm-based activities such as sight-reading, dictation and error detection (Covington & Lord 1994; Pratt 1998; Fry & Piers 2007; Andrianopoulou 2019). As a consequence, the term ‘aural training’ made its way into the literature and subsequently into curricula, focusing on ‘training’ rather than systematic educational processes.

This approach led to the negligence of aspects of musical perception and cognition such as mental imagery other than mere inner hearing (Klonoski 1998; Covington 2005; Gordon 2012). Mental imagery as part of embodied cognition did not receive explicit consideration and led, amongst other things, to a lack of transferrable knowledge and skills, which substantially influenced both students’ and teachers’ views of the relevance and value of aural education (Pembroke & Riggins 1990; Covington 1992; Pratt 1998; Ilomäki 2011; Andrianopoulou 2019;). According to Klonoski (2000, p. 168), “aural skills pedagogy has vigorously resisted substantive change and, as a consequence, has remained essentially static through successive generations of educators”.

Further problem areas emerging from a cursory review of the aural education discourse since the 1980s highlight a number of methodological issues. One of the most prominent appears to be the traditional tendency to view aural education as isolated from other subjects such as music

theory. Slette (2017) argues that aural education has been taught as an isolated subject throughout Europe ever since its emergence in formal music education around the 18th century. She identifies two generally defined aims for the subject, namely the development of aural awareness and the development of musicianship, the latter of which supports the full integration of aural education into every aspect of musicianship and moves beyond its commonly compartmentalised state. However, according to Slette (2017, p. 164), “research studies over the past 25 to 30 years have shown that this aim is not always achieved”, a reflection supporting the trend identified in this literature overview that there is no uniform advancement in aural education methodology and that there appears to be a large overlap in approaches. As a result of this there is a failure to acknowledge the clear practical application of aural education in real music environments (Klonoski 2000; Slette 2017). Klonoski (2000) argues that most aural education curricula are based on a sequence of conceptually centred aims that are gleaned from theory textbooks which are often at odds with perceptual logic. This leads to a delay in developing “an understanding of the functional properties of music (e.g. how aural imaging and monitoring feedback are essential to performance)” (McNeil 2000, p. 49). With regards to aural imagery research, Klonoski (2000) argues that it has shed new light on approaches in identifying students’ aural skills-related problems by acknowledging the existence of a perceptual hierarchy of logic and provides an incentive for the intentional melding of cognition and aural education research.

Furthermore, there is an absence of effective skill acquisition and knowledge transfer due in part to the continued focus on measurable notation-oriented tasks and artificial repetitive drills in a bottom-up approach where the focus is placed on connecting small fragments in a hierarchical process until they form a construct such as a short phrase, and seldom dealing with larger sections or even a composition as a whole. Covington and Lord (1994) refer to this as an objectivist teaching and learning approach, as also implied in other studies by Herbst (1993), Musumeci (2000) and Wright (2016). The objectivist model is based on the expectation that knowledge transfer occurs automatically, an assumption that has in fact been repudiated by Price (1992) and Covington and Lord (1994):

Traditional pedagogy centers on a bottom-up approach in which elements are treated in isolation until well enough mastered for integration into larger contexts. Because mastery of these may take several years, the fully contextual listening integrating all aspects into the kind of listening students need as professionals rarely gets developed within the curriculum. (Covington & Lord 1994, p. 160)

The lack of associations made with other music education subjects, alongside hampering the growth and spreading potential of transferable knowledge and skills, profoundly reduces the primary objective of aural education, which aims at a comprehensive development of musicianship and its consequent applicability (Herbst 1993; Covington & Lord 1994; Pratt 1998; McNeil 2000; Klonoski 2006; Ilomäki 2011; Slette 2017). Herbst (1993, p. 51) argues that aural education relying on a fragmentary approach may indeed allow for a form of structural hearing to develop, but does not guarantee “the understanding of larger form schemes or inner relationships between sounds”. In a similar vein to Herbst’s (1993) argument, Slette’s (2017) discussion on what she calls the intrinsic versus the utility value of aural education indicates that the problem of integrating aural education into comprehensive musicianship still persists nearly three decades later.

Together with a restricted view of the usefulness and relevance of aural education, its often contrived practices such as “self-composed dictations” (Herbst 1993, p. 50) and the precariousness of the acquisition of its somewhat elusive skills contribute to vexing and perplexing students, teachers and scholars alike (Pembrook & Riggins 1990; Musumeci 2000). Musumeci (2000) notes the somewhat obscure conviction permeating approaches to aural education based on the belief that ‘talent’ or a natural ‘musical ear’ is enough to address the inadequacies in aural pedagogy. He argues that unlike the case history or mathematics courses, even with the best of intentions and arduous practice a student is still in danger of failing an aural education course because of an “insurmountable obstacle: to run short of ear” <ICMPC Musumeci 2000, no page>.

Furthermore, there is an absence of in-depth research acknowledging aural perception as an intrinsic component of music cognition, hampering the development of more up-to-date methodological approaches to aural education (Butler & Lochstampfor 1993; Rakowski 1999; Klonoski 2000; Musumeci 2000). Similar to Butler and Lochstampfor’s (1993) argument for the melding of music cognition research and aural methodology, Klonoski (2000) argues that aural education can benefit from an approach that takes perceptual processes into account, firstly, on a broader scale instead of focusing on isolated perceptual events with regards to cognition research, and secondly, in terms of a logical hierarchy of perceptual processing within a music curriculum. Telesco (2013) outlines such an approach for addressing aural students with a limited music education background by focusing on the formation of neuronal networks called feature detectors and music knowledge schemas through repeated exposure to familiar songs aimed at encoding specific musical elements and structures as an aid in the sight-

singing component of an aural course. Twenty years after Klonoski (2000) research studies on aural education still identify endeavours in linking music cognition research with aural methodology as playing a pertinent role in moving towards a holistic educational model (Wright 2016, 2018). It appears then that the statement made 19 years ago by Musumeci (2000), that “[p]sychologists are strongly reluctant, short of interest, or unable, to speak of the didactic implications of their findings“ <ICMPC Musumeci 2000>, is still relevant today:

A review of the scarce literature on the topic shows no more than just polite complaints and good wishes, both from researchers and educators, that the psychology of music should inspire aural training, but almost nothing that might be considered as a direct undertaking of that task <ICMPC Musumeci 2000>

Despite the continuing substantial methodological, conceptual and perceptual complications in mainstream aural education, there are also a considerable number of supporting arguments relating to the importance and value of aural education in music education practices. These take on various forms including, for example, discussions of specific exercises such as dictation, enhancing implicit musical skills such as mental imagery, ‘intelligent’ listening (mindful of the multidimensional aspects of music vs mindless acknowledgment of elements in isolation) and cognition (Code 1997; Karpinski 2000; Scaife 2011). Code (1997) discusses alphabet dictation as a strategy for encouraging students to listen for general patterns across a melody onto which an ever-increasing number of details can be added consecutively. Dictation is also discussed in the light of its positive effect on explicit musical skills such as sight-singing (Norris 2003). The usefulness of tasks such as improvisation is also discussed with regards to solfege fluency, achievement in sight-singing and dictation evaluations and improved student engagement (Smith 1991). Aural analysis tasks, for example, extractive listening, are highlighted as being relevant to transcription<sup>3</sup> abilities and general musical understanding

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<sup>3</sup> Even though the terms ‘transcription’ and ‘dictation’ are sometimes used interchangeably, they can be distinguished. Transcription generally refers in Western music practices to the writing down of an acoustic (musical) signal in terms of its time, duration, pitch and source (Klapuri 2006) and usually entails capturing entire works or large sections of a work. Transcription can take on various forms such as chord symbols, notation or midi files and can be understood as capturing “musically meaningful parameters that can be used in performing or synthesizing the piece of music in question” (Klapuri 2006). Transcription has various applications. In jazz it is often used to learn improvisation techniques (Re 2004), while in aurally or orally transmitted music such as African music it has been used to capture and analyze musical elements (Grupe 2005). Dictation is often applied to the pedagogically-based exercise of playing a musical excerpt which is to be notated by the music student. Participating lecturers in this study have also offered their understanding of these two terms. One lecturer defined the difference as depending on venue and timespan, where dictation occurs over a short period of time and is usually of a short passage of music and led by a lecturer in a classroom environment, whereas transcription usually occurs in the student’s own time and deals with longer pieces of music requiring more detail to be captured.

(Kaiser 1998; Karpinski 2000). Karpinski (2000) points out that extractive listening not only supports the ability to dictate music accurately, but also supports improved music listening proficiency by focusing attention and retaining musical information for performing, conducting, teaching etc. Furthermore, the ability of analytic listening and its translation into descriptive language is discussed by Woody (2003) with regard to its ability to nurture creativity and expressive competence. Woody (2003) found in a study of college-level pianists' expressive skills in an aural modelling experiment that the use of concrete verbal descriptions of performance parameters such as dynamics and tempo appear to substantially influence student expressive inclinations in performance.

The strong and substantial arguments for the continued relevance and indispensability of aural education stated above encourage a re-examination of the most prominent approaches emerging from the literature over the past three decades. A prominent proposal of this type stems from the discourse pertaining to the impact of music psychology and cognition research on aural education (Butler & Lochstampfor 1993; Karpinski 2000; Klonoski 2000). Even though arguments for the amalgamation of methodological and psychological fields in aural education have been around for almost thirty years since Butler and Lochstampfor (1993) explicitly identified the need for this, the linking of knowledge between these fields still appears superficial and unsystematic. The *Journal of Music Theory Pedagogy* has, however, actively been endeavouring to merge these fields with ongoing pedagogically-driven aural education literature (Smith 1991; Telesco 2013; Chenette 2018; Lovel 2019) It does seem, though, that not enough attention has been given to these attempts and that even greater effort is needed. Klonoski (2000) argues that focusing on aural skills in terms of mental processing during their development and refinement stages can offer the “first truly significant changes in aural skills pedagogy in many years” (Klonoski 2000: no page). Other proposals offered over the past few decades include the incorporation of the musical instrument into the aural education context, while also utilising the creative aspects of music making (Herbst 1993; Pratt 1998), the introduction of peer mediation into aural classrooms (Klonoski 1998), the use of real-world musical contexts rather than isolated listening (Herbst 1993; Karpinski 2000), as well as incorporating an expanded array of methodologies including a range of varied classroom activities. The activities suggested here range from exploring different tuning systems, analysis and comparison of performance nuances, deliberate use of mental imagery to introducing movement in conjunction with sound (Rogers 2000). The emergence of embodied cognition theory has further sparked suggestions relating to the acknowledgement

of the relevance of the body as an active agent in cognition, while investigating its related aspects of mental imagery and movement in terms of their applicability to the aural education process (McNeil 2000; Dos Santos & Del Ben 2004; Bannen 2010). Bannen (2010) outlines a pedagogical approach called ‘harmony singing’ based on the exploration of the harmonic series in relation to vowel sounds and functional harmony. This approach is aimed at fostering integrated musicianship by incorporating aural education with other musical aspects such as singing, movement, music theory and creativity. One of the more promising holistic suggestions other than those promoting the acknowledgement of embodiment entails the so-called constructivist learning model that acknowledges the complex nature of aural education and supports the concept of transfer of learning instead of directing the focus onto isolated elements (Covington & Lord 1994). According to Covington and Lord (1994), instruction should not focus on eliciting pre-determined and specific retrieval-based responses, but should rather support the trajectory of each student’s learning process, while encouraging student-led learning activities as well. Their choice of a constructivist approach underscores the need for transferability of knowledge and skills, since a constructivist model supports the idea of acquainting a student with the full complexity and interconnectedness of a learning context. Grouping all the offered solutions highlighted above into a dynamic whole able to accommodate the problems, values and aims of the subject in general, while being flexible enough to be of significance to meeting the individual student’s needs, would arguably be a step in the right direction, despite being a monumental undertaking.

From the literature cited above it seems that there are three promising pathways out of this maze of mostly unconnected voices promoting, analysing, discussing and appraising every aspect of aural education. Firstly, teaching for transferable skills and knowledge, secondly, purposefully linking cognition research with aural education methodology for application to the praxis of aural education, and thirdly considering aural education as a dynamic conceptual and perceptual system. A system influencing and being influenced by factors ranging from the biological and cognitive to the social and environmental, rather than constituting a static, theoretical, isolated and drill-based form of training. Indeed as Blacking (1973, p. 9) argues

Without biological processes of aural perception, and without cultural agreement among at least some human beings on what is perceived, there can be neither music nor musical communication.

The complex nature of aural education can be conceived metaphorically as forming a kind of ‘gestalt’.<sup>4</sup> Klonoski (2000, n.p.) states that “[a]ural skills study is a multifaceted, highly complex endeavor. It entails the development of numerous discrete, yet interdependent perceptual skills.”

The numerous interlinked and interdependent constituent aspects of aural education form a dynamic whole that transcends its elements in forming the core of an active and perceptive musical phenomenon strongly informed by cognition. With regards to cognition research, Covington and Lord (1994, p. 163) discuss the knowledge base being forged through findings of individual studies in the field and they raise the question of whether these individual sets of results will merge into a “metasystem”. Current research on aural education at tertiary level by scholars such as Wright (2016) and Andrianopoulou (2019) proves that findings from earlier research are still relevant today, because older methodological approaches are apparently still alive and well and are in use alongside newer approaches. This phenomenon results in an overlap of approaches and styles and a lack of uniformity within the field of aural education, which presents a substantial drawback for effective advancement and student competence. It thus might be time to take stock of what has been done up to this point and redefine aural education by reconceptualising the scientifically and methodologically relevant processes and projected aims of the field. Musumeci (2000) discusses the fact that aural training is nothing other than a process of developing music cognitive skills; therefore in terms of conceptually sound descriptive terminology, a more apt and cognitively accurate description for aural training would be either *music cognition acquisition* or the *cognitive pedagogy of music*, which is used by Musumeci (2000), instead of either aural training or aural education, as you are not guiding the ear per se, but rather the whole psyche of the musician. The *Journal of Music Theory Pedagogy* regularly addresses pedagogical issues related to aural education, which is a strong indication that there is a group of scholars who are actively attempting to rethink pedagogical issues and link them to the latest psychological research. However, it seems as if many lecturers are unaware of the journal or do not implement the suggestions made there.

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<sup>4</sup> The term ‘gestalt’ is defined as a whole, a configuration, form or a universal; it originates in the school of Gestalt Psychology founded in the early 1900s by psychologists Max Wertheimer, Kurt Koffka and Köhler. Gestalt theory dealt with how human perception functions to make sense of and organise the disparate elements of the world around us (Hodges & Sebald 2011).

## **1.6 Research design**

A concurrent triangulation strategy as part of a mixed methods (Terrell 2012) or QUAL + quan approach (Byrne & Humble 2007) was adopted in this study where qualitative and quantitative data were collected concurrently, with the results being combined during the interpretation phase of data analysis. Priority was given to qualitative data collection (Charmaz 2006) in the form of semi-structured interviews and open-ended survey questions, while quantitative data collection took on the form of closed-ended survey questions and mark sheets for selected college subjects at the South African College of Music, University of Cape Town. Quantitative data were predominantly used to inform and corroborate findings from the qualitative data. Chapter Three provides a more in-depth discussion of the research methodology used. This study was demarcated to the South African College of Music at the University of Cape Town with a specific focus on the Western Classical stream; however, interviews with professionals in the field were conducted at three other universities in South Africa. Interviews with lecturers at other institutions were carried out as a means to obtain an insight into student motivation in other parts of South Africa, since conducting interviews with student bodies at other universities was beyond the scope of this study.

## **1.7 Aural courses at the South African College of Music**

The aural education programme at the South African College of Music consists of four tiers starting with Aural Introductory B. The following tiers are Aural Introductory A, Aural I and Aural II. Incoming students are evaluated for their level of aural skills as required by the aural programme using an entrance test. Depending on the level of capabilities demonstrated in this test, students are divided into Aural Intro B, A or Aural I. Please see Chapter Three section 3.4 Description of aural education programme for a more in-depth description of the aural education programme.

## **1.8 Research questions and objectives**

The research questions are divided into the primary research question followed by the secondary research questions and their relevant objectives. The primary research questions are

- What is the average level of student motivation in the aural education courses at the South African College of Music?
- What factors influence student motivation at the South African College of Music?

Secondary research questions are:

- What problem-solving strategies are utilised by aural education students at the South African College of Music in the Western Classical stream in completing aural-based tasks?
- What are the overarching student perceptions regarding the aural education at the South African College of Music?
- What is the correlation between the year-end marks of music theory and aural education subjects at the South African College of Music?

#### Research objectives

- Identify the overall level and main factors influencing student perception and motivation in connection with the aural education courses at the South African College of Music.
- Investigate the problem-solving strategies utilised by aural education students at the South African College of Music.
- Identify problem areas in the teaching and learning process associated with aural education.
- Investigate the correlation between music theory knowledge and aural skills by looking at the music theory and aural courses at the South African College of Music.

### 1.9 Ethics

The concept of ethics has permeated philosophical thought since ancient Greek times, when the notion of *phronesis* was highlighted, that is, understanding how one's actions affect others (Roth & Unger 2018). This perception remains important and valid in qualitative research inquiry to this day. Walliman (2017, p. 42) argues that “[r]esearch, however novel its discoveries, is only of any value if it is carried out honestly. We cannot trust the results of a research project if we suspect that the researchers have not acted with integrity”.

Ethics clearance for this research study was obtained from the Higher Degrees Committee at the South African College of Music at the University of Cape Town in October 2018. An awareness of set standards in qualitative research as well as ensuring that a research project complies with institutional guidelines is vital in ensuring ethical treatment of participants (Phelps et al. 2005; Walliman 2017). In accordance with ethical practice, all participants received a cover letter detailing the nature of the research and the specific data-collection methods involved as well as a consent form assuring confidentiality, courtesy and the anonymity of each participant (Walliman 2017). See Appendix A for the cover letter and letter of consent as well as the letter from the Higher Degrees Committee.

As the main instrument in qualitative research, the researcher should be well versed in the guidelines and requirements of the applicable paradigm, which requires first and foremost that the researcher possesses qualities including, amongst others, trustworthiness, responsiveness,

adaptability, and integrity (Phelps et al. 2005). Furthermore, recognising the manifold ethical implications that accompany qualitative inquiry requires that the researcher be aware of the ethical implications regarding the participants and institutions involved, as well as the literature cited (Booth, Colomb & Williams 2008).

## **1.10 Chapter outline**

This study consists of four chapters, starting with the study's purpose statement, rationale, a brief historical background of formal aural education, a literature review focusing on trends identified in the mainstream aural education methodology that have bearing on the motivational focus of this study as well as ethical considerations and limitations in the first chapter. A discussion on the common terminology used in discussing aural education and the implications of this is also included in this chapter. With the first chapter providing the background to and context for the study, the second chapter details the function and complexities of auditory perceptual processes leading into a detailed interdisciplinary emergent theoretical framework model as basis for supporting both the categorisation and linking of the findings as well as the recommendations. Chapter Three offers a detailed description of data-collection procedures and analysis processes within a mixed methods approach. Chapter Four presents the most pertinent findings in three separate categories derived from the three theories that were employed (self-determination, embodied cognition and dynamic systems theory) in constructing the theoretical framework in Chapter Two. The first category distils student perspectives into six motivational levels within the scope of self-determination theory as posited by Ryan and Deci (2000), while the second category focuses on the aural education methodology of the aural programme at the South African College of Music in combination with student problem-solving strategies partly informed by embodied cognition. The third category examines the influence of broad environmental and social factors on student perspectives and motivation using the lens of dynamic systems theory. The emergent theoretical model developed in Chapter Two serves as the lens for the discussion in Chapter Three, where the findings listed under each individual theory will be placed in context. Chapter Four provides a brief summary of the study including its limitations as well as recommendations stemming from the findings of this study.

# Chapter Two

## Theoretical Framework

### 2.1 Introduction

The theoretical framework proposed in this chapter not only amalgamates various disciplinary fields into one large structure, but does so in a flexible manner, allowing for as many factors as possible to be acknowledged in the pursuit of understanding student cognition, development and motivation in a culturally, socially and environmentally diverse tertiary aural education setting in South Africa. As this study mainly addresses aural education through a phenomenological lens and attempts to place the experience and perspectives of individuals at the forefront within a holistic framework, it is necessary to take into account several converging factors ranging from the biology of the auditory system, perception, cognition, social context and the environment.

The chapter opens with a description of the function of the auditory system as a foundation for examining the various nuances of the term ‘perception’ and its place in music cognitive processes. Music perception as understood through Gestalt theory, along with the important role of ‘working memory’, is examined to highlight the function and relevance of cognitive processes such as chunking<sup>1</sup> within a musical context. The increasingly acknowledged active role of the body in cognitive processes is discussed in terms of embodied cognition theory, which explores the mental imagery landscape of which the phenomenon of aural imagery or inner hearing forms an integral part. Understanding the richness of the mental landscape and its potential for reconceptualising educational approaches is paramount in affecting positive change in an educational system. Another key set of ideas informing this research study is self-determination theory, which distils human psychological functioning into three basic needs – competence, relatedness and autonomy – and provides a means to investigate all behaviour and connected motivational states within a socially and environmentally sensitive framework. The final approach that constitutes this interdisciplinary framework is dynamic systems theory, a re-formation of systems theories within the field of developmental psychology. The ability of

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<sup>1</sup> Chunking is a mechanism of working memory that enables the organisation of pieces of information into larger entities enabling a more effective recall process. The estimated number of chunks that can be stored at any one time within working memory is in the region of five to seven (Hodges and Sebald 2011).

this theory to accommodate a variety of disparate factors and systems into a complex and integrated web embedded in a temporal space offered the perfect integrative element through which to combine all the other aspects into a comprehensive whole. Finally the covert yet revealing link between the two apparently diverse theories, namely those of embodied cognition and self-determination, is made evident by extracting innate similarities in each of their dominant constructs – namely, the continuum of mimetic imitability and the continuum of six levels of motivational internalisation – and scrutinising them next to each other in a conceptual model incorporating dynamic systems theory, as shown in Figure 2.2).

## 2.2 Auditory perception and cognition

[A] thorough understanding of the physiology of the hearing mechanism is essential to understanding many aspects of musical behaviour, because it is primarily the sense of hearing that makes music possible. (Hodges & Sebald 2011, p. 96)

Sloboda (1990) posits that, similar to a psycholinguists' quest to identify the most plausible understanding of psychological processing in language, a psycho-musicologist must seek to understand the psychological processing of music, and even more so in a music educational context. As music for the non-hearing impaired is mainly based on auditory perception, it stands to reason that one would need to thoroughly investigate this process.

The term 'perception' can be understood along a continuum of meaning. One end indicates the literal perceiving of stimuli by the senses (hearing, seeing, smelling etc.) – what Hodges and Sebald (2011, p. 111) refer to as “raw sensory input” and discussed by Sloboda (1990, p. 11) in his comparison of music to language, in terms of basic units of auditory information which he calls “phonology”. The other end of the continuum represents an individual's mental conceptualisations of these perceived stimuli, referred to by Sloboda (1990, p. 11) as “syntax” (see also Ward 2010; Hodges & Sebald 2011; Adrianopoulou 2019). Hodges and Sebald (2011, p. 111) identify the concept of perception as forming a “midpoint between raw sensory input and full, cognitive apprehension of sounds”, dividing the aural perception process more or less into three components (physical reception of sound stimulus, psychological perception of physical aspects of stimulus, and cognition of the perceived aspects of stimulus).

The physical perception of sound requires three specific elements in order to occur, namely a vibrating source, a transmission medium and a perceiver (Hodges & Sebald 2011; Ward 2010). The literal perceiving of sound stimuli – and in the case of music, a complex sound – starts with the outer ear. The *pinnae* or earlobes function as sound localisers. Sound waves proceed

through the external *auditory meatus* or ear canal, which channels the waves of air pressure to the ear drum while also amplifying sounds between 2000-4000 Hz (Hodges & Sebald 2011). The frequency and intensity of the air pressure waves hitting the ear drum causes it to vibrate and as a result to transmit these sympathetic vibrations to the inner ear through the middle ear, which consists of a cavity housing the *ossicles* (three small bones, namely the *malleus*, the *incus* and the *stapes*). The *ossicles* further amplify the vibrations during their transfer to the oval window at the *cochlea* in the inner ear, where the mechanical vibrations are converted into electrochemical energy via the *basilar membrane* (Hodges and Sebald 2011; Ward 2010). The auditory nerve then carries the converted sound vibrations as nerve impulses from the *cochlea* to the brain as well as information from the brain back towards the middle ear, presumably aiding in pitch identification and matching processes through suppression of otoacoustic emission (Hodges & Sebald 2011).

The processing of sound information in the brain is complex in that it is distributed amongst various pathways and centres, each identifying a specific aspect of the sound information. The auditory cortex as well as secondary auditory cortical areas, including the belt and parabelt (Ward 2010), combine various bits of information received into a comprehensive auditory experience (Hodges & Sebald). As Ward (2010, p. 212) states:

This ascending pathway is not a passive transmission of information from the ear, but rather, is involved in the active extraction and synthesis of information in the auditory signal.

Based on Seashore's model of musical perception, the midpoint of the auditory perception process is discussed by Hodges and Sebald (2011) as an implied perceptual stage, as distinct from an initial physical or the final cognitive stage. The perceptual stage encompasses psychological perceptions of the physical qualities of sound, i.e., the identification of frequency as pitch, amplitude as loudness and signal shape as timbre (Ward 2010; Hodges & Sebald 2011). There is some evidence that sound processing follows a type of hierarchical format (Zatorre & Krumhansl 2002). The primary auditory cortex situated in the core area processes the more basic features, while the belt and the parabelt constitute the latter cortical regions which process more complex information in a type of synthesis of basic elements of the perceived sound (Zatorre & Krumhansl 2002; Ward 2010).

The point of auditory processing and cognition, however, is not to create a repository containing a myriad of literal individual sound stimuli, but rather, as with the other senses, to



accompaniment as well as the law of Prägnanz. This law is built on principles such as similarity (recognising the theme in a theme and variations movement), proximity (recognition of a melody from a string of close intervals), good continuation (easy recognition of melodies with smooth contours as opposed to those with jagged contours), simplicity (e.g. the grouping of 6/8 meter into two beats at faster tempi), common fate (elements changing in a similar manner are grouped together) and common direction (elements that move in a similar direction are grouped together) (Hodges & Sebald 2011; Koelsch 2011; Deutsch 2013). Deutsch (2013) adds another operation to those listed above in stating that we tend to group elements into familiar configurations, i.e., types that we have come across before and are easily assembled. Koelsch (2011, p. 4) highlights the point that “these operations are important because their function is to recognize and to follow acoustic objects, and to establish a cognitive representation of the acoustic environment”.

Deutsch (2013, p. 185) argues that music perception from a Gestalt point of view not only supports the concept of the formation of what she calls “low-level” elements such as pitch, but the amalgamation of these elements at “higher levels” forming structures such as chords, intervals, phrases and rhythmic patterns. Auditory grouping is the product of a system displaying an exceedingly complex and dynamic nature, a fact that is steadily emerging with continued research in this field. Gestalt theory remains relevant, as is shown by Koelsch (2011) in his discussion of studies done on the formation of auditory Gestalten and their impact on our understanding of the neural aspects of learning and the phenomenon of neuroplasticity<sup>2</sup>.

Since even a basic musical task such as perceiving a melody requires a substantial cognitive engagement consisting of, amongst others features, perceptual, attentional and emotional factors, as well as memory (Zatorre & Zarate 2012), the functioning of these factors needs to be considered when exploring perceptual and methodological aspects in aural education. Musical experience and its mental organisation are almost entirely dependent on the nature and functioning of memory (Snyder 2009). A brief overview of the functions and components of human memory is necessary for the continued exploration of aural perception and cognition. Generally, memory is understood as comprising a two-level model underlying the encoding of sensory information and consisting of representations, functions and schemas, with each level having its own specific nuances (Cowen 2008; cf. Rose 2004 in Hodges & Sebald 2011; Snyder

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<sup>2</sup> Neuroplasticity indicates changes in the working and formation of neurons and neural networks (Koelsch 2011).

2009). These two stages are defined according to their duration, namely *short-term memory* (STM) and *long-term memory* (LTM). Other forms of transitory memory with a shorter duration than short-term memory have been identified, for example, *iconic* visual and *echoic* auditory memory, although the distinction between echoic and auditory memory appears somewhat blurred (Snyder 2009). The temporal window ranging up to about 30 seconds through which we understand the present and its resulting perceptions and concepts is short-term memory. Snyder (2009) discusses the probability that along with a time limit, short-term memory also appears to have a capacity limit. The proposed number of items that short-term memory can hold at any one time is currently estimated at around three to five (Cowen 2010), e.g. three to five pitches. Cowen (2010) uses the term *working memory* in connection with the capacity to retain items in short-term memory. Short-term memory and working memory have been used interchangeably (Baddeley 2012); however, Baddeley draws a distinction between these two terms with short-term memory indicating the mere temporary retaining of items, while working memory specifies a next level involving cognitive manipulation of these items. Cowen (2008) distinguishes between the three types of memory, with working memory described as being capable of certain cognitive functions building on short-term memory, implying that it is situated within a larger framework of cognitive functioning. Jäncke (2008) posits that the nature of music indicates that similar to other auditory signals and as an event that spans temporal space, it would require the auditory system to create a synthesis of the perceived progression of sounds into one logical perception – a process that can be understood as a function of working memory. Chenette (2018) directly links working memory to aural skills pedagogy, focusing on Karpinski's (2000) model of aural acquisition. Working memory is defined as the system that is responsible for the retention and processing of incoming information.

Working memory storage capacity is important because cognitive tasks can be completed only with sufficient ability to hold information as it is processed. The ability to repeat information depends on task demands but can be distinguished from a more constant, underlying mechanism: a central memory store limited to 3 to 5 meaningful items in young adults (Cowen 2010, p. 51)

Chenette (2018) elaborates on the importance of working memory in dictation skills in to four components drawn from Karpinski's (2000) approach, namely, hearing in terms of physically perceiving and paying attention to a sound stimulus, short-term melodic memory enhanced through chunking and extractive listening strategies, the identification and understanding of musical features, and familiarity with and ability to use notation. The acknowledgement of the role of working memory in almost every aspect of musical functioning is unmistakable, as

educators are encouraged to consider the function of working memory in aural skills and strategies for enhancing the working memory of aural students: “Clearly, improving working memory in students will be valuable for virtually any career in music” (Chenette 2018, p. 5).

The process of chunking is an example of how the seemingly limited capacity of short-term memory is enhanced into an efficient system supporting everyday cognitive functioning such as planning, problem solving and language (Hodges & Sebald 2011). This is partly possible through the associative nature of long-term memory, where the recall of one memory into consciousness can trigger the recall of others linked to it through associations (Snyder 2009). When items are grouped into a single entity, for example, a set of three to five pitches, they are considered to be an individual chunk and are stored as such for later retrieval. Chunking can occur at various levels, indicating a type of “*hierarchical compression*” (Snyder 2009, p. 108, italics in original), where chunks of three or so notes can be grouped into larger units such as phrases, phrases into sections etc. In music chunking consists mainly of perceptual information.

Oberauer (2002) conceives of working memory as a concentric system with a long-term memory component that stores information for future retrieval, an area of direct access with a capacity for a certain number of chunks supporting continuous cognitive processes, and the focus of attention that centres on the specific chunk required for further processing. Thus, attentional focus appears to be directly related to the process of chunking. Chenette (2018, p. 7) strongly emphasises the role of attentional focus with regard to aural skills and supports his arguments with various studies, suggesting that “attention is either a component of working memory (perhaps a function of the central executive) or strongly correlated with its capacity”.

Several further memory types related to music processing can be distinguished, including *episodic* (memories relating to autobiographical contexts like recognising a piece of music), *semantic* (memories relating to abstract knowledge such as judging a piece of music against learned music theoretical criteria), *implicit* (memories that are not retrievable into a conscious state such as procedural memories of skills learned like playing an instrument), *explicit* memory (memories that are retrievable into a conscious state such as declarative memory of explicitly learned facts) (Crystal, Grober & Masur 1989; Snyder 2009; Hodges & Sebald 2011). There is an ongoing debate concerning the existence of a separate musical memory system (see Andrianopoulou 2019) where all the above mentioned forms of memory have a role in memory of music, however, studies with Alzheimer’s patients have indicated that there may exist a kind

of procedural memory specifically related to musical activities (Crystal, Grober & Masur 1989; Cuddy & Duffin 2005; Samson, Dellacherie & Platel 2009).

There are numerous discussions on the connection of emotion to musical memory (Schulkind & Rubin 1999; Eschrich, Münte & Altenmüller 2008; Jäncke 2008; Aubé, Peretz & Armony 2013). The role of emotion in musical memory with regards to aural education thus warrants acknowledgement, partly because individual experiences and concepts will impact on how people perceive what they hear. Acknowledging the active role of the body in perceptual and cognitive processes, as is increasingly the case in research across a variety of fields, will assist in moving towards a more holistic approach in understanding music cognition, with concepts such as mental imagery and mimetic engagement opening up new pathways of understanding.

### **2.3 Embodied cognition**

Musical imagery is a phenomenon that is situated between subconscious visual mental conceptualisations during music perception and that of the elusive eidetic image (Bailes 2002). Bailes highlights the importance of mental imagery as paramount in musical activities and discusses shifts in conceptualisations between the terms ‘perception’ and ‘imagery’; however, mental imagery is defined only in terms of aural imagery here. Indeed, until recently it appears that references to mental imagery indicated references to aural imagery (McNeil 2000; Cutler 2002; Covington 2005; Klonoski 2006). To understand engagement with and the cognition of music, one acknowledges the primacy of the aural sense and its resulting imagery, however, the lens of embodied cognition theory can reveal the dynamic process of aural perception as reliant on more than just aural imagery.

The emergence of musical meaning includes conceptualizations of musical experience, and one of the premises here is that musical concepts are conceptualizations not only of what we hear but also of what we feel (Cox 2017, p. 2)

Embodied cognition encompasses a dynamic living system involved in shaping human cognition through a cyclical process where the brain acts upon the body, resulting in the formation of perceptions, which in turn impacts on processes in the brain (Glenberg, Witt & Metcalfe 2013). The body is thus an integral part of the cognition process and is not perceived as separated from the mind as posited in Cartesian dualism (Glenberg, Witt & Metcalfe 2013; Shapiro 2019).

Cox (2017, p. 11) frames music cognition as situated in “the flesh of experience”, which he anchors in a mimetic hypothesis with an overt and covert dimension. Mimetic motor action

(MMA) indicates the overt act of active imitation of others' actions, while mimetic motor imagery (MMI) consists of a covert mental representation of imitation. Cox (2017, p. 12) captures the mimetic hypothesis in terms of musical activity as follows:

Part of how we comprehend the behaviour of others is by imitating: covertly (MMI) or overtly (MMA), the observed actions of others. Part of how we comprehend music is by imitating covertly or overtly, the observed sound-producing actions of performers.

The function of both MMA and MMI lies in representing and understanding what it is like to do a certain task or what it is like to be like something or someone. MMA is observable in the case of a music lesson in activities such as rote learning; however MMI is a product of mental motor processing which can at times be activated deliberately. MMA and MMI are discussed as involving three forms of representation, specifically, *intramodal* or deliberate matching of an observed action such as hand movements on the piano, *intermodal* or cross-modal, for example, imitating musical sounds sub-vocally, and *amodal*, relating to abdominally grounded actions of motor behaviour.

Based on these features of MMA and MMI, Cox (2017) builds a hypothesis of music embodiment consisting of twenty principles. Some of the main concepts emerging from these include the idea that most musical sounds represent the human actions involved in their production, that MMA and MMI constitute representations of the body's actions, that musical imagery consists partially of motor-related imagery, that visual, tactile and auditory information form the foundation of mimetic behaviour, and the engagement of mimetic forms of behaviour relies on consciousness, overtness and volition. The mimetic imitability of music, according to Cox (2017), lies along a continuum spanning from the sound of the human voice to electronically produced music and incidental human sounds (see continuum of imitability in Figure 2.2 at the end of this chapter). Linked to this is the concept of *mimetic resistance*, where mimetic engagement can be hampered by the nature of the music as well as the listener's or performer's preferences. Thus, kinaesthetic or motor-based mental representations are fundamental to music comprehension, a concept clearly implied in Cox's (2017) discussion on music notation, a set of instructions for the production of sound and its ability to trigger mimetic motor imagery in a good number of trained musicians.

Korsakova-Kreyn (2018), in an attempt to draw together findings from fields including musicology, affective neuroscience and music perception and cognition, extends the concept of embodied music cognition into a two-level model encompassing a deep level representing the innate tendency towards comprehending the tonal-temporal space within a musical

landscape, and a surface level, a plane where more deliberate gestures occur such as rhythmic entrainment, imitation of overt musical gestures and the activation of a musician's "psychomotor program" (Korsakova-Kreyn 2018, p. 240). In conceptually interweaving the experience of perceived tonal tension with the phenomenon of actual physical tension Korsakova-Kreyn (2018) demonstrates a clear link between the mental percept of tonal tension and its corresponding embodied form, physical tension, both of which contribute to evoked emotion and the realisation of psychological temporal and spatial experiences in music.

The interrelatedness of music perception studies, neuroscience and embodied cognition as considered in Korsakova-Kreyn's (2018) proposed model supports an evolving interconnected view of the factors contributing to music cognition, and in the search of a more holistic educational model could be extended. Mimetic comprehension as a major factor of embodied music cognition – in combination with memory processes, grouping activities during music perception, expectancy, focused attention as well as emotion – should be linked to other influential factors outside of the individual's immediate cognitive realm, as they could influence the make-up of perceptual processes and the resultant cognitive conceptualisation within that realm.

## **2.4 Motivation**

The disincentive arising from continued failure to meet personal challenges particularly relating to progress in aural is a common feature in music development. The psychological consequence of failure is significant as the reason for many students disliking the process and abandoning their further development. (Wright 2016, p. 72–73)

Motivation research in music education remains somewhat disconnected and it appears that a consensus on any particular theory has yet to be reached; however, there is no doubt that motivation plays a large and even decisive role in the effectiveness of music education and its underlying perceptual, cognitive and physical processes (Evans 2015; Wright 2016; Andrianopoulou 2019). As with research on embodied cognition and aural education, research on motivation could benefit from an intentional connectedness of thought and purpose. Even though there is a multiplicity of theories dealing with motivation in an educational context, none seems to adopt as comprehensive an approach as self-determination theory (Evans 2015).

Self-determination theory (SDT), originally posited by Richard Ryan and Edward Deci (1980), as a metatheory has evolved to encompass six subsidiary theories termed cognitive evaluation theory, organismic integration theory, causality orientations theory, goal content theory, basic needs theory, and relationships motivation theory. SDT deals with aspects of personality,

psychological health, emotion, energy, aspirations and social as well as cultural influences on types and quality of motivation (Deci & Ryan 2008; Vansteenkiste, Niemiec & Soenens 2010). Apart from providing an accommodating framework for motivational studies in various fields, and positing innovative constructs including autonomy and autonomy support, SDT acknowledges universal human psychological needs from which all other needs originate and it interweaves the effects of cultural diversity into these needs. SDT is a culturally sensitive theory and thus suitable for studying education in a South African context as it makes space for shifting political, economic and social frameworks while identifying common human elements in all of these. Reeve, Ryan and Deci (2018, p. 34) describe SDT as

criticising those [...] political, economic and cultural systems that diminish, suppress or outright crush people's opportunities for autonomy, competence development and relatedness satisfaction. SDT is a theory that respects diversity across cultures, while it still embraces a deep respect for the autonomy of people within every culture.

Cognitive evaluation theory (CET), originally developed for application within a classroom setting (Reeve, Ryan & Deci 2018), is the first of the six subsidiary theories falling within SDT. It is centred on the premise of intrinsic motivation and the impact of external events such as rewards and personal choice on this form of motivation. This theory emerged in opposition to the strong operant-based psychological orientation as represented by Skinner (1971) prevalent around 40 years ago (Vansteenkiste, Niemiec & Soenens 2010). Whereas operant theory posited that behaviour is regulated via external factors only and failed to acknowledge the existence of a form of motivation that originates from within, the framework of SDT is built on the main assumption that individuals naturally possess a tendency for engaging in self-regulated behaviour driven by factors contributing to inherent satisfaction such as curiosity and interest, which are considered products of intrinsic motivation. CET attempts to identify and evaluate the factors that may support intrinsic motivation as opposed to those that can result in extrinsic motivation, triggered by externally imposed forces shaping behavioural patterns. A shift in the "perceived locus of causality" (deCharms 1968, p. 14) from intrinsic to extrinsic motivation as a result of external controlling factors such as wealth, status and achievement awards is understood as undermining the functioning of intrinsic motivation, autonomous task engagement and wellbeing (Vansteenkiste, Niemiec & Soenens 2010). Intrinsic and extrinsic motivation appear to operate along a sliding continuum, where the increase in one form of motivation results in the decrease of the other (see Figure 2.2). Imposed external factors regulating motivation have an adverse effect on cognitive flexibility, positivity, deep learning and creativity (Vansteenkiste, Niemiec & Soenens 2010). CET has also been extended to

acknowledge the impact of interpersonal contexts alongside external events in determining the level of intrinsic motivation, for example, teachers' motivational impact and the general classroom environment (Reeve, Ryan & Deci 2018).

Organismic integration theory (OTT) builds on CET in acknowledging that intrinsic and extrinsic motivation are interlinked and that when task demands, such as adhering to traffic rules, preclude the activation of intrinsic motivation, extrinsic motivation takes over and can reach a certain state of autonomy. Types of external motivation were also identified according to the degree of autonomy reached versus the perceived controlling impact of a task. The main tenet of OTT rests on the concept of internalisation, where behaviour initiated through external sources of motivation becomes internally relevant. This is significant in social functioning related to continued engagement in socially imposed behavioural patterns. Therefore

[i]nternalization is central to successful socialization because when an individual has personally endorsed social norms and rules, that person is more likely to follow them willingly, even in the absence of socializing agents. [...] Therefore, internalization can facilitate social responsibility through the adoption of cultural values and is at the heart of organismic integration theory. (Vansteenkiste, Niemiec & Soenens 2010, p. 113)

Causality orientation theory (COT) further extends the scope of SDT in incorporating the awareness of specific personality-driven tendencies to engage in an overall motivational orientation, identified as either autonomous, controlled or impersonal. Autonomously oriented individuals are driven by internalised values, curiosity and personal interests. They perceive the environment as a source of knowledge and readily engage in obtaining information. Individuals who function within a controlled orientation display behaviour that is subject to external forces resulting in experiences of pressure and restriction, while the most ineffective tendency is an impersonal orientation and defines an individual who experiences helplessness, lack of control and amotivational behaviour, at times resulting in passivity and depression (Vansteenkiste, Niemiec & Soenens 2010).

Basic needs theory (BNT) focuses on three innate and universal human needs as the building blocks of determining an individual's overall psychological wellbeing. These three needs are identified as *autonomy*, *competence* and *relatedness*, and are dependent on the social environment within which the individual is functioning. The environment can either foster or hamper the fulfilment of each need and consequently nurture or impede healthy human functioning (Ryan & Deci 2002). Research on human needs has spanned both physical and psychological realms, however:

[T]he concept of needs has received far less attention and acceptance regarding essential psychological nutrients than essential physiological ones. SDT maintains, however, that there are necessary conditions for the growth and wellbeing of people's personalities and cognitive structures, just as there are for their physical development and functioning. These nutrients are referred to within SDT as *basic psychological needs*. (Ryan & Deci 2002, p. 7, italics in original).

The need for autonomy can be understood as a state of volition and acting upon self-endorsed values in such a manner that the behaviour is perceived as emanating from the self and from a place of psychological freedom (Ryan & Deci 2002). The individual thus perceives their behaviour as resulting from their own choice and being in line with personal inclinations (Vansteenkiste, Niemiec & Soenens 2010). Competence refers to the efficacy of transactions and interactions with the surrounding social environment within which the individual can successfully express and enhance their capacities. Relatedness refers to interactions with others characterised as warm and empathetic in nature. The individual needs to feel cared for and a sense of belonging both on an inter-personal and community level (Ryan & Deci 2002).

Goal content theory (GCT) deals with an individual's goals and aspirations in terms of their extrinsic or intrinsic positioning. Goals defined as extrinsic, for example, fame and wealth, are regarded as ineffective in meeting the basic psychological needs outlined in the above BNT, while intrinsically oriented goals such as physical health and personal development fulfil these needs (Kasser & Ryan 1996). Vansteenkiste, Niemiec and Soenens (2010) argue that following intrinsic goals represents a third aspect along with internalisation and intrinsic motivation of the organismic growth tendency. Individuals are naturally inclined to follow intrinsically oriented goals provided that the social environment supports the fulfilment of their basic psychological needs. Intrinsic and extrinsic goals are separate from intrinsic and extrinsic motivation in that both types of goal can be pursued through either autonomous or controlled motivation. GCT does not encompass all types of aspiration as some may fall outside of the self-worth or self-development framework supported by extrinsic and intrinsic goal orientation, an example of which would include hedonism. GCT, however, has been shown to hold its own in a number of individualistic, relatively collectivistic and collectivistic cultures worldwide (Grouzet et al. 2005).

Relationships motivation theory (RMT) concentrates on the effect of autonomy and autonomy support on the quality and effectiveness of interpersonal relationships. RMT posits that there is an effective symbiosis between the exchange of autonomy and autonomy support in a relationship. This leads to the fulfilment of the psychological needs of autonomy and

relatedness on both sides of the affiliation and result in feelings of security and belonging (Reeves, Ryan & Deci 2018). Autonomy and relatedness are generally perceived to cooperate in building a healthy relationship, except in instances where affection is to be earned or is conditional.

To summarise, SDT acknowledges both the psychological and environmental spheres as equally important in the formation and maintenance of efficient behaviour and psychological wellbeing (Deci & Ryan 1980; Deci & Ryan 2008). The concepts of *autonomous motivation* and *controlled motivation* form the foundation of SDT and serve to either drive and shape energised goal-directed behaviour as opposed to *amotivation*, which indicates a deficiency in motivation and lack of engagement. Autonomous motivation comprises of both intrinsic and extrinsic forms of motivation. While intrinsic motivation originates from within and is considered the most effective factor of autonomous motivation, extrinsic sources of motivation are also identified as relevant to the self. Both intrinsic and extrinsic motivation consequently result in a state of volition. Controlled motivation results in externally and internally regulated behaviour as a consequence of the imposition of controlling environmental factors. These factors determine the outcome of the said imposed behaviour as either rewarding or not (Deci & Ryan 2008). Autonomous motivation is desired as it initiates and supports prolonged task engagement, heuristic performance and overall psychological health. Effects on the various forms and intensity of motivation are measured using the three psychological factors of competence, autonomy and relatedness. Breaking down the concept of motivation into innate basic and universal needs “that are essential nutrients rather than learned desires” (Deci & Ryan 2008, p. 183) allows for a better grasp of the impact individual external factors could have on each need and as a result on the individual’s type and amount of motivation which can predict student learning outcomes. These three needs are shown through extensive research to be universal across all cultures in promoting autonomous motivation, psychological wellbeing, effective self-sustaining and regulation in a variety of settings including work, health and education (Deci & Ryan 2008). SDT is thus suitable for addressing education within a South African context which has emerged against a dynamic and complex cultural backdrop.

SDT has been in constant evolution, aligning with the times and research trajectories of the past 40 years, while being applied to various domains (Vansteenkiste, Niemiec & Soenens 2010) including music (Evans 2015). As the theory acknowledges the breadth of social and environmental impacts on shaping types of motivation (Deci & Ryan 2008) along with the importance of self-efficacy (competence) dealt with in previous music research as a innate

psychological need, it emerges as the most suitable theory currently available for exploring a music education setting. Evans (2015, p. 66) argues that

[S]DT places a strong emphasis on the quality of motivation and behaviour, rather than merely the quantity. Quality of music practice behaviour is particularly important for developing musicians, for example, in the extent to which practice needs to be deliberate and effortful and the quality of practice strategies used.

## **2.5 Dynamic Systems Theory**

In an educational context it is necessary to understand how various domains such as perception, cognition and motivation of human functioning work. However, to understand the impact these systems, ranging from the biological to the social and environmental, can have on an individual's development, it is necessary to have an overarching theory. The theories from Gestalt to self-determination theory discussed above each constitutes a type of system on their own. Integrating these into a flexible, central framework capable of adapting to the dynamic nature of life in an ever shifting social, environmental and temporal space can offer one way to address human cognitive development and behaviour in a wide variety of domains, including music education. Dynamic systems theory as a developmental systems theory presents such a possibility. Originating from chaos theory and systems theories applied in mathematics to describe how complex systems organise themselves, DST attempts to explain in a similar manner the dynamic and self-organising nature of human development (Thelen 2005).

DST is based on three principles stemming from complex systems theories, that of complexity, continuity in time and dynamic stability. The first concept of complexity holds that all forms of human behaviour, whether cognitive or physical, are a result of the interaction between various individual parts and environmental contexts forging logical functioning behavioural patterns. The idea that “everything counts in producing behaviour has profound implications for our conceptualization of developmental causality” (Thelen 2005, p. 261).

The fundamental concepts of the construct of complexity is firstly that development and resultant behavioural change are non-linear in nature and that the causal trajectory of a specific behaviour is the result of a multifaceted and dynamic interplay of biological, social, cognitive and environmental factors. Thelen (2005) highlights the primacy of the place of embodied cognition in DST, acknowledging that embodied processes, including movement and perception as well as their associated emotional factors, substantially contribute to behavioural patterns in the human developmental trajectory in combination with “the causal web of behaviour throughout life” (Thelen 2005, p. 262). The integration of embodiment into DST

allows for a shift away from dichotomies including Cartesian dualism, stability versus instability and continuity versus discontinuity, towards a more holistic approach to understanding human development and functioning (Lerner 2007). DST “stress[es] that genes, cells, tissues, organs, whole organisms, and all other, extraorganism levels of organisation composing the ecology of human development are fused in a fully coating mutually influential, and therefore dynamic system” (Lerner 2007, p. 2) (see Figure 2.2).

The second principle of *continuity in time* describes the dynamic nature of a complex system as being dependent on time, so that at any given point the state of the system will be a result of its previous state and a precursor to its evolving future state. Thus, a complex system is temporally fluid and adaptive, while being sensitive to and interlinked with a multitude of factors from the biological to environmental (Thelen 2005). The third principle of *dynamic stability* focuses on the degree of constancy that behaviours exhibit throughout temporal space and under various conditions. Certain behaviours are more stable than others, while still being dynamic in nature, e.g. walking. The formation and use of these stable behaviours depend on whether their intrinsic value and can align with the trajectory of the current chain of causality and its influencing factors. DST also holds that excessive stability may result in maladaptive behavioural adjustment and that, similar to concepts from chaos theory, instability (‘chaos’) is necessary for new states of stability or self-organisation to occur. Behaviour is seen as the confluence of various fluctuating factors at a given point in time that can adjust from moment to moment as contributing factors and developmental needs alter (Thelen 2005).

Lerner (2007) lists many of the defining aspects of DST. It is a relational metatheory that rejects all dichotomies. It integrates human developmental planes ranging from the biological to cultural and historic into one fused system where each level affects the others. Its basic unit of measurement with regards to developmental research is the symbiotic relationship between the individual and their context. It supports the concept of *behavioural plasticity* and acknowledges the dimension of time as a fundamental factor in shaping developmental systems. The *potential for* behavioural change and thus development across the lifetime of an individual is acknowledged. Similar to SDT, DST recognises diversity and is sensitive to inter-individual differences between individuals and groups. It accepts that these result from numerous combinations of variables within different contexts, amongst and within different individuals, resulting in nomothetic or universal traits as well as idiographic developments. Again, in line with SDT, DST supports the fostering of positive developmental trajectories via interventions aimed at shaping effective and successful behavioural change. Furthermore, it acknowledges

the need for interdisciplinary research and collaboration amongst scholars in studying the multifaceted and fluctuating nature of developmental trajectories.

Apart from the link to embodied cognition, a link to self-determination theory becomes clear by recognising that a behaviour needs to be intrinsically valuable and successful in the social or environmental setting for it to reach a state of stability. In aligning dynamic systems theory with SDT, it may be conjectured that the developmental needs and the confluence of multiple factors temporally distributed can act upon the basic psychological needs such as competence, which would require a stable and successful behavioural pattern to complete a task competently, e.g. playing an instrument or sight-reading, as well as relatedness, requiring a suitable behavioural choice to successfully interact with others such as peers and teachers.

## **2.6 Merging of theories to provide a framework**

This section attempts to represent a conceptual amalgamation of the theories discussed above into a dynamic framework capable of accommodating the complexity of individual proclivities and development alongside environmental change in a temporal space (see Figure 2.2).

Music is predominantly mimetic in nature (Cox 2017). While both mimetic motor action (MMA) and mimetic motor imagery (MMI) are relevant from an embodied viewpoint as discussed under the mimetic hypothesis above, in a similar approach to that of Cox (2017), MMI is given a specific focus in the theoretical framework as it highlights the considerable impact on music cognition of the “involuntary, nonconscious and covert, in which MMI shapes music conceptualization without our awareness” (Cox 2017, p. 43). Further support for the significance of MMI in music cognition comes from Korsakova-Kreyn’s (2018) two-level model of embodied cognition, where the subconscious or lower-level mimetic participation in music’s tonal-temporal space (what Cox (2017) refers to as *mimetic engagement*) is described as an innate tendency, i.e. subconscious, and a substantial contributor to music cognition. Music, according to the mimetic hypothesis, either invites or repels the individual to do or be something in terms of both physical (MMA) and cognitive participation (MMI), also discussed in terms of mental imagery (Keller 2012; Zang et al. 2017). The degree to which music “compels” (Cox 2017, p. 48) participation, however, is dependent on the features within the music as well as the individual’s personal inclinations, volition and overtness (Cox 2017).

A link to SDT and the continuum of motivation can be drawn with regards to the level of internalisation of the behaviour that the music invites one to perform or to become part of, as

can be seen in the diagram in Figure 2.2. The continuum of imitability in the section on embodied cognition is linked to the continuum of motivation in the self-determination section of the diagram. The strength of the invitation for an individual to mimetically participate is strongly dependent on their preference for the music being engaged in (Cox 2017), indicating a motivational level contingent on the relevance of the perceived invited behaviour to the self. In other words, the stronger the individual's liking for the music, i.e. their motivation to engage, the stronger the invitation will seem for them to participate with regards to both MMI and MMA and vice versa (see Figure 2.2).

The relevance of temporality and complexity is apparent in a multitude of facets of human physical and cognitive development (Thelen 2005; Lerner 2007). It is a constant, forming the trajectory along which complex systems are assembled and disassembled (Thelen 2005). With regards to music education, the complexity of, for example, the physical and cognitive musical landscape, the overall physical and cognitive development of an individual as well as the social, cultural and environmental impact on these aspects are multifaceted and each can be considered as a dynamic system in themselves, and yet they are all interconnected and responsive to each other. DST in combination with SDT and EC accommodates temporality, non-linear development and complex systems into an integrated living and flexible whole, offering a suitable lens through which to examine the multitude of components from cognitive and implicit to environmental and physical contributing to a student's development and functioning in an aural education setting as captured in Fig. 2.2. DST provides a 'vessel theory' that accommodates SDT and EC as indicated in the green dotted line. The arrows indicate a cyclical process.

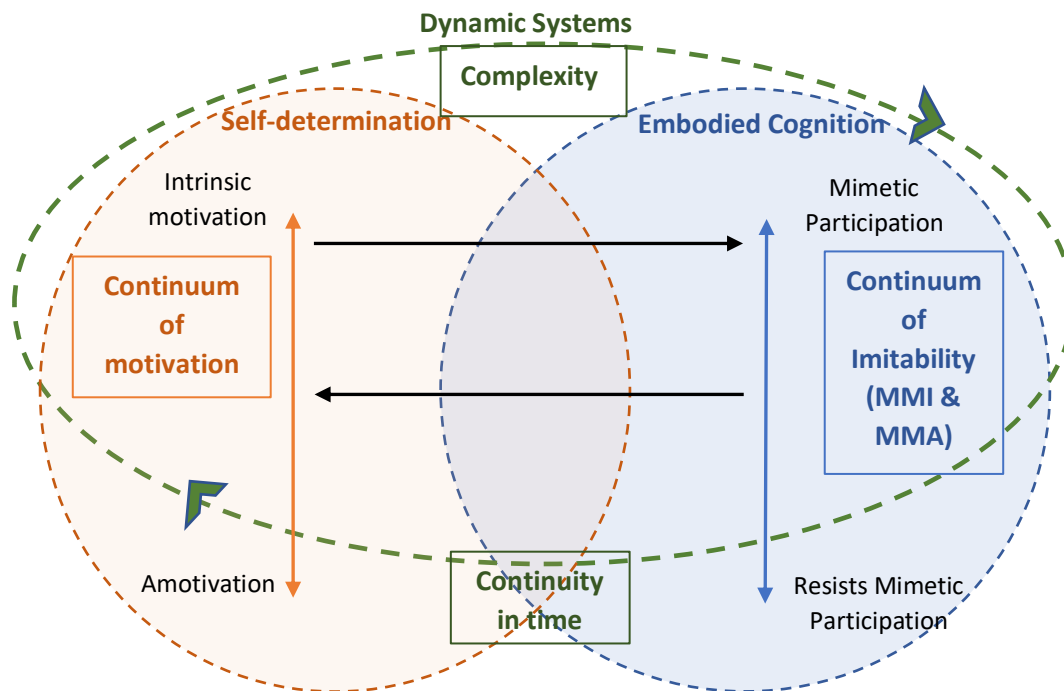


Figure 2.2 Emergent model of the theoretical framework

As displayed in the emergent model ECT, DST and SDT have been merged to represent an intricate framework capable of accommodating non-linear developmental trajectories within changing internal and external environments while accommodating the factor of temporality.

# Chapter Three

## Design and Methodology

### 3.1 Introduction

The research methodology introduced in Chapter One is further outlined in this chapter, which discusses the data collection and analysis processes conducted in exploring student perspectives, motivation and problem-solving strategies at the South African College of Music (SACM) at the University of Cape Town. This qualitatively dominant QUAL+ quan (Byrne & Humble 2007) mixed methods study is predominantly situated in a constructivist phenomenological paradigm (Charmaz 2006) and investigates the psychological constructs of perception and motivation drawn from participants' personal experience.

Data were collected over a period of seven months through an online questionnaire-based survey, two sessions of open-ended semi-structured interviews conducted at the South African College of Music, and semi-structured interviews with lecturers at three other tertiary institutions across South Africa as well as a statistical analysis of marksheets drawn from four theory and two aural courses covering both degree and diploma streams between 2014 and 2018 at the South African College of Music.

Participant interview data were separated into the constituent groups of students, current tutors, former tutors and lecturers at three other universities. For the Qualitative section of this study a systematic sampling method was used with regards to Aural II student participants. An ordered list of the population (38 units) was created using student numbers in alphabetical order. The third unit in the population was chosen where after every third unit was selected until a sample size of ten was obtained. Quantitative survey data were further separated into the aural courses in which the students were enrolled, namely Aural Intro A and B, Aural I and Aural II. (See Appendix J.)

### 3.2 Research methodology

Mixed methods research has emerged as a possible conclusion to the 'paradigm wars' between objectivist or quantitative (positivist) and subjectivist or qualitative (constructivist) approaches to conducting research (Burke Johnson & Onwuegbuzie 2007; Terrell 2012). The literature promoting a mixed methods approach recommends a philosophically pragmatic approach to

conducting research in that it offers “a set of insights that can help us to have a more precise discussion about the strengths and weaknesses of mixed methods approaches” (Biesta 2015, p. 3). A concurrent triangulation strategy was adopted (Terrell 2012), where qualitative and quantitative data were concurrently collected, and results were combined during the interpretation phase. As this was an inquiry into participant experience and psychological constructs, it was necessary to give priority to qualitative data collection methods in the research design, and since mixed methods research can accommodate a variety of design options, including qualitative and quantitative approaches (Terrell 2012), the principal paradigmatic orientation adopted was both constructivist and phenomenological in nature (Charmaz 2006). Constructivist principles address the existence of multiple subjective realities; it acknowledges that research is bound to its context and that “the knower and known cannot be separated because the subjective knower is the only source of reality” (Burke Johnson & Onwuegbuzie 2007, p. 14). The phenomenological aspect, understood as “the study of structures of experience, or consciousness” <Smith 2018>, no page> from the perspective of the perceiver in this study, is evident in the aim of investigating the psychological phenomenon of student motivation at the South African College of Music. The paradigm of hermeneutics (Mantzavinos 2016) could be included here as this study specifically attempts to address the problem of motivation as well as student problem-solving strategies. However, as all research inherently requires the identification and addressing of a research problem, it can be argued that hermeneutics is always implied when undertaking a study of any nature and as such discussing it may be superfluous here.

Three approaches consistent with the concurrent triangulation strategy in a mixed methods approach were used for data collection as “research in a content domain that is dominated by one method often can be better informed by the use of multiple methods” (Burke Johnson & Onwuegbuzie 2007, p. 15).

### **3.2.1 Online questionnaire-based survey**

An online questionnaire-based survey consisting of 39 questions – 33 closed-ended questions (multiple choice, yes/no and Likert scale) and 6 open-ended questions – was sent to students enrolled in the Aural Introductory, Aural I and Aural II courses at the South African College of Music after it had been validated through the use of a pilot study using five of the researcher’s peers as participants. As none of the set questions needed alteration, the five pilot study participants’ data were incorporated into the main study for analysis.

The survey was created and administered through the Google Documents platform and remained open for responses between March and October 2019 (refer to Appendix H for an example of the survey). Questions concentrated on biographical data, educational background, general impressions of the importance of aural education, transfer of knowledge between Aural and other subject areas such as theory, as well as practice habits. Problem-solving strategies focusing on the presence of embodiment with regards to aural-based tasks such as sight-reading, and dictation also received attention.

### **3.2.2 Semi-structured interviews**

Semi-structured interviews were carried out with 26 participants, including 7 lecturers who lecture or have lectured at three universities (including three who have lectured at UCT) across South Africa, seven tutors of which four were Aural I tutors and three Aural II (these tutors had tutored Aural I in the past as well), eight alumni, seven of whom were former tutors and four Aural II students. The three Aural I tutors were also interviewed in their capacity as Aural II students. Aural II students rather than Aural I and Aural Introductory students were selected as participants in this study as they would have had more experience in the tertiary environment and longer exposure to the aural education system utilized at the South African College of Music. Interviews were conducted over a timespan of four months and were split into two sessions. Students, tutors, former tutors (alumni) and two lecturers were interviewed from March to the beginning of June 2019, while interviews with four lecturers were carried out during July 2019. The course convenor was not interviewed; this was to avoid a conflict of interest, as she is supervising this research project. The three lecturers involved in Aural Intro A and B were also excluded to avoid a potential subjective bias because of their involvement in teaching.

Interview sessions lasted between ten and sixty minutes and questions dealt with areas regarding student motivation within aural courses and the factors that appear to be affecting this, problem areas that students face with regards to aural course work, and personal journeys regarding their aural education background. Aligning the interview process with what Phelps et al. (2005, p. 79) call being “methodologically flexible and responsive to the actions and meanings of the person or group”, questions were adapted and developed during and after interview sessions as conversations evolved and new areas of interest emerged (consult Appendix F for sample interview questions). This allowed the research process “to be open to what a particular action or set of actions under study might mean” (Phelps et al. 2005, p. 79).

### **3.2.3 Year-end marks of aural and theory courses**

A set of marksheets of the final year-end examinations over five years (2014 to 2018) were sourced from the South African College of Music for four theory subjects, two from the diploma programme (Music Theory I and Music Theory II) and two from the degree programme (Music Theory and Analysis I and Music Theory and Analysis II)<sup>1</sup> alongside two Aural courses that form part of both streams (Aural I and Aural II). The Aural Intro students were not included in this analysis as they were at the beginning of the process of developing the requisite aural and theory skills. The marksheets were collected in electronic format as Excel spreadsheets and were edited to protect participant anonymity before data analysis processes were initiated. As indicated in Chapter One, one of the research questions was to investigate the probability of a correlation between Aural courses and Theory courses offered at the South African College of music. A null hypothesis that there is no correlation between Aural and Theory achievements was formulated and is discussed in Chapter Four.

## **3.3 Data analysis**

Data-analysis processes began during data collection with regards to the semi-structured interviews and year-end marksheets. The marksheets were sent for statistical analysis to the Statistics Counselling Services at the University of Cape Town during July 2019, while data collection in terms of interviews and the online survey were still continuing. Interview sessions were transcribed as they were carried out and initial coding commenced with the completion of each transcription to support a responsive and flexible research approach allowing for the adaptation of interview questions as themes emerged through the coding process.

### **3.3.1 Online questionnaire-based survey**

The online questionnaire-based survey was sent out to all aural students at the South African College of Music. Survey participants' responses, both qualitative and quantitative, were separated and analysed according to their respective Aural course (Aural Intro, Aural I and Aural II). The segregated quantitative data were captured using the Microsoft Excel program

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<sup>1</sup> Music Theory I and II are theory courses in the diploma programme. Music Theory I is aimed at equipping students with knowledge on contrapuntal and harmonic procedures common to the Baroque and Classical period, while Music Theory II addresses procedures used during the Romantic and early 20<sup>th</sup> Century. Music Theory and Analysis I and II are part of the degree programme and focus on more advanced harmony and counterpoint drawn from the Baroque and Classical eras in the first year as well as the Romantic and first half of the 20<sup>th</sup> century in the second year (Faculty of Humanities Undergraduate Handbook UCT 2020).

and converted into bar graphs for easy comparison of each survey question amongst courses (see Appendix G for all graphs of closed-ended questions). Qualitative data were extracted and manually coded in Microsoft Word using open and in vivo coding methods (Saldana 2013). See the discussion in Section 3.2.3b for definitions of coding methods. Codes were then converted into quantitative data using Microsoft Excel, where each code was matched against each survey participants' responses and converted into a true or false statement (see Appendix G for the Excel spreadsheet) using the number '1' for true (if the code appeared in a response) and '0' for false (if a code did not appear within a response). The data were translated into a descriptive correlation-type plot using the Gower equation to enable easy comparison of relationships between sets of codes (see Appendix G for the description and Gower plot).

### **3.3.2 Semi-structured interviews**

The semi-structured interviews were transcribed (see Appendices B, C, D and E for interview transcripts) and coded using NVivo 12 Pro, a Qualitative Data Analysis Software (QDAS) package. The data were subjected to first- and second-level coding using open, in vivo and axial coding techniques (Saldana 2013). Open coding entails the first broad and "open-ended stage of a grounded theory approach to the data" (Saldana 2013, p. 295). This method allows for the data to be divided into separate parts enabling closer examination for the identification of trends and differences within the data (Saldana 2013). In vivo coding was incorporated into the open coding process and entails the extraction of participants' voices through the application of words or phrases used by participants as codes (Saldana 2013). This approach is very suitable in research projects "that prioritize and honour the participant's voice" (Saldana 2013, p. 295). Second-level coding was manually done using an axial approach to enable thorough engagement with the interview data. Axial coding builds on the initial coding stage and allows for the identification of a category's characteristics and scope, enabling the linking of categories and subcategories with regards to the "contexts, conditions, interactions and consequences of a process" (Saldana 2013, p. 291). This approach is suited to research studies applying various data forms.

### **3.3.3 Statistical analysis of aural and theory year-end marks**

The statistical analysis software R was used in examining the relationships between Music Theory I and II and Aural I and II, between Music Theory and Analysis I and II and Aural I and II, as well as between Music Theory and Music Theory and Analysis courses combined in comparison to Aural I and II.

Firstly, the relationship between Music Theory I and II and Aural I and II marks was investigated using a Spearman correlation coefficient. The Spearman rather than Pearson correlation was used because the data did not seem normal when examined in graphical form using histograms and QQ plots. Preliminary analyses were conducted to ensure no serious violation of the assumption of monotonicity. The relationship between Aural and Music Theory courses was further investigated using linear regression. Preliminary analyses were conducted to ensure no serious violations of the assumptions of normality and homoscedasticity (refer to Appendix I for details of statistical analyses).

### **3.4 Description of aural education programme**

The aural education programme at the South African College of Music consists of four tiers, each addressing a consecutive level of aural skills. The introductory phase contains two courses, namely, Aural Introductory B and Aural Introductory A, with Aural B constituting the first tier of the programme and is aimed at students with very rudimentary theoretical knowledge and who do not meet the requisite aural skills for a first-year university course. Aural A caters to students with slightly more developed theoretical and aural capabilities, but who still do not meet the requirements for a first-year aural course. The intensive introductory phase is built on four lectures a week and consists of a written and practical component aimed at developing sight-singing and sight-reading skills as well as transcription and aural analysis (refer to Appendix J). Elements such as tonic inference, identification of pitches relevant to tonic, chord identification, melodic recall, melodic dictation and rhythmic dictation are gradually introduced.

Aural I constitutes the third tier of the programme and is equivalent to a first-year university degree-level course. Also divided into a practical and written component with one lecture and one tutorial a week, the aims of this course include developing musical comprehension, microscopic structural listening, macroscopic structural hearing, inner hearing, musical memory, intonation, aural analysis and transcription skills, and the ability to discriminate between visual and aural concepts. Activities in lectures are divided into specific areas concerned with pitch, time, harmony and melodic dictation. Exercises aimed at developing the aforementioned skills include, but are not limited to, point dictation (dictation of individual pitches aimed at developing tonic inference and identification of pitches relative to the tonic), rhythmic dictation (focusing on tempo, pulse and rhythmic groupings in building fluency and accuracy), transcription-based scores, also referred to as ‘ghost texts’ (using scores of music

from the Baroque, Classical and 20<sup>th</sup>-century repertoire, with bars left blank for completion by students, chord recognition and melodic dictation (see Appendix J).

The practical component uses an expressly compiled workbook aimed at progressively developing sight-singing taken from the musical repertoire and rhythm-reading abilities by providing a weekly guide outlining a practice regime for students and tutors to follow. Activities such as tonal (one part and group) and atonal sight-singing (one part and group), rhythm reading (one part and group), keyboard harmony and miscellaneous exercises (combining clapping/tapping and singing) are divided into a weekly schedule spread across two semesters. Students are encouraged to spend thirty minutes a day on the designated exercises for that week. Aural II constitutes the final tier of the programme and follows a similar structure to Aural I, but progressively builds on the skills developed in Aural I with more advanced material and inclusion of an aural analysis of a 3-minute work chosen from repertoire as one of the assignments.

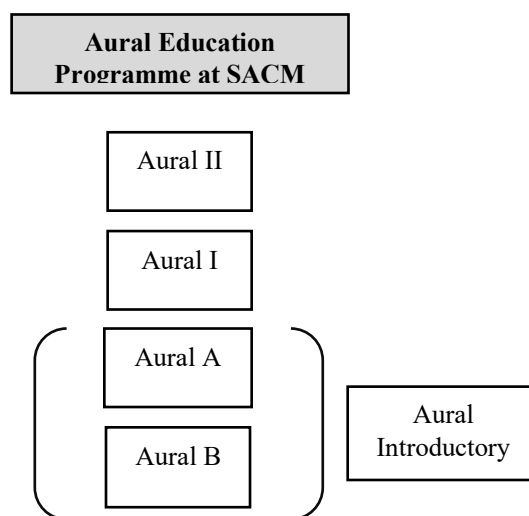


Figure 3.1 Visual representation of aural programme at the South African College of Music

### 3.5 Summary

This chapter discussed the research methodology with regards to method, data collection and analysis procedures. A qualitatively dominant mixed methods research approach was utilised in examining student motivational levels in the aural education programme at the South African College of music. Data collection included semi-structured interviews, an online questionnaire-based survey, and aural and theory course year-end marks, the latter spanning a period of five years.

Findings in Chapter Four are divided into three main categories, namely, self-determination, embodied cognition and dynamic systems; they will be discussed in the light of the emergent theoretical model presented in Chapter Two.

## **Chapter Four**

### **Findings and Interpretation**

#### **4.1 Introduction**

Data from both qualitative and quantitative analyses were combined for corroborative and clarification purposes and placed into three main categories of findings as derived from the emergent theoretical model in Chapter Two. The first category utilises self-determination theory as a means to distil student perspectives into a motivational continuum as outlined by Ryan and Deci (2000), while the second category investigates student problems and problem-solving strategies within these courses, while also focusing on instances of embodied cognition. The third category adopted dynamic systems theory for an examination of the influence of broader environmental and social factors on student perspectives and their resultant motivational level. Considering that insufficient data were collected to draw definitive conclusions, an examination of findings within these three categories should reveal indicative trends concerning the value of aural education, the average state of student motivation at the South African College of Music, the principal factors influencing student motivation including environmental, social and methodological factors, as well the current status of aural education in South Africa. Findings from qualitative and quantitative analyses will be addressed separately and in combination, when necessary, firstly to avoid repetition, and secondly, to present a clear picture of each aspect dealt with in this study.

#### **4.2 Self-determination**

Since the main aim of this study is to investigate the phenomenon of motivation in aural student participants at the South African College of Music (SACM), student, tutor and former tutor perceptions of the importance and value of aural education as well as their own aural education journey were analysed. Lecturer perceptions at tertiary institution other than the SACM with regards to student motivation in aural programmes and the aural education process in South Africa in general were also examined. Using a motivation-based model (see Figure 4.1) grounded in the self-determination theory constructed by Ryan and Deci (2000) and adapted by Evans (2015) for music education, the emergent perceptions were classified into six distinct types of motivation according to the level of alignment they displayed with each type. For corroboration and clarity, refined codes from the interviews and open-ended survey question

data pertaining to participants’ perspectives and experience of aural education were combined with data from the closed-ended survey questions on aspects such as frequency of practice and Likert scale evaluations of the importance of aural education. The six types of motivation are positioned along a motivational continuum starting with amotivation at one end and following a trajectory of ever-increasing planes of internalisation – that is, external, introjected, identified and integrated – with intrinsic motivation at the other end of the continuum. External, introjected, identified and integrated motivation can be understood as degrees of internalisation of extrinsically driven motivation, which is dependent on the individual’s perceived relevance of the required behaviour to the self (Ryan & Deci 2000; Evans 2015). In other words, behaviour driven by external sources of motivation can become internalised in increasing degrees, depending on how valuable and relevant the behaviours are perceived to be to the individual’s identity and goal orientation. This kind of categorisation enables quality levels of the most pertinent psychological need according to self-determination theory, namely that of autonomy, to be displayed by presenting a distilled and organised version of student, tutor and alumni views within a framework that is relevant to the motivation-oriented aim of this study.

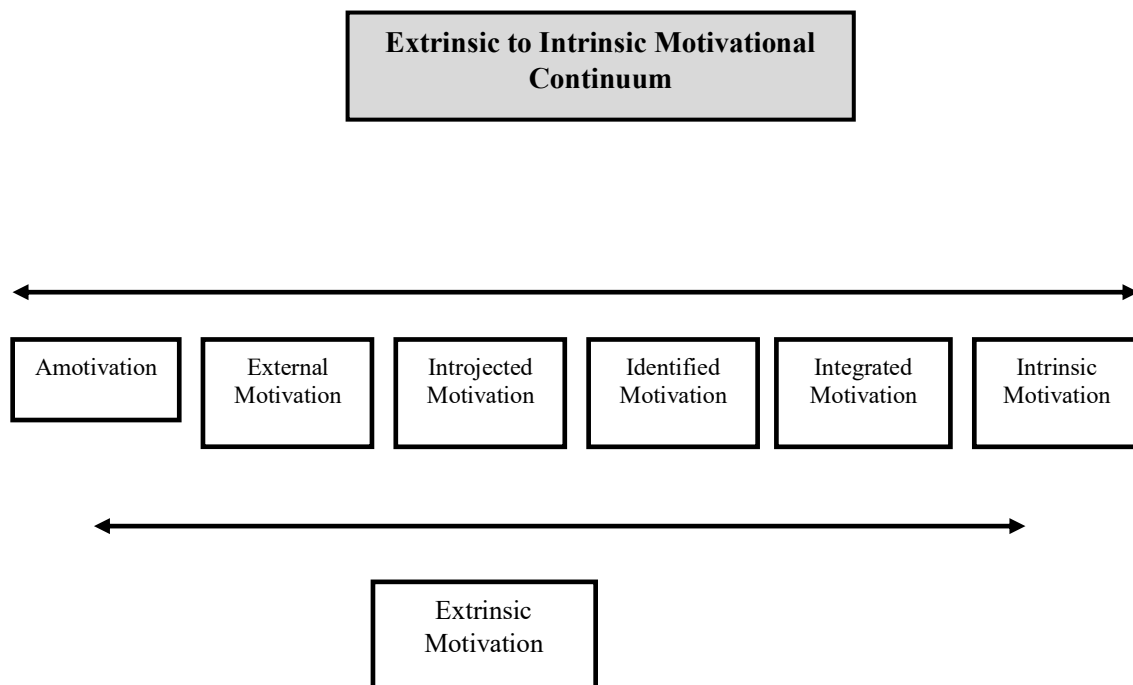


Figure 4.1 Extrinsic to intrinsic motivational continuum

#### 4.2.1 Amotivation

The low end of the continuum, that of amotivation according to Ryan and Deci (2000) aligns with perceptions of futility and isolation. Within a music context this would amount to perceptions of aural education being unnecessary and entirely remote from other music subjects, resulting in no behavioural regulation (Evans 2015). Data from both the semi-structured interviews and the written answers from the survey (refer to Appendix G for open-ended survey answers) indicated that seven individuals (one former tutor and six current students; Aural Intro B (3)<sup>1</sup>, 1 Aural I (1) and Aural II (2)) outlined perceptions that appeared to closely align with the category of amotivation for reasons including: being inept at the subject, *“I am really bad at aural”* (interview, survey participant No. 50, Aural Intro B student 2019), the subject being too easy as a result of the possession of perfect pitch, *“I can never say aural as a course is unimportant to musicians, but for me it is something that I end up not needing to practise/study for at all (because of my perfect pitch) and as a result I have become despondent and unenthusiastic towards aural”* (interview, survey participant No. 34, Aural I student 2019) or the subject just being too difficult, *“aural has always been difficult for me and I end up paying less attention to it”* (interview, survey participant nr 41 Aural Intro B student 2019).

#### 4.2.2 External motivation

Nineteen survey participants (all current students; Aural Intro B (5), Aural Intro A (5), Aural I (1) and Aural II (8)) outlined perceptions that could be classified as falling into the category of external motivation, characterised by feelings of being controlled, including compliance for rewards, avoidance of punishment or feelings of defiance of authority. These types of statements were accompanied by little indication of internalisation of the value of the required behaviours for the individual’s identity, and so behaviour was rather perceived as being externally regulated and not originating from the self (Ryan & Deci 2000; Evans 2015). Participants generally indicated that they understood that aural education should be viewed as important and that they should be able to do certain tasks like sight-read or hear certain musical features; however, when it came to personal investment or relevance to self, statements like *“I don't really take a lot of time to think about it”* (interview, survey participant No. 56, Aural Intro B student 2019) and *“aural has had little impact on me personally”* (personal

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<sup>1</sup> Aural Intro B is intended for foundation students who have no or very little music literacy background.

communication, survey participant No. 3, Aural II student 2019) would frequently emerge, indicating a low degree of internalisation, i.e. a low level of intrinsic motivation.

### **4.2.3 Introjected motivation**

Only two participants in the survey (current students; Aural Intro B (2)) offered perceptions that could be brought into line with the description of introjected motivation (Evans 2015), which indicates behaviour driven mainly by ego involvement and feelings of self-reproach and embarrassment with regards to failing at required behaviours. Survey participants indicated that aural education has had little effect on their other music subjects; however, they would also then acknowledge awareness of its importance and would support their standpoint with phrases such as “*I am still learning it*” (interview, survey participant No. 51, Aural Intro B 2019) and “*it is still unfamiliar to me*” (interview, survey participant No. 55, Aural Intro B student 2019) indicating some ego involvement.

### **4.2.4 Identified motivation**

The largest number of participants, twenty-seven survey participants of whom 8 were Aural Intro B, 10 were Aural Intro A, 2 were Aural I and 7 were Aural II, and ten interviewees (refer to Appendix C for former tutors’ transcripts, Appendix D for current tutors’ transcripts and Appendix E for Aural II students’ transcripts) of which 5 were Aural II students, 2 Aural II tutors and 3 alumni of which 2 were former tutors, offered views that seemed to associate closely with the category of identified motivation characterised by Evans (2015) as displaying a certain dislike for the required behaviours but acknowledging their significance for self-improvement and achievement. Behaviour regulation is thus comparatively internal as it is relevant to the individual’s identity. Indications from the survey (see quantitative Section 4.2.7) Support from the quantitative data below and interview questions regarding practice regimes highlighted inconsistencies in the frequency of practice, with the majority of responses showing that participants would practise every couple of weeks or just before an exam. This could suggest a dislike for the practice behaviours required, or a very high course load; however, these responses were also accompanied by statements demonstrating a deeper level of internalisation such as “*aural training helps me map music in my brain critically and in an ordered, systematic fashion when I am listening to or playing it*” (interview, survey participant No. 49 Aural II student 2019) or “*I actually told them I didn't enjoy the aural, I hated it, but it is a skill that you need as a musician*” (interview, participant D.4 Aural II tutor 2019). Such comments would align these perspectives with identified motivation. A former tutor indicated

her identified motivational level as a music student most aptly while discussing the Aural courses at the South African College of Music by observing that, even though she loved the lecturer, *“that first Aural 1 lesson melted my brain and freaked me out and I realised cool I need to sit in the front row to hear her. I need to be early. I need to make sure that I attend my tuts”* (interview, participant C.6, Former tutor 2019).

#### **4.2.5 Integrated motivation**

Eight survey respondents (1 Aural Intro B, 1 Aural Intro A, 2 Aural I, 3 Aural II) and six interviewees (2 Aural II students, 1 Aural II tutor, 3 former tutors) appeared to fall into the category of integrated motivation, defined by a high level of intrinsic motivation where pursuits are fully aligned with the self and are seen as valid for the individual’s goal orientation. For students integrated motivation was displayed through the realisation that practice, whether in terms of specific skills or generally, is essential for professional development as can be seen by this statement from an Aural II student: *“In my profession I have to be able to sight-sing. It will be part of my job. Aural skills are also needed in every sphere of my stream (opera)”* (interview, survey participant No. 36, Aural II student 2019).

#### **4.2.6 Intrinsic motivation**

Two interview participant responses (2 Former tutors) appeared to fall into the highest category of intrinsic motivation defined by complete internalisation of behaviour and the pursuit of activities for their own sake, enjoyment and personal interest. Intrinsic motivation can be likened to being in flow (Csikszentmihaly 2014), where an individual’s state of absorption is so complete that they lose track of time and awareness of surroundings (Evans 2015). When one of the former tutors was asked how motivated she had been a student, she responded that *“I found aural training fairly easy and logical, so I enjoyed studying aural and being challenged aurally. It didn’t change and I still enjoy aspects of aural practice in my own practicing and work today”* (interview, participant C.7 Former tutor 2019). Another former tutor stated the following: *“I enjoyed practising the clapping cross-rhythms on desks and my chest while I was doing other things. I also always tried to work out melodies and harmonies of music I heard in my head. This was very helpful in my aural development as it was practice that I was doing almost constantly”* (interview, participant C.4, Former tutor 2019). This indicates an enjoyment of the behaviour being engaged in and its being part of the individual.

#### **4.2.7 Support from quantitative data**

Quantitative findings from two of the closed-ended questions in the questionnaire-based survey appear to support the strong emergence of the category of identified motivation, characterised by understanding the value of behaviour and linking this to identity without fully internalising the behaviour. Twenty-four out of the thirty-five Aural Intro participants, five out of the seven Aural I and ten out of the twenty Aural II participants indicated in the survey that aural training is extremely important to them, giving it a score of 5 on the Likert scale (see Figure 4.2), which would align with perceptions of value and relevance. The second classifying feature of identified motivation evident in the open-ended questions, however, holds that the behaviour would not be entirely internalised; for example, the student might not really like doing it but sees its value. Combining the quantitative findings of perceived aural value and relevance (see Figures 4.2 and 4.3) with the open-ended questions allowed for clearer categorisation of the survey responses into the six motivational levels mentioned above.

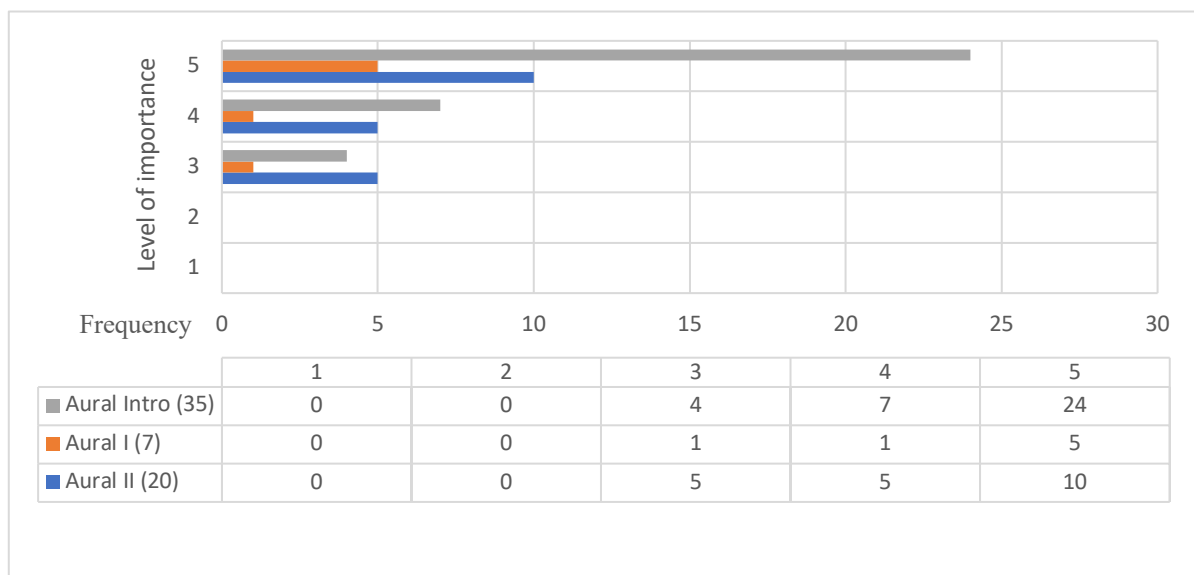


Figure 4.2 Importance of aural training in relation to music studies

Figure 4.2 shows the distribution and frequency of student opinions regarding the importance of aural education in relation to their other subjects. This question was set up as a Likert scale question with number 1 indicating that aural education was not considered important at all and number 5 indicating that it was considered extremely important.

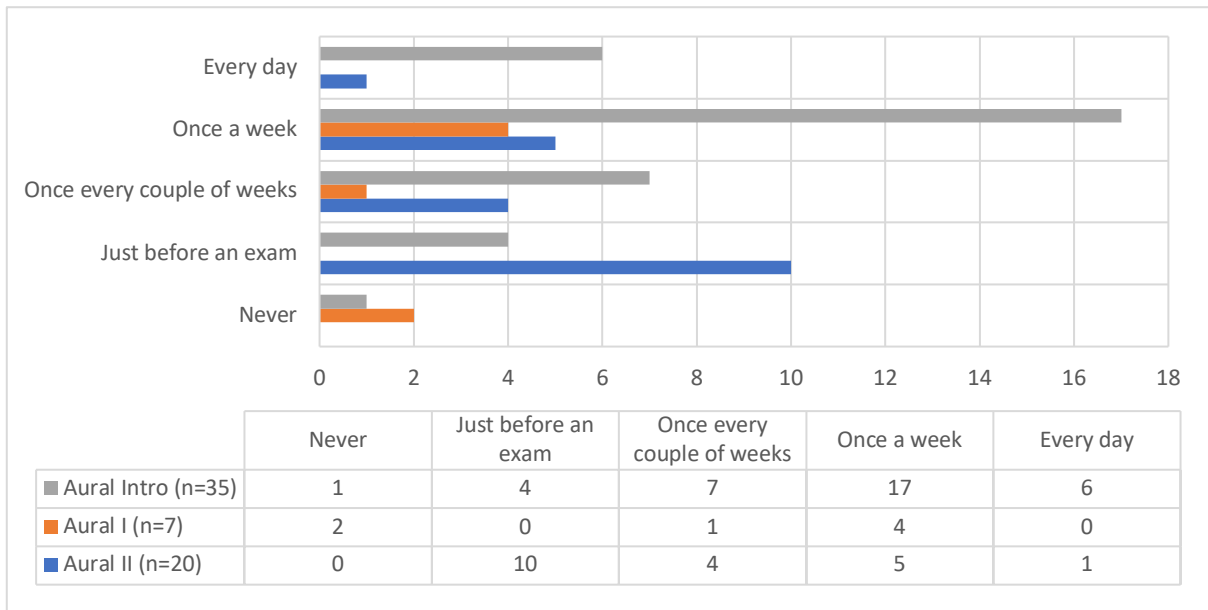


Figure 4.3 Frequency of individual practice for aural practical component

Figure 4.3 indicates the frequency of student responses to a question directed at identifying practice habits for the practical component of the aural courses.

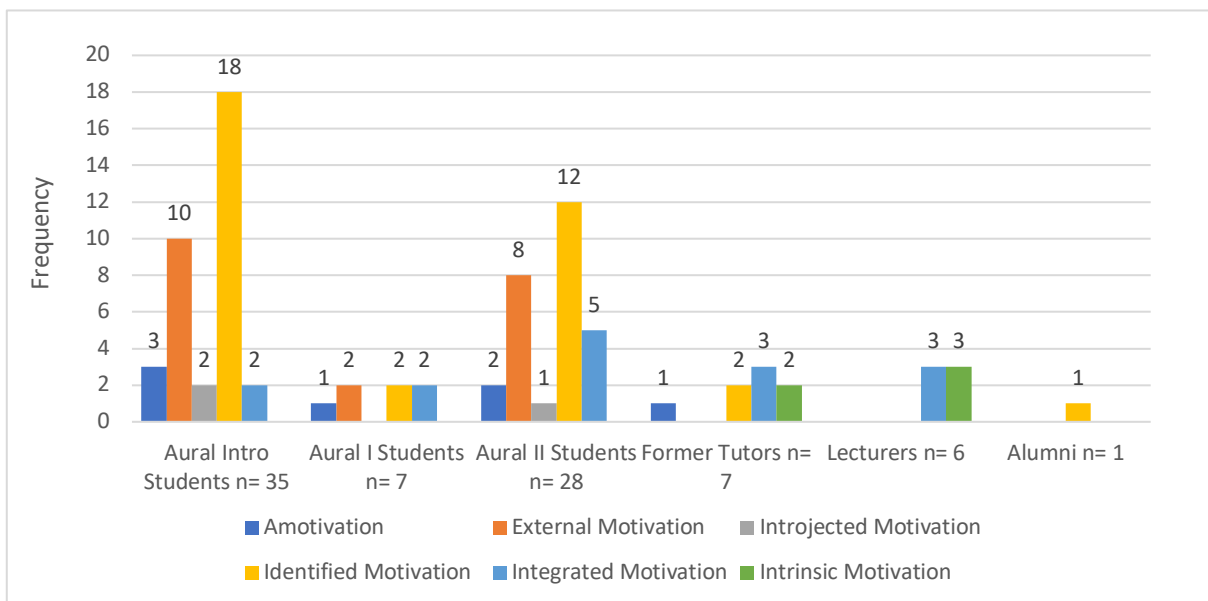


Figure 4.4 Motivational levels based on perceptions of participants

Figure 4.4 gives a visual representation of the number of responses classified into each of the six motivational levels according to participant group.

#### 4.2.8 Lecturers' perspectives

Three lecturers indicated an integrated perspective, while three others indicated perceptions aligned with intrinsic motivation both in terms of their own valuation of aural education and the way they wished their students to perceive aural education. With regard to the actual perceived level of student motivation, observations proved to be very different. Perspectives of student motivation as experienced by lecturers mostly aligned with the amotivational category (all lecturers). Observations along the lines of *“because motivation is a huge problem. I even look now, with my class now, because they are so glum”* (interview, participant B.2 Lecturer 2019) or *“and it’s usually the performance subjects that are the most important to them, so, they will say ‘ok, I need eight hours a day to improve at my instrument, why do I need to do all these other things because they are in the way of what I am trying to do”* (interview, participant B.3, Lecturer 2019) were common in the interviews.

One lecturer who outlined an integrated perspective relating to the value of aural education would relate this perception to his students with phrases such as *“never be lazy with your ears because that’s your job, it’s what you do. That is what you are passionate about”* (interview, participant B.2, Lecturer 2019) and *“you know, developing your ear is about being interested in listening more than anything else, and if you are interested in listening you are motivated”* (interview, participant B.2, Lecturer 2019). In terms of the indispensability of aural education one lecturer summarised the need for intrinsic motivation as follows; *“You are using aural skills every second of the day that you are working musically. Goodness, I think it affects you as a person, not just as a musician. Its huge. The focus as a teacher, the focus as a professional musician, the focus if you want to be any kind of leader or conductor”* (interview, participant B.1, Lecturer 2019).

#### 4.3 Embodied cognition and other methodological strategies

In an attempt to find plausible reasons for the occurrence of the perspectives discussed, the incidence and type of problem-solving strategies encountered in the data will be addressed. Even though certain interview and survey open-ended questions were directed towards the examination of embodied cognition within students’ problem-solving strategies, other emergent strategies were also identified in this category. Investigations into problem-solving strategies were predominantly qualitative in nature with interview and open-ended survey questions aimed at identifying activities that could be understood as indicative of embodied cognition processes. This would include descriptions of body movement and gesture, what Cox

(2017) identified as overt imitation or mimetic motor action (MMA), or indications of mental imagery such as visualizing an instrument or inner hearing of phrase, which can be linked to covert imitation or mimetic motor imagery (MMI) (Cox 2017). Analysis of interview and survey data revealed a fairly limited number of problem-solving strategies offered for addressing problems encountered in the aural education courses at the South African College of Music and, amongst those, none seemed to offer a conclusive solution to the common problems identified from the data. This section will be divided into two parts: firstly, the most prominent student problems and tutors' as well as lecturers' views on what they perceive to be the most recurrent student problems will be discussed; secondly, the most common problem-solving strategies encountered in the data will be examined. Broader factors influencing student motivation will be discussed under Section 4.4 Dynamic systems.

#### **4.3.1 Student problems**

According to the interview data, the three most problematic areas encountered by Aural students in the aural education courses at the South African College of Music were rhythm-based exercises such as rhythm reading and clapping cross-rhythms, atonal sight-singing and dictation. Aural II students' perspectives were focused on in this regard as they had been in the aural programme long enough to identify problematic areas more clearly. No Aural I or Intro students were interviewed, as Aural II students would have been in the programme longer and thus have more insight. Three of the Aural II students interviewed were Aural I tutors as well. Two of the seven Aural II students indicated that rhythm reading was a problem, with statements such as *“but ja, I know I have a problem with rhythm a lot and speed and I find it difficult to work with a metronome”* (interview, participant E.1, 29 May 2019). Two others, one of whom is also a tutor, indicated that atonal constituted their biggest difficulty, while three students indicated that dictation was a difficult area for them using phrases such as *“my weakness is definitely, I think, pitch dictation. Yeah, pitch and melodic dictation”* (interview, participant E.3, 11 May 2019) and *“They are pretty good 'cause in each lecture we start with like point dictation... first of all that's my weak... that's my... I hate it [laughs] that's my weak point”* (interview, participant E.4, 12 June 2019). Two students also indicated that sight-singing was also a considerable obstacle for them. They would acknowledge this with statements such as *“I also struggle with singing 'cause I'm not a singer”* (interview, participant E.3, 11 May 2019) and *“Yeah, I am not motivated. It's because... voice... I don't have a natural voice to be... to me sight-reading at the piano and stuff, I don't feel confident to do it”* (interview, participant E.4, 5 June 2019).

### 4.3.2 Student problems from tutors' point of view

Seven current tutors, of whom four tutored Aural I and three tutored Aural II, were interviewed alongside seven former tutors (alumni) all with experience of tutoring both Aural I and II. The main problem areas identified for both Aural I and II students were atonal sight singing (in terms of interval recognition), rhythm (specifically cross-rhythms), sight-singing (with emphasis on pitching problems regarding instrumentalists) and note recognition problems with regards to singers).

Three of the Aural I tutors commented on the difficulty of atonal sight singing and discussed the problems that students face with interval recognition. One tutor specifically commented “*I think... in terms of aural intervals are like the basis*” (interview, participant D.2 20 March 2019), while another referred to the tonic sol-fa background that many opera singers come in with as a barrier to learning the skill of atonal sight-singing, and stated that “*the atonal stuff is often a struggle for the opera kids because they are used to sol-fa, which is diatonic*” (interview, D.5, 3 June 2019). Only one Aural II tutor explicitly discussed atonal and stated that for “*Aural I it's the atonal, just because it's so new and Aural II it's the rhythm... it's just so... [grins]*” (interview, participant D.3, 14 March 2019). Two former tutors also discussed atonal as a problem referring to student's unfamiliarity with it in a similar vein to the comment from the Aural II tutor.

Sight-singing as a problem in general was discussed by all four Aural I tutors, but what was interesting was the issue of pitch and intonation problems mentioned with regards to instrumentalists. This became evident from similar statements such as this next comment made by one of the tutors: “*I play a note and ask them... they can't exactly sing it... I'm always unsure how to go about it. I find they can get the intervals mostly, but they can't hear that they are not singing on pitch*” (interview, D.7, 3 June 2019). Four former tutors discussed sight-singing in a similar fashion. Two also specifically commented on pitch problems amongst the students tutored, with one stating that “*I've had students who have been tone-deaf or really struggled with pitch accuracy. I really struggle teaching students who have pitch challenges*” (interview, participant C.7, 1 May 2019).

All tutors (Aural I, Aural II and former) identified rhythm as the most pervasive problem area that students face. Discussions ranged from the lack of basic ability to read note values to issues in dealing with the complexity of cross-rhythms. One former tutor discussed the lack of instrumental training with regards to singers as well as the general gap in theoretical knowledge

(this will be discussed in more depth in the Section 4.4 Dynamic systems, which deals with broader problem areas) as core issues impacting on student's ability to accurately read and write notation and noted that "*some of the opera students who did not play instruments could often fall slightly behind in transcription as they might be confronted with reading staff notation and complex rhythms less often than those who played instruments*". He added that "*students with weak theory knowledge would more than likely fall far behind in aural class as the aural we teach is focused on the link between notation and real sound*" (interview, participant C.4, 13 May 2019).

### **4.3.3 Student problems from lecturers' point of view**

As expected, all of the six lecturers interviewed discussed similar problem areas mentioned by the students and tutors: that of rhythm, sight-singing and dictation, both implicitly and explicitly. Some areas were, however, more explicitly addressed and other problematic factors, not mentioned by students or tutors, were identified as well such as memory and the forming of associations with other subjects.

Problems that can be identified as rhythmic in nature with regards to keeping the pulse, identifying the note values and correctly producing what is being read were emphasised by three lecturers. When asked about the most fundamental problem areas students face, one lecturer, after indicating the area of atonal sight-singing and dictation, noted that "*another one that people struggle with what is surprising me is rhythm*" (interview, participant B.2, 21 May 2019). The embodied awareness of pulse was also discussed as constituting a main contributing factor to student's rhythmic problems. The same lecturer noted:

you know, humans are not well equipped to deal with sound in time. Those of us who manage well, those people out there who manage to do very well as performers or as very competent musicians are those who manage to understand how sound divides completely into the abnormal construct called time. Because we know that time is just a weird thing, so your brain evaluates it differently depending on what you are feeling. (Personal communication, participant B.2, 21 May 2019)

Sight-singing was generally identified as yet another fundamental student problem and was discussed by three lecturers in the light of the difficulty of converting symbol into sound, both cognitively and vocally. Thoughts on this process were expressed in statements such as "*I think in this process when you have to... when you look at music and you have to generate a sound, that's much harder to do for production than listening*" (interview, participant B.2, 21 May 2019). With regard to the vocal production of sound in sight-singing, one lecturer commented on pitching problems in instrumentalists by discussing one particular case as follows: "*I had a*

*wonderful percussionist in my aural class and his rhythms was always hundred percent, but he never ever sung. He never ever played a melodic instrument before. He could not pitch*” (interview, participant B.1, 13 March 2019). The same lecturer discussed both sight-singing and dictation as counterparts of the same problem in noting that *“there are a lot of psychological blocks to reading and interpreting immediately as well as the sound to writing process”* (interview, participant B.1, 13 March 2019).

Two further problem areas, that of memory and transfer of learning, were highlighted by two lecturers. Memorisation difficulties were discussed in the light of dictation-based exercises, where students were identified as being unable to memorise the melody or piece given for dictation purposes. One of the lecturers commented that *“another one [problem] is short-term and long-term memory. I found that students can’t listen to music and remember the melody, so they can work with four or five notes and no more”* (interview, participant B.3, 16 July 2019). The lack of transfer of learning was discussed by one lecturer as follows: *“I think a lot of the time it is that the students do not make the link between what they are doing in their theory lectures, in their aural lectures and in their practical studies, it’s complete separate worlds to them and the idea of transfer of learning... research that I have come across says that it does not happen automatically”* (interview, participant B.3, 16 July 2019).

#### **4.3.4 Problem-solving strategies**

In this section the problem-solving strategies identified as being most commonly used by aural students in the Aural courses at the South African College of Music will be discussed from students’ own perspectives as well as from tutors’ perspectives. Lecturers’ perspectives on problem-solving strategies at other universities will also be briefly considered as a means of gaining a broader perspective on student tendencies across South Africa. It is clear from lecturer interviews that problem-solving skills is an area that requires attention in the teaching and learning process in tertiary aural courses in South Africa and that a large part of this problem originates at secondary level (refer to Section 4.4 for further discussion on broader factors influencing student capabilities). Recommendations from lecturers appear in Chapter Five, section 5.4 for lecturer suggestions. Lecturers for the most part indicated a lack of or ineffective problem-solving skills amongst students in aural courses in general with one lecturer from another university, noting that *“they have a shortage of strategies to solve and handle the problems”* (interview, participant B.3 Lecturer 2019), and they indicated a need for the direct teaching of problem-solving strategies, for example: *“let me put it this way, if you*

*are going to put processes and strategies in place, then you will have quicker improvement”* (interview, participant B.3 Lecturer 2019). A lecturer from a different university specifically commented on the lack of confidence among aural students there because of the general lack of problem-solving abilities stemming from students’ educational background. He noted that:

When they do their aural training, I start very simple because it’s about success. If you overwhelm any student... because aural is very much a subject, they don’t like, and I think the great reason for that is that they really struggle to become confident. [...] Because we have to realize one big problem in South Africa, that the students we have in the [...] I cannot talk about other Universities...have no experience in aural. (interview, participant B.5, 19 July 2019)

Student and tutor interviews as well as survey responses indicate that there is generally no consistent approach to problem-solving strategies amongst students and tutors at the South African College of Music either. Inquiry into problem-solving strategies through interviews and survey open-ended questions was mainly aimed at identifying instances of embodied cognition in terms of body movement, gesture and presence of mental imagery; however, six further instances of what can be considered problem-solving strategies (often leaning more towards quick fixes) emerged from the data.

#### **4.3.5 Drill-based practices**

One alumnus, three current Aural II tutors and six former tutors spoke directly of students’ use of repeated practising for improving aural skills, whereas this was implied but not directly addressed in most student and tutor interviews. The alumnus, two current tutors and four of the former tutors indicated that they believe that repeated drill-based practice is a good way of improving and/or developing aural skills with one former tutor commenting that *“I know of a lot of students, the only time they practise their Aural is in the tut. I think very few students do want to put in a few minutes, seeing that it’s something that needs consistent practice”* (interview, participant C.5, 20 June 2019). Two of the former tutors and one current tutor noted that they were aware of student’s use of drilling especially before tests or examinations, but did not directly indicate that they necessarily promoted this approach.

#### **4.3.6 Recording of material**

One Aural II student, one former tutor and one lecturer described the use of recording usually by cell phone for the learning and memorising of material for practical aural assessments. The lecturer noted that in the light of this notation might actually be in danger of becoming redundant and that tertiary institutions in the future might have to reason why the continued use of staff notation is necessary. She argued that *“there is a movement away from written*

*music and I think academic institutions need to find a reason why it's still important... for the skill to write it down"* (interview, participant B.1, 13 March 2019).

#### **4.3.7 Linking of songs to intervals**

Three Aural II students, three tutors (two Aural I and one Aural II), four former tutors and one lecturer indicated the common use amongst students of linking well-known songs to melodic intervals for the purposes of recognition and memorisation. The application of songs to intervals was especially discussed with regards to atonal sight-singing tasks. One Aural II tutor noted:

Atonal. I have my own way of doing atonal and through going to tuts and listening to different intervals over and over again your ears get used to it and also like the putting the songs to each interval. Ja [...] it helps because I could literally sing each interval that's really singing each song. (interview, participant D.6, 27 May 2019)

One former tutor discussed linking songs to intervals as a type of trick or quick fix and commented that *"I also find that tricks are incredibly useful and should be taught. For example, using song snippets associated with different intervals"* (interview, participant C.7, 1 May 2019). Responses to the survey open-ended questions indicated the use of similar problem-solving strategies by survey participants to those identified in the interviews, the most prominent of which was the linking of intervals with familiar songs. Three Aural Intro students, one Aural I and five Aural II students indicated that they used familiar songs to identify intervals, when they were asked what strategies they applied in completing aural tasks such as sight-singing.

#### **4.3.8 Mnemonic rhymes for rhythms**

Three former tutors indicated that they taught their tutees to use mnemonic rhymes as a strategy for deciphering, learning and memorising cross-rhythm patterns, which form a part of the practical assessment in the aural courses at the South African College of Music. One former tutor who offered a detailed description of problem-solving amongst students noted that *"some students who struggled with clapping and saying 3 against 4, 3 against 5, etc. would learn mnemonic phrases that they could repeat which imitated the sound of the rhythms"* (interview, participant C.4, 13 May 2019). One Aural Intro survey participant also indicated the use of words for learning rhythmic patterns.

#### **4.3.9 Tonic sol-fa**

One alumnus, one Aural I tutor and two lecturers as well as four survey participants (3 Aural Intro, 1 Aural II student) indicated that tonic sol-fa-based strategies were sometimes applied by students for aural tasks such as sight singing. In some rather unfortunate cases students who are familiar with sol-fa as a notation system apply it erroneously to atonal singing.

#### **4.3.10 Embodiment: movement and mental imagery**

During interview sessions two Aural I tutors, one Aural II tutor, two former tutors, one Aural II student and two lecturers discussed problem-solving strategies that can be aligned with the concept of embodiment. The Aural I, Aural II and the former tutors specifically spoke about the student's use of tapping or clapping the pulse to decipher the rhythm of a passage whether for sight-singing, rhythm reading or dictation purposes. The lecturers spoke in terms of moving the entire body to the pulse of the music whether dancing or walking on the beat. One lecturer discussed his approach developed from his time tutoring aural students, as follows: "*so, it was nice to get processes, strategies, ideas in place like dancing, body movement because space and time if we can connect them make it so much easier*" (interview, participant B.2, 21 May 2019). The Aural II student discussed her approach in visualising the playing of a passage on her instrument to translate both the rhythm and pitches of a passage in an aural-based task. She noted that "*sometimes picturing I played it on the cello helps a lot, because I think I'm just more used to it than rather hearing it on the piano or something like that*" (interview, participant E.2, 12 June 2019).

Support for the use of problem-solving strategies similar to those stated above was also evident from the online questionnaire-based survey.

Strategies with regard to movement such as clapping, tapping and moving the entire body were common amongst student responses to survey questions dealing with problem-solving strategies. Eleven Aural Intro and six Aural II students indicated that they use either tapping, clapping or stomping to keep the pulse for identifying rhythms while three Aural Intro students, one Aural I and one Aural II student specified that they use hand movements, and one Aural Intro and one Aural II student claimed that they use their entire body for identifying pulse.

Fourteen survey participants indicated that they use a form of visual imagery in completing aural-based tasks. One Aural Intro, one Aural I and eight Aural II students indicated that they visualised their instrument, while one Aural II student noted that "*colours help me distinguish between various modes/functions of harmony as I have synaesthesia*" (interview, survey

participant No. 49, Aural II student). The Gower plot comparison (see Appendix G) also indicated that students who specified that they have been playing their instruments for a long time (ten years or more) also tended to indicate the use of visualising their instrument as a strategy.

#### **4.4 Dynamic systems**

Qualitative data from the interviews and open-ended survey questions were combined with closed-ended survey questions and data from the analyses of mark sheets to determine broader factors such as schooling background, competence in music theory, class environment as well as relationships with lecturers and tutors with regard to the effect these have on three universal human needs. According to Ryan and Deci (2000, p. 68), all human psychological needs can be divided into the three basic needs of competence (feeling efficacious), relatedness (sense of security, belongingness and connectedness) and autonomy (experiencing behaviour as self-determined or originating from the self), “which when satisfied yield enhanced self-motivation and mental health and when thwarted lead to diminished motivation and well-being”. Approaching these universal psychological needs from a dynamic systems vantage point enables an insight to be gained into the symbiotic nature of the developmental trajectory of a student on multiple planes (from the biological to environmental) and their motivational level.

##### **4.4.1 Competence**

The main aspect emerging from the data that appears to be affecting the students’ psychological need for competence in the aural courses, and thus affecting student motivation at the South African College of Music, is the nature and implementation of the education system in South Africa. A secondary factor that also appeared to influence the need for competence, but to a lesser degree, is the teaching skills of tutors acting as facilitators in the aural courses.

##### **4.4.1a Education system in South Africa**

It is apparent from both the survey and interview data that the education system in South Africa has a profound effect on student competence with regard to aural as well as theory skills and knowledge. Four out of twenty Aural II, three out of seven Aural I and twenty-seven out of thirty-five Aural Intro survey respondents indicated that they did not have aural education as part of their pre-tertiary schooling, while eleven students (2 Aural Intro, 4 Aural I, 5 Aural II)

indicated that they had private aural tuition. Three Aural I and twenty Aural Intro students indicated that they did not have theory education at school while ten students (6 Aural Intro, 4 Aural II) specified that they completed theory exams as part of the Matric music subject of the DBE (Department of Basic Education), which is equivalent to Grade 5 Unisa Music Theory. Students who completed the DBE exams would have started with music as a subject in Grade 10 (age 16). Thirty-nine of the sixty-two survey participants indicated that they had taken a theory exam of one of the recognised music examination boards (Trinity, Royal Schools, Unisa) with Grade 5 being the highest exam written by most of the participants (6 Aural Intro, 1 Aural I, 9 Aural II).

Another indicator of the impact of the education system on student's competence is evident in the number of students who were placed in the Aural Introductory courses at the South African College of Music in 2019, with a record fifty-six students having been enrolled. This course is designed for students who do not meet the requisite aural and often theory skills (many of the students being in foundation year) for the aural course offered at first-year level. Students in the Aural Intro B class had almost no music literacy and began their studies 'from scratch'.

#### **4.4.1b Support from quantitative data**

Statistical analyses of theory and aural course marks between 2014 and 2018 at the South African College of Music were carried out using the analysis software R. A null hypothesis (correlation = 0) was formulated that there is no correlation between year-end aural and theory marks on first and second-year level. Preliminary analyses were carried out to ensure that there were no serious violations of the assumption of monotonicity, normality and homoscedasticity (see Figures 4.6 to 4.10). The small p values (see Table 4.2) indicate that this hypothesis could be rejected as there is evidence of a non-zero correlation. Analysis thus indicates that there is a correlation between music theoretical knowledge and aural skills as represented by the achievement attained through testing and examination procedures.

The Spearman correlation coefficient was chosen rather than the Pearson, as data did not seem normal as indicated in the histograms and QQ plots (see Figures 4.6 to 4.10). Shapiro-Wilk tests were also conducted to assess normal distribution of the data (see Table 4.2). A weak correlation between Music Theory I (MT) and II and Aural I and II, a moderate correlation between Music Theory and Analysis (MTA) I and II and Aural I and II and a strong correlation between Music Theory courses combined and Aural courses combined were found (see Appendix I for statistical analyses). Similar processes were carried out between constituent

courses, where it was found that there was a moderate correlation between MT I and Aural I, a strong correlation between MT II and Aural II, a moderate correlation between MTA I and Aural I, and a moderate correlation between MTA II and Aural II (see Table 4.2).

Further investigation between Aural and Music Theory and Music Theory and Analysis marks using linear regression indicated that the theory variable was significant [ $p < 0.0001$ ]. For every 1 unit increase in a student's theory mark, the Aural mark was 0.54 points higher on average. Additional analysis using both theory and the programme (degree versus diploma) as variables was carried out. Here the change in Aural marks between degree and diploma students was investigated. Adjusted for the degree/diploma effect, aural marks showed a 0.44 unit increase on average for every 1 unit increase in theory marks [ $p < 0.0001$ ]. On average, diploma students' aural marks were 7.65 units lower than the degree students' aural marks. One former tutor noted with regard to the relevance of theory skills to aural education noted *“knowing note values, key signatures, rhythmic patterns, being able to count quickly and efficiently. All these skills are developed in theory classes and make aural abilities easier to acquire and finesse”* (interview, participant C.7, 1 May 2019).

	Mean	Standard Deviation
Aural I	73.12	13.48
Aural II	73.61	12.55
MT I	48.97	17.60
MT II	57.62	7.25
MTA I	70.24	11.81
MTA II	71.21	12.50

Table 4.1 Means and standard deviations

**Means and Standard Deviations of Aural and Theory Marks**

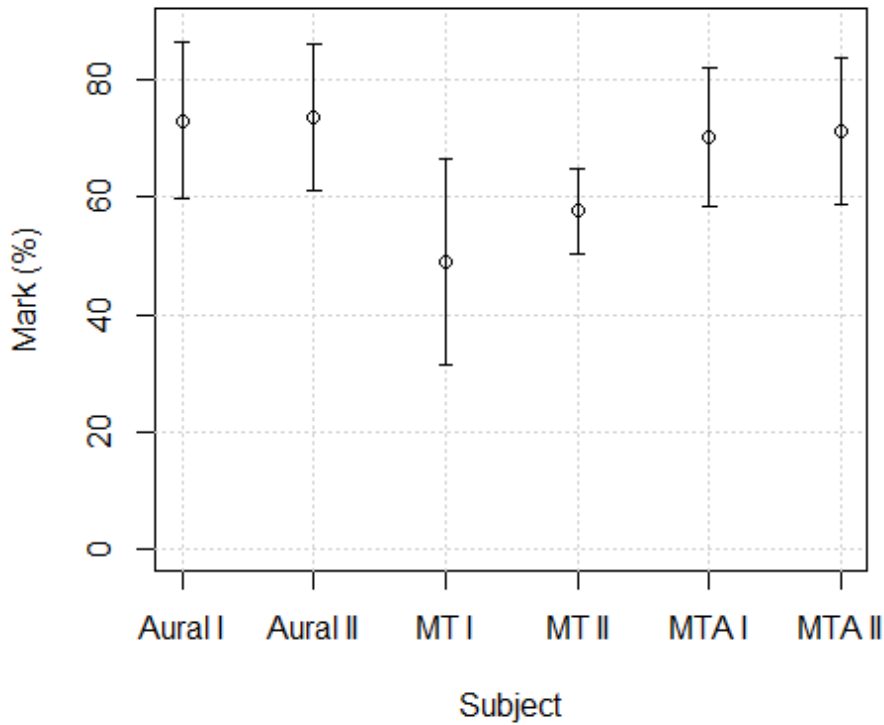


Figure 4.5 Standard deviation and means for aural and theory marks

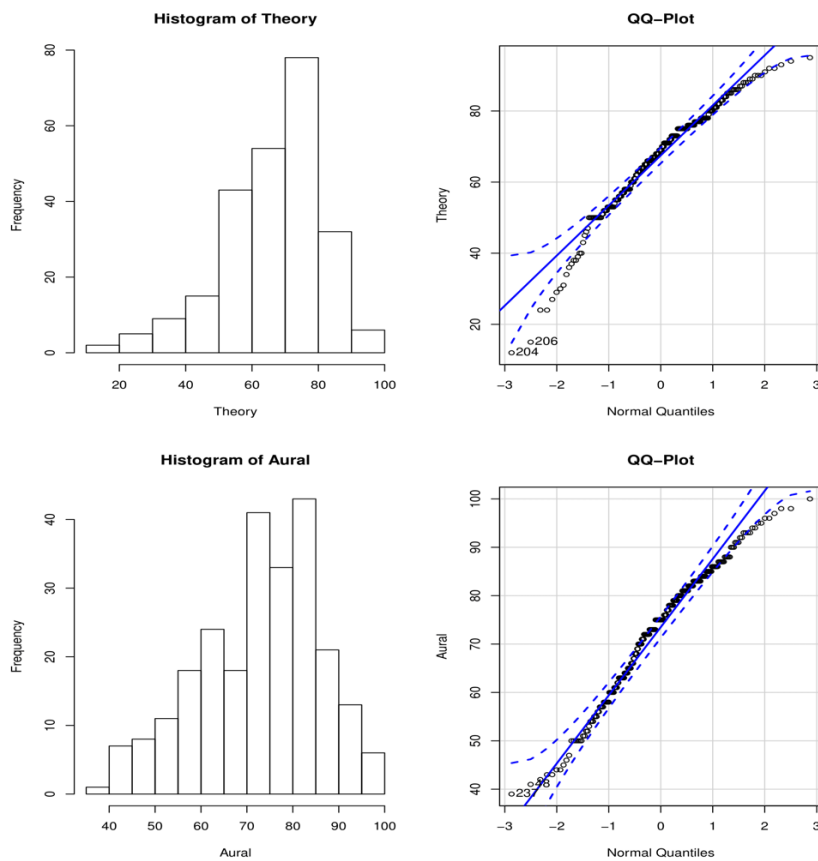
The dot plot in Figure 4.5 represents subject means (indicated by the circle) and standard deviation indicated by the vertical error bars.

The large standard deviation in most of the subjects such as MT I (see Table 4.5) indicates the variance in populations of students coming in. It is interesting to note that scores between 20 and 30 % appear in a specialisation programme at tertiary level. This is another indicator of the effect the pre-tertiary education system has on student competence, as some students come into tertiary education with very little or no secondary music education background.

	MT I and II versus Aural I and II	MTA I and II versus Aural I and II	MTA I and II + MT I and II versus Aural I and II	MT I versus Aural I	MTA I versus Aural I	MT II versus Aural II	MTA II versus Aural II
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Spearman Correlation Coefficient	0.39	0.56	0.62	0.446	0.545	0.600	0.586
P value	0.0001	0.0001	0.0001	0.009	0.0001	0.0014	0.0001
Shapiro-Wilk Aural	0.0539	0.0075	0.0002	0.056	0.012	0.523	0.603
Shapiro-Wilk Theory	0.0771	0.0004	0.0001	0.640	0.003	0.217	0.036

Table 4.2 Normality and correlations



Fi

Figure 4.6 Normality theory versus aural

Figures 4.6 to 4.10 show histograms and QQ plots indicating whether the final-year marks obtained for each subject follow a normal distribution. Normal distribution in terms of the histograms would be indicated by a bell-curve-type shape of the data, where this would be indicated by data points following a straight line in the QQ plots. Deviations from normal distribution indicates that there is a large variance in the final-year marks of the subject.

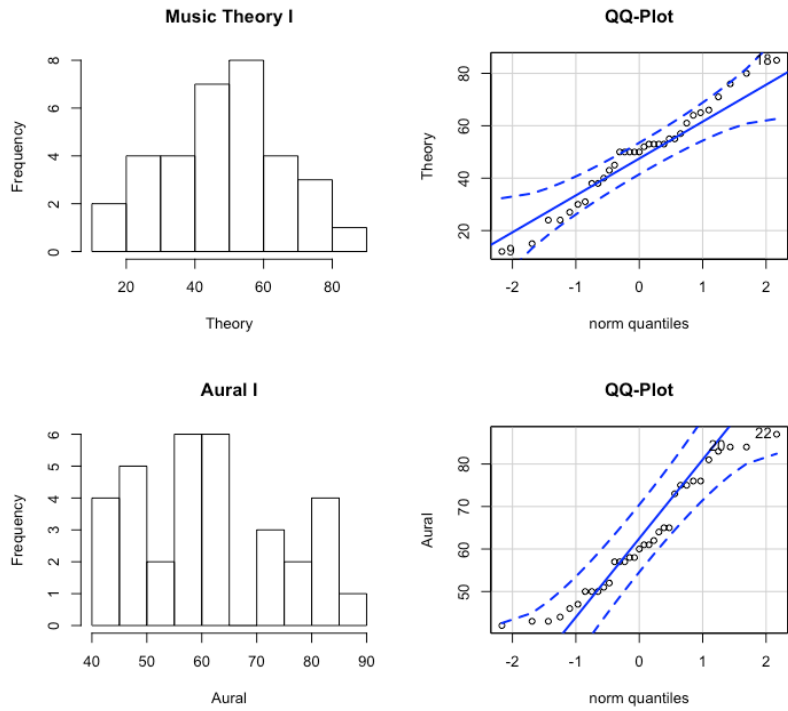


Figure 4.7 Normality MT I versus Aural I

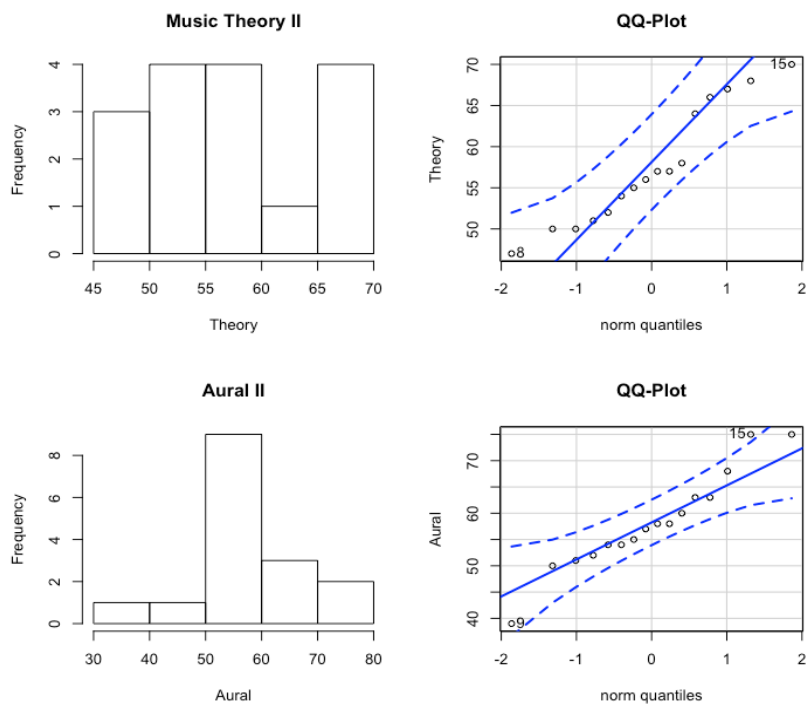


Figure 4.8 Normality MT II versus Aural II

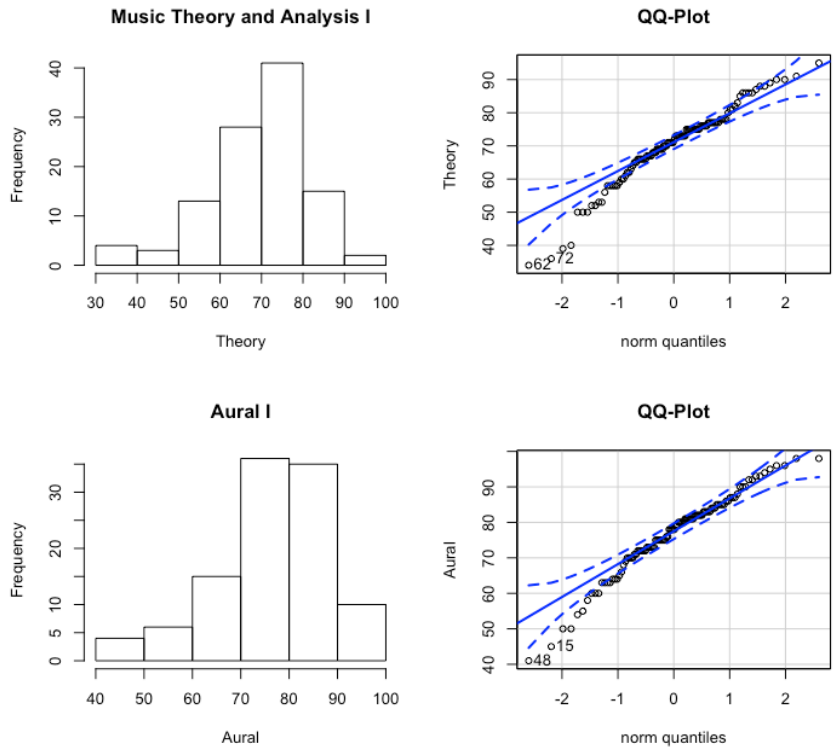


Figure 4.9 Normality MTA I versus Aural I

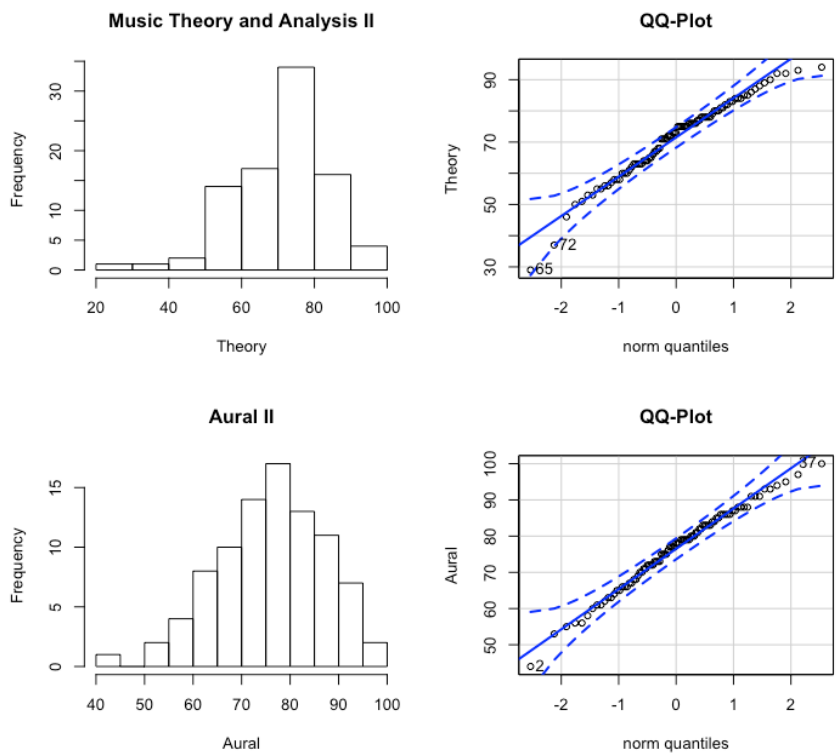


Figure 4.10 Normality MTA II versus Aural II

In the interviews one Aural I tutor, two Aural II tutors, one former tutor, one alumnus and four Aural II students commented on the fact that they either did not have adequate or any aural tuition while at school and thus felt that they were not sufficiently prepared for tertiary education. Two former tutors who currently teach music at high school level indicated that aural as well as theory education at school is inadequate, and one noted while discussing tertiary aural education that *“I think the problem stems from high school in the sense that aural is not important. You, kind of when you do your exams it’s thirty marks and what happens, happens kind of thing. Teachers don’t really want to prep for it”* (interview, participant C.6, 10 April 2019). One student commented when comparing aural education at school to that offered at university: *“compared to here [at school] they paid very little attention to aural”* (interview, participant E.1, 29 May 2019). Some students and tutors commented on the fact that even the Royal Schools and Trinity exams did not seem to prepare them sufficiently for tertiary-level instruction.

All six lecturers implied or commented on the inadequacy of secondary education with regards to aural as a subject and references to theory as forming part of the problem were also made. Issues discussed included the fact that music as subject only starts in Grade 10 at secondary level in South Africa, that relatively little focus is placed on aural as a component of the music subject at a secondary school level, that a considerable number of students come into tertiary music education with no aural education background, and that the gap between aural education at secondary and tertiary level is substantial. One lecturer clearly outlined the problem by stating: *“it’s got to do with the way that subject music now starts in Grade 10 at school. So, some people get to Grade 10 with nothing, and they can do nothing in those three years, and they get away with it because they ultimately get one music mark and somewhere in there theory and aural was a subsection which they needn’t have passed”* (interview, participant B.6, 23 July 2019). Another lecturer in discussing the aural component of subject music at secondary school stated that *“school training in aural is pathetic, absolutely pathetic. I mean I obviously taught in school, I have been for a time in school and I completely changed the aural structure so that my kids could do better, and they loved it”* (interview, participant B.2, 21 May 2019).

#### **4.4.1c Tutor skills**

Four current tutors and six former tutors indicated that they felt that tutoring either did not meet their needs as music students, or that they did not have the capabilities or training to meet

student needs while tutoring. One Aural II student also indicated that “*it would maybe be good if our tutors could be a bit more educated*” (interview, participant E.4, 5 June 2019). One of the former tutors summed up the main problem faced by most tutors with regard to teaching in stating that “*if certain skills and techniques come easily to you, it does not mean you should teach those things. In fact, you will have to work harder to become good at teaching them*” (interview, participant C.2, 20 May 2019). Another former tutor noted “*I knew that methods I use did not necessarily work for other people and so the biggest insight I would have as a tutor would be to be able to explain*” (interview, participant C.5, 20 June 2019), and with regards to the necessity for tutors to undergo some training another former tutor commented when asked about challenges she faced in her tutoring, that she had a “*lack of experience*”, and that

Aural tutors show an affinity for teaching, but they haven't had any formal pedagogical training when they start tutoring. I didn't know about lesson plans and the psychological aspects of teaching. These aspects might sound unnecessary for merely tutoring, but they would have made me a more effective tutor and taught me more about the learning process at the same time. Having aurally talented students tutor others in aural is a nice idea, but the tutors should undergo some, even brief, training before tutoring. (interview, participant C.7, 1 May 2019).

Yet another former tutor, when discussing the requisite skills tutors need to address in tutorials, remarked that “*that's too much for a tutor to deal with in the framework of the tutorial*” (interview, participant C.2, 20 May 2019), indicating a need for some form of training to assist tutors.

#### **4.4.2 Relatedness**

A number of factors emerged from the interview data that appear to have a degree of influence on the psychological need for relatedness of aural students. These include the large number of students in aural lectures, limited time allocation for lectures, the varying levels of ability in tutorials, tutor difficulty in grasping student problems as well as students' varying backgrounds.

##### **4.4.2a Lectures**

Three tutors, three former tutors and three lecturers commented on the fact that aural lectures are either too large at the South African College of Music or that, in general, in most aural courses there is often not enough lecture time to cover the requisite content properly. One tutor noted that “*the thing is a lecture, there's only so much time because they are covering so many things into one time*” (interview, participant D.2, 20 March 2019), while one lecturer who had previously lectured at UCT observed with regards to addressing student needs in an aural

lecture “*I think it is a big problem at UCT, because the classes are so large*” (interview, participant B.3, 16 July 2019).

#### **4.4.2b Varying levels of student ability**

Interview data indicate the emergent perception that varying levels of student ability are affecting students’ need for relatedness in tutorials. One Aural II student, four tutors (3 Aural I, 1 Aural II) and two former tutors commented on the fact that student levels of aural and theory skills fluctuate amongst tutees and that this results in teaching and learning barriers between tutors and tutees. The Aural II tutor, when discussing his difficulty in accommodating his tutees, noted “*the tutorial is always a mixed bag – some students who are very good and some students who struggle*” (interview, participant D.3, 14 March 2019). A former tutor elaborated on this by stating

I think the biggest challenge was when there was a student in the class that was at a very different level, either better or worse than the rest of the class. This meant that either you struggled to keep their attention if they were significantly better or you would have to slow down the pace for everyone else to help them. (interview, participant C.4, 13 May 2019)

Some tutors and former tutors also acknowledged that they had some difficulty in understanding the nature of student problems in completing aural tasks. In this respect there was a strong reference to singers as all tutor participants were mainly instrumentalists. Six participants observed the difficulty singers have with aural-based tasks. One Aural II student who studies voice as her main instrument noted that “*with music I find it very difficult to, in general, to just read music, it bothers me, and I’d much rather use my ears*”. Three tutors (2 Aural I, 1 Aural 2) observed that singers generally struggle more than instrumentalists with the content of the aural courses, and one remarked that “*instrumentalists in my opinion do a lot better than like the opera students*”. A former tutor discussed attendance and engagement issues experienced with singers as tutees. She summed this up quite humorously by commenting “*and then opera season arrived and then it was like ‘tuts for what and it was nice knowing you’*” (interview, participant C.6, 10 April 2019), implying that tuts were not attended during the opera season. A lecturer who is herself a singer, a vocal coach and who has taught aural courses at UCT discussed the difficulty singers experience with sight-reading and how she has had to record material for singing students to learn by rote.

#### **4.4.2c Student backgrounds**

Some references to student backgrounds indicate that this may also be a contributing factor to the psychological need for relatedness. The varying levels of student skills discussed above could be linked to some degree to the individual background each student comes from with regard to education, music education, culture, instrument and musical identity. Even though each of these factors can be elaborated upon with regards to the students' need for relatedness in terms of belongingness and connectedness in tertiary music education, not all of them can be dealt with comprehensively within the scope of this study.

Apart from education, which has already been discussed above, some factors emerging from the interviews and survey data indicate that cultural background and musical identity could be substantially affecting the need for relatedness with regards to aural students. Most lecturers implied that student backgrounds in terms of education, culture, musical identity and taste influence their engagement in aural courses, views that can be adequately captured in a lecturer's observation on his teaching experience at UCT. He remarked that

I played a choral piece sung by the University of Stellenbosch choir. Very beautiful piece of music, but what I like to do is not tell everyone what was going on or what they need to listen out for. I asked them to tell me what they think. One of the important questions I ask is "did you like it?" What that teaches me is what is going on in their culture, and you will be surprised, when I asked, "did you like it?" African students, a lot of them didn't like it. And when I asked what is your reasoning and they say "in my tradition we have more vibrato in our voice, we have different harmonies et cetera", and what you then learn from that [...] is that people can reinforce their tastes, they can reinforce the ideas and styles, and you can as an educator cater to everyone's needs. (Interview, participant B.2, 21 May 2019)

Survey data indicated that even though most participants were enrolled in a Western Classical stream (74 %), most of them listened to a wide variety of music in their free time, indicating that music identity is a complex phenomenon today and could affect a student's sense of relatedness with regards to the requisite aural behaviours in the aural courses.

#### **4.4.3 Autonomy**

Competence and relatedness work together to create a sense of autonomy. Autonomy in the context of this study can be understood as being represented by the perspectives discussed above in Section 4.2 on the value of aural training and the corresponding level and type of motivation as outlined by Ryan and Deci (2000), since the level of autonomy perceived in the subject will directly impact on how internalised the subject-relevant behaviour becomes.

Three aspects appear to directly affect the level of autonomy aside from those that have a more indirect effect through their influence on the needs of relatedness and competence. These

include the achievement orientation of students, the nature of the streams of students enrolled in the Western Classical-based Aural Intro course as well as the possession of absolute pitch by some students, even though the latter students have not necessarily mastered rhythmical structures.

One tutor and five former tutors discussed the fact that some students only work to pass the aural courses and nothing more. One former tutor remarked that “*some students would purposefully spend less time practising the sections they were less confident with and the sections which were worth fewer marks and focus mainly on the areas in which they could get the most marks*” (interview, participant C.4, 13 May 2019). Another former tutor observed that “*some students actually didn't have a good note-reading foundation, and it was difficult to try remedy that when they just wanted to pass*” (interview, participant C.2, 20 May 2019).

A third former tutor made an observation directly showing the lack of autonomous motivation with regard to working for marks only in stating that “*I did get the impression that to a lot of students it was a course that they needed to pass, and that it wasn't [seen as] a lifelong skill*” (interview, participant C.7 1 May 2019) .

The survey data indicate that there are a number of students in streams other than Western Classical (11 in African, 4 in Jazz) who are required to take Aural Introductory as a result of the screening test. With regard to this, one former tutor observed that “*one of the other problems was that of the students from streams other than Classical could definitely benefit more from aural classes tailored more to their musical knowledge*” (interview, participant C.4, 13 May 2019). One survey respondent (Aural Intro) when asked how important aural training is in relation to their music studies commented “*It's not really the same with African aural*”. Participants who acknowledged the possession of strong aural skills also indicated a lack autonomy with regards to required aural tasks. The possession of absolute pitch strongly emerged as a reason for not needing to concentrate on the aural courses. Three survey respondents (1 Aural Intro, 2 Aural I) indicated that they did not see the need for aural education because they had perfect pitch. One of the Aural I students observed that “*I can never say aural as a course is unimportant to musicians, but for me it is something that I end up not needing to practise/study for at all (because of my perfect pitch) and as a result I have become despondent and unenthusiastic towards aural training*” (interview, survey participant nr 34 Aural I, 2019).

## **4.5 Discussion**

In this section the main findings will be discussed and placed in context with regard to student perceptions of the value of aural education, the overall level of student motivation in the aural programme at the South African College of Music, lecturers' perceptions of student motivation at other universities in South Africa, factors influencing student perception and motivation as well as the status of aural education in South Africa. Before discussing the main findings, it is necessary to acknowledge the methodological and psychological soundness of the aural courses offered at the South African College of Music which endorse the phenomenological focus of this research by eliminating possible methodological concerns that may hamper data interpretation and assist in validating the conclusions drawn from the data.

The main understanding of what constitutes aural education can be identified from a brief consideration of two of the most comprehensive and recent research studies completed in this field. According to Wright (2016), aural education is based on three conceptions found in the literature on the subject. These are (i) the ability to recognise the building blocks of music such as rhythm and pitch; (ii) the development of refined comprehension and utilisation skills with regard to musical elements and structures in real world musical contexts, i.e. sight-reading, improvisation, performance and composition; and (iii) the development of general musicianship in an integrated approach. Andrianopoulou (2019, p. 34) addresses the same concepts as Wright (2016), but divides the aims for aural education identified in the literature into two categories dealing with either concrete skills such as “singing, dictation, regulating intonation”, and broader abilities such as “inner hearing, musical understanding, music memory and music literacy”. These aims can be used in comparing and evaluating the methodological and psychological soundness of an aural education course, since they are supported by a substantial amount of literature (see Chapter One).

Looking at the course outlines of the Aural Intro, Aural I and II courses at the South African College of Music (refer to Appendix J) in the light of the current aural education literature reviewed in Chapter One and mentioned above, it is evident that the aims of this aural education programme aligns with those highlighted in the literature as the objectives listed above by both Wright (2016) and Andrianopoulou (2019) appear in the course outlines of the above-mentioned courses. The courses are further based on recent findings in Music Psychology and Music Cognition, showing a systematic approach to the building of knowledge and skill, striving towards the development of musicianship (Please refer to Course outlines in Appendix J). It must also be noted that lecturers could influence motivation substantially, but this aspect

of the aural courses was not mentioned by participants, indicating that there seem to be no immediate problems regarding this aspect.

#### **4.5.1 Perspectives on the value of aural education and average state of motivation at the South African College of Music**

The strongest emerging student motivation level in the aural courses at the South African College of Music from participant perspectives is that of identified motivation, which constitutes a high-intermediate level of internalisation with regards to behaviour regulation (Ryan & Deci 2000). Ryan and Deci (2000, p. 72) describes identified motivation as follows:

A more autonomous, or self-determined form of extrinsic motivation is regulation through identification. Identification reflects a conscious valuing of a behavioral goal or regulation, such that the action is accepted or owned as personally important.

A clearer perspective of the motivational trajectory of students throughout the entire aural programme can be obtained by comparing the spread of perspectives across motivational levels from the Aural Introductory A and B courses comprising the initial phases of the four-tier aural programme against that of the Aural II course, which is the end of the programme. Twenty-one of the thirty-five (60 %) Aural Introductory students who participated offered perspectives that could be classified as either identified or integrated motivation situated at the higher-intermediate end of the motivational continuum (see 4.2), which indicates a moderately high level of internalisation and behaviour regulation. Seventeen (60.7 %) Aural II students out of the twenty survey and eight interview participants offered perspectives aligning with these same categories. This indicates a more or less similar spread of motivation within the two courses and across the programme. The slight increase in motivation with regards to the Aural II students indicates that there may be an upwards trend across the programme; however, there is insufficient data to support this conjecture.

The low response rate from Aural I students (7 out of a potential 29 (24 %) against 35 out of a potential 54 (65%) Aural Intro and 20 out of a potential 38 (53 %) Aural II students) could indicate a lack of priority the course may have at a first-year degree level in combination with heavy course loads (students have 7 to 11 course in their first year). Whereas Aural Intro has four lectures a week and students in this course often have a lighter course load (many are in a foundation year), the course load in a first-year degree programme is heavy and only one aural lecture is scheduled a week along with one tutorial (Undergraduate Humanities Course Handbook 2019). Indeed, as one student commented when asked about her motivation in the

aural programme; “*It has changed, a lot. Also, I think it’s the load of courses*” (interview, participant E.1, 29 May 2019).

There was no indication of intrinsic motivation from current students or tutors. Intrinsic motivation “refers to doing an activity for the inherent satisfaction of the activity itself” (Ryan and Deci 2000, p. 71). What might have influenced the data here, as discussed by Wright (2016), is the fact that perceptions are socially influenced and fluid. It is thus very difficult to capture student perceptions precisely. The lack of intrinsic motivation may, however, also be explained by looking at the influence of aspects such as problem-solving strategies as well as broader factors such as effect of competence, relatedness and autonomy on students.

Even though the average motivational level of students across the aural programme at the South African College of Music is fair to good, the variation of student perspectives across the motivational continuum can be better understood when placed within context and weighed accordingly. With regards to the number of perspectives aligning with amotivation and external motivational categories, for example, Aural Intro A and B students’ perspectives can be understood within the context of their limited musical background, with Aural Intro B aimed at fast-tracking students with the most elementary musical knowledge who often need to learn music theory from scratch. When considering the fact that they are new to the tertiary environment while being subject to expedited learning procedures, perspectives at the lower end of the motivational continuum are understandable. Aural II student perspectives aligning with the lower end of the continuum can be seen, on the other hand, as possibly indicating a priority given to other subjects such as Music Theory, History and the practical instrument, what one former tutor calls “*the trifecta*” (interview, participant C.1, 8 March 2019). Factors both immediate and broad found to impact the overall motivational levels of students will be discussed in more depth below. Lecturer perspectives must also be contextualised in terms of their location. Four lecturers are teaching at other tertiary institutions within South Africa, while three have previously taught (varying from recently to a couple of years ago) at the University of Cape Town. Thus, it must be noted that lecturers’ perspectives often address student bodies at other universities in South Africa or address students in a broader sense, drawing on their prior professional experience. A marked difference between lecturer perspectives of student motivation and students’ own perspectives is apparent when comparing the data. While lecturers tend to perceive student motivation as situated mostly at the lower end of the continuum (amotivation and external motivation), motivation from the students’ own perspectives appear much higher. This discrepancy when contextualised seems natural,

since lecturers would have encountered teaching and learning issues on a broader scale though continually dealing with large numbers of students and their problems. The apparent general need for remedial teaching within a limited time frame could also have influenced lecturer perspectives. One lecturer at another university who worked as a vocal coach discussed students' tendencies to record and memorise material by rote, which caused some frustration as their sight-reading abilities could not develop effectively. Even though the aural versus written debate is ongoing, it can be argued that aural analysis and sight-reading capabilities are paramount to functioning as a music professional in the industry today, Lecturers' perspectives form an indicator, although not nearly conclusive, of student needs in music courses across South Africa and indicate a need for further investigation of student perspectives at tertiary level.

Investigating student perceptions within a motivational meta-theory that is socially and environmentally sensitive, such as self-determination theory, allows for a holistic approach to investigating the nuances of such a psychological phenomenon and allows for the inclusion of theories with linkable focal points, such as embodied cognition and dynamic systems theory. Embodied cognition shifts the focus of cognition onto the body as an active agent (Cox 2017) and as a result allows for a crucial awareness of the environment as a factor impacting on cognition processes, while Dynamic Systems Theory enables a variety of immediate and broad factors to be understood in terms of a living complex system (Thelen 2005) in this case revolving around perceptual processes linked to motivation (Ryan & Deci 2000). In other words students' psychological constructs of perception both in terms of their aural ability and in a broader sense their perspectives of the aural programme in combination with their active engagement in aural activities, understood as embodiment, and the factors affecting these such as educational background and physical as well as social environment can be understood as a dynamic and non-linear developmental system.

#### **4.5.2 Principal factors influencing student motivation**

Some of the factors that appeared to have the most effect on student perspectives and thus motivation include the lack of problem-solving strategies, unsuccessful problem-solving strategies as well as factors influencing the three basic psychological needs of relatedness, competence and autonomy which include the ineffective education system in South Africa, large aural classes, drill-based tutorials, mixed student capabilities in tutorials, underdeveloped tutor skills as well as the myth of giftedness. The concept of being talented or gifted emerged

from student and tutor perspectives aligning with the categories of amotivation and extrinsic motivation.

The ineffectual education system in South Africa appears to be the broadest factor and fundamental problem with regard to meeting the universal psychological needs of competence, relatedness and autonomy, and it underlies most of the findings highlighted above. With regard to the need for competence, it accounts for the lack of aural and theory subject-related knowledge and skills, which translates into task-related problems as well as a lack of problem-solving strategies manifested by students. Other factors impeding the need for competence include student's lack of ability to transfer knowledge to other subject areas as well as limited tutor skills. The mixed levels of student capabilities in lectures and tutorials lead to strained teaching and learning processes, which in turn thwart the need for relatedness in both students and tutors. Mixed levels even in smaller classroom settings such as tutorials are identified in the literature as problematic with regards to factors such as the difference in student learning speeds, ability, cultural background, mother tongue, level of education, personality, confidence and motivation (Şalli-Çopur 2005; Al-Subaiei 2017). The need for remedial teaching and expedited learning is intensified because of the limitations of the education system and results in heavier course loads and shorter timeframes within which to acquire complex and time-consuming skill sets, factors which all further impede the needs for competence and relatedness.

The direct impact of the education system at a cognitive level can be seen in the type and frequency of problems encountered by students in the aural education programme in terms of both practical and written tasks. An understanding of the nature of working and long-term memory (refer to Chapter Two) and the perceptual grouping tendencies of human cognition in forming knowledge schemas relating to what Deutsch (2013, p. 185) calls musical "low-level" elements such as rhythm and pitch, and "higher-level" musical structures such as phrase and section, can explain the existence and nature of student problems. According to Telesco (2013), in order for a schema to form, neuronal pathways must be established in terms of musical elements such as pitch and rhythm, structures and nuances. In order for these pathways to form and become robust, the elements and structures dealt with in working memory must be committed to long-term memory through repeated exposure (Telesco 2013). The committing of elements to long-term memory enables abilities such as higher-level chunking to occur in musical activities. As many incoming music students would not have had sufficient exposure to the musical elements, structures, nuances and styles to commit them to long-term memory,

their level of perception and chunking capabilities is limited and results in problem areas in aural-based activities, adversely influencing the needs for competence and autonomy. Autonomy is affected in this case as the lack of competence in the required aural-based behaviours means that they can't be internalised. This can be further explored by linking to the continuum of imitability as outlined by Cox (2017) (see Figure 2.1 in Chapter Two). Since resistance to mimetic participation in music can be experienced due to, amongst other things, a lack of preference for the music, it can be conjectured that a lack of exposure to a certain type of music can cause a degree of mimetic resistance. This can be due to the fact that relevant schemas may not have been formed, causing limited perception of the music and as a result limited internalization in term of autonomous motivation.

Linking to this is the deficit in theoretical knowledge demonstrated by the results of the statistical analyses above. This is especially noticeable with regards to students entering the foundation phase (MT I) of the programmes at the South African College of Music. The large standard deviation in this subject especially attests to the mixed levels of ability and variety of students entering tertiary education, ranging from no or little formal music education to those with a thorough and extensive music education background

The pressure students and tutors experience as a result of expedited learning appears to result in 'quick-fix' strategies, which are mostly unsuccessful and so further influence the need for competence. The most prominent strategy was the linking of familiar songs to intervals for use in both tonal and atonal sight-singing and dictation. From personal experience as a student in the aural education programme, it is known that this strategy is not encouraged by the course convenor and the courses do not utilise intervallic-based training approaches (refer to Appendix J for course outlines). Nevertheless, tutors and students often resort to this as a means to aid memorisation of material for tests and exams. Students appear to go into default mode established during their pre-tertiary education despite the fact that lecturers provide sound and systematic problem-solving strategies. If one examines this strategy in the light of Gestalt psychology (discussed in Chapter Two) its ineffective nature becomes apparent. Slana et al. (2016), in an article focusing on identification of octave equivalents, discuss the perceptual Gestalt formed by a single pitch and its accompanying harmonic context. Findings in this article show that when a part of, or the entire, harmonic context of an individual pitch is altered, the ability to identify it is affected. It can thus be inferred that linking an established harmonic context to a certain interval set and attempting to apply this formula to various contexts will reduce a student's success in clearly identifying and understanding the function of interval sets

in different harmonic contexts as the perceptual Gestalt is then altered. As a result, an obstacle to successful engagement in activities such as sight-singing and dictation may occur, as is evident from the problems highlighted by students, tutors and lecturers in this study. One lecturer observed when discussing the problematic nature of this strategy for sight-singing that “someone somewhere I remember threw something at me saying ‘*Oh but you can learn songs for each interval.*’ My question always is how on earth are you going to apply each song to each interval within that time?” (Interview, participant B.2, 21 May 2019).

Even though not many interviewed students or survey participants specified that they used tonic sol-fa as a strategy in aural-based tasks, a number of tutors did indicate that some of their tutees use this strategy for sight-singing. Despite the fact that tonic sol-fa has a place in aural education, it is not encouraged in the aural programme at the South African College of Music. From an interview conducted by Louw (2010) with the course convenor concerning the use of the tonic sol-fa system as a teaching aid, it becomes apparent that the main reason for this is that due to its widespread dissemination in South Africa (see historical background in Chapter One), it has become a notation system in itself and as a result has become an obstacle to the acquisition of Western-based notation skills. The aural programme at the South African College of Music is aimed at developing independent music professionals; this requires competence in reading and writing Western notation to function in the music industry today. Students are thus encouraged to hone skills that will enable them to function as music professionals (refer to Appendix J for course outlines).

Tutors also appear to struggle with equipping students with effective strategies. Despite the fact that a three-hour training session is offered to new tutors and consultations with the course convenor regarding problems is encouraged, they do not appear to utilise these opportunities to the full. As most tutors appear to have had good aural education (often privately) and as a result possess strong aural skills, they do not necessarily require a repertoire of problem-solving strategies or are not aware of how they solve problems. Tutors might thus find it difficult to relate to the problems of their tutees. The mixed student skill levels, tutor uncertainty as to how to address this and the student focus on just passing as an ultimate goal of the aural programme appears to lead to quick fixes and drill-based practice sessions in tutorials even though drilling does not form part of the aural programme methodology. Lectures in the aural programme at the SACM rather utilise mindful repetition with variation in activities and materials used to establish a variety of required mental schemas (refer to Appendix J for Course outlines). The tendency to resort to drill-based practising in tutorials (from researcher’s own experience as a

student), even though it may contribute in some degree to establishing particular neuronal pathways, may not always be effective in building strong, lasting or transferable aural skills (Covington & Lord 1994; Pratt 1998; Ilomäki 2011; Wright 2016; Andrianopoulou 2019). Practising in this manner can result in “tasks which hardly exist outside aural-skills classrooms” (Ilomäki 2011). According to one lecturer, this drill-based practice can also substantially affect motivation. He observed that “*if our routine is to every time we get together follow this repetition of an idea to the point that I get saturated, then we might find that after a few sessions I am not even motivated to do anything within them*” (interview, participant B.2, 21 May 2019).

Instances of problem-solving strategies with regard to overt mimetic behaviour (MMA) such as clapping or tapping were higher than indications of covert behaviour (MMI) such as visualizations of an instrument, landscapes, objects or perceiving colours. Movement, however, did not seem to go beyond the parameters of tapping, stomping or clapping, and there were very few indications of full body engagement in aural activities while practicing. This may indicate an area that could be enhanced, especially with regards to rhythm exercises in tutorial sessions. Body movement such as walking the pulse in combination with verbal strategies such as mnemonic rhymes and visual input in the form of notation could be beneficial for rhythmic work, amongst other areas, as seen in studies such as those by Fortuna (2017) and Perlovsky (2015). The visualisation of an instrument for completing aural activities (especially dictation) was mostly indicated by students who have been playing an instrument for ten years or more. The prolonged exposure to playing an instrument appears to have established a link between the visual and auditory perceptions in those students and has enabled them to retrieve a mental image as a cognitive tool in identifying intervals, for example. Research on mental imagery in musicians including visual, aural and kinaesthetic imagery, as found in recent studies such as those by Davidson-Kelly et al. (2015) and Loudwin and Bannert (2017), has increased and the implications of such research for music education and specifically aural education will have to be further investigated in future.

Although not many students explicitly referred to this point, it must be noted that a tendency to link strong aural skills and high achievement to the idea of being gifted or talented, as indicated by sources such as McNeil (2000) and Musumeci (2000), can further adversely influence motivational levels. The focus on giftedness categorises aural skills as being mostly unattainable and only for those who have the talent, resulting in a conceptual resistance to behaviour internalisation. One former tutor alluded to the fact while discussing course and

tutorial content by noting “*let’s be honest, we have those musicians that we are like [makes a bowing gesture], ok cool must be nice, some of us have to work on it*” (interview, participant C.6, 10 April 2019).

Along with the unsuccessful education system, the adverse economic circumstances in South Africa can be seen as forming part of the core driving force behind most of the issues identified. While factors such as lack of subject knowledge, lack of problem-solving skills, mixed level classes and tutorials, and the pressures of remedial teaching and expedited learning can be linked to the education system, factors such as large numbers of students in lectures, too little teaching time, loaded timetables, teaching of classes by non-professionals and limited tutor training can be linked to austerity measures as well. The teaching of aural courses by non-specialists was explicitly addressed by one lecturer during a discussion of the aural pedagogy tradition in Norway and addressed as a potential problem in tertiary level music education. He observed that “*what I saw in Norway is that people that teach at universities have a degree in aural education like a Master’s degree in aural education pedagogy. So, in that sense I think there is space for something like that, a subject or course like that*” (interview, participant B.3, 16 July 2019). It becomes clear from the data that student motivation and capabilities are predominantly affected by broader factors infiltrating the learning environment and processes. Mapaya (2016, p. 48), in an article focusing on tertiary music education in South Africa, presents similar findings in observing “*For young [...] South Africans to be accepted into a university music programme is hard. This is due to the neglect of music education at the school level by authorities*”.

#### **4.6 Limitations**

While some interviews were conducted for informative purposes at several universities in South Africa, this study was demarcated to include only the aural education courses of the South African College of Music in Cape Town. Even though it would have been desirable to interview students at other tertiary institutions in South Africa to form a more global idea of student motivation across the country, the scope of this study did not allow for this. Instead lecturers at three other universities in South Africa were interviewed as a means to gauge their perception of student motivation in comparison to that found at the South African College of Music. The course convenor as well as the two lecturers responsible for the aural programme at the University of Cape Town were not included in the interview sessions due to a conflict of interest, as the researcher has been taught by all three lecturers and the course convenor is

supervising this research study. Interview and survey data were also insufficient to draw any major conclusions because of a limited response rate for the survey and not all invited participants took part in the interview sessions. Furthermore, only the Western Classical-based aural instruction courses were considered in this study as a means to source a homogenous cohort. Research incorporating other forms of aural education such as offered in African and Jazz streams, which are much more aural based, is thus recommended.

In hindsight further statistical analyses regarding the aural data could also have been carried out, where data should have been separated according to aural course as well as according to theory course. Tracing participants on the basis of their aural marks would have allowed for a more in-depth investigation into the correlation between theory and aural achievement and might have led to enhanced results.

Additionally, attempting to capture and understand the phenomenon of perception and indeed that of aural perception is precarious at best. Wright (2016) defines two chief limitations linked to the investigation of aural perception. He states that:

a major limitation remains in establishing what exactly constitutes aural as a result of the difficulty of not knowing what musical thought other musicians (or non-musicians) have at any point in their heads. (Wright, p. 11)

Leading on from this, the gap in knowledge concerning the encoding of music structure and the processes entailed in musical thought in the brain also offer a substantial limitation in grasping the aural perceptual landscape of music students (Wright 2016).

#### **4.7 Conclusion**

The emergent theoretical model from Chapter Two can be seen as a container for the above discussed findings (see Figure 2.2). Dynamic systems theory links with embodied cognition and self-determination theory in forming a holistic and complex system that can be understood as a conceptual whole. The findings above as categorised under each theory can thus be drawn into a connecting non-linear network addressing the psychological, social and environmental planes of development, with the focal point in this case being the psychological construct of motivation. Even though the results are not conclusive due to limitations in the research process, examining the links between each finding as understood within the theoretical container it is placed in can allow an understanding of the various trends emerging from the data that appear to play a part in the motivational process.

The most prominent trends emerging from this process indicate that:

- Students understand the value of aural education;
- The average motivational level of aural students at the South African College of Music is moderately high;
- The South African pre-tertiary education system has a profound effect on the universal psychological needs of students, thus affecting motivation;
- There is an absence of successful problem-solving strategies amongst students at the South African College of Music;
- Tutors need more education in dealing with tutorial groups;
- There is a significant correlation between theoretical and aural knowledge and skills.

Despite the above-mentioned trends showing an effect on student psychological needs and motivational level, the aural programme at the South African College of Music appears to be addressing many of the impacting factors. With regards to the need for competence, for example, the Aural Introductory course instituted as the first two tiers of the aural programme caters to students who need to build the requisite aural skills not acquired at school and supports the development of concurrent theoretical skills. The structure of each aural course builds on a careful conceptual and perceptual progression with Aural II requiring the ability to apply skills acquired throughout the program in combination and to an effective level. Student relatedness needs are addressed in the tutoring system where small groups of around eight to ten students are given a tutor to assist them with more personal attention. The focus on developing inner hearing, musical memory, intelligent listening, music comprehension and analytical skill (both visually and aurally), along with the use of real world and varied musical material and structured workbooks for guiding students, showcase a sound methodological and cognitive psychological grounding reflected in the stable motivational level of the students across the programme.

# Chapter Five

## Summary, Conclusions and Recommendations

### 5.1 Introduction

This research study examined student perspectives with regards to aural education in a South African context from a phenomenological vantage point. Focusing on the aural education programme at the South African College of Music (SACM) at the University of Cape Town, student, tutor and alumni perspectives were collected alongside non-SACM lecturer insights and distilled into six motivational categories based on the principles of self-determination theory as outlined by Ryan and Deci (2000). Factors influencing student motivation ranging from problem-solving strategies to music education background were also investigated in the light of embodied cognition theory and dynamic systems theory. Factors influencing student perceptions were also investigated. Two primary and three secondary questions were posed to guide the research process.

The primary research questions were:

- What is the average level of student motivation in the aural education courses at the South African College of Music?
- What factors influence student motivation at the South African College of Music?

Secondary research questions were:

- What problem-solving strategies are utilised by aural education students at the South African College of Music in the Western Classical stream in completing aural-based tasks?
- What are the overarching student perceptions regarding the aural education at the South African College of Music?
- What is the correlation between the year-end marks for music theory and aural education subjects at the South African College of Music?

The objectives set for this research study included the investigation of student motivational levels within the aural education courses at the South African College of Music and the factors affecting this phenomenon, the identification of problems in the teaching and learning process, student problem-solving strategies with regard to the requirements of the aural education programme as well as a statistical analysis of aural and theory course marks in an attempt to correlate achievement trends in these subjects.

Chapter One provides a deliberation on the conceptual implications of the terms ‘aural training’ versus ‘aural education’ and the necessity for examining these terms in the field of aural education. A brief historical overview of aural education and a literature review focusing on the value, problems potentially affecting motivation and insights from literature further aided in shaping a context for the study. The tracing of consistent methodological trends in aural education through a period of approximately two hundred years, while supporting the argument for the continued relevance of aural education also went to show how certain approaches persisted throughout history, indicating a need for renewed evaluation. As fewer sources examined motivation from a student vantage point, the literature review was approached with the objective of identifying possible factors from commonly discussed aural education methodology that may have a bearing on student motivation.

Chapter Two presents a multidisciplinary theoretical framework constructed predominantly from psychologically oriented theories from the fields of educational, cognitive and motivational psychology in an attempt to support the phenomenological focus of the research. Together with considerations from the theory of embodied cognition and an understanding of the auditory system, a conceptual framework model was developed demonstrating a merging of elements from the discussed theories, namely the continuum of imitability with regards to music (Cox 2017), a motivational continuum based on internalization of behaviour (Ryan & Deci 2000) and a conceptual model based on a non-linear developmental trajectory that also acknowledges different planes of development ranging from biological to environmental (Thelen 2005). The main aim was to indicate an amalgamated effect regarding the processes of perception, embodiment and the influence of broad environmental factors on the psychological construct of motivation, presented in a culminating diagram (Figure 2.2 in Chapter Two).

The methodology outlined in Chapter Three is predominantly qualitative and utilises a mixed-methods approach with data collection including semi-structured interviews, an online questionnaire-based survey and a statistical analysis component focusing on aural and theory year-end marks. Data analysis procedures included first- and second-level coding using both NVivo 12 Pro, which is qualitative data analysis software, and manual coding as well as statistical analysis of survey closed-ended questions and year-end marks of theory and aural courses from both the degree and diploma programmes spanning a period of five years.

## 5.2 Findings and conclusions

Findings in Chapter Four were categorised into three main sections to clearly display the motivational level, the factors affecting this, the problems encountered by students, tutors and lecturers, as well as the dominant problem-solving strategies within the aural education programme at the South African College of Music. The first section dealt with student, tutor and alumni perspectives as well as lecturer perspectives on students; it divides these into six levels of increasing motivation levels with regards to internalization and regulation of behaviour. The second section outlined problems encountered by students from all participants and concluded in detailing the dominant problem-solving strategies engaged in by students in completing aural tasks. The third section examined an array of environmental, social and personal factors in terms of their impact on the three basic human psychological needs of competence, relatedness and autonomy, as posited by Ryan and Deci (2000) using self-determination theory as a means for drawing these factors into a dynamic system in combination with considerations from embodied cognition and dynamic systems theory.

The main findings indicate that the average level of motivation derived from student, tutor and alumni perspectives is that of identified motivation, which can be understood as a moderately high level of internalisation and behaviour regulation, showing that students at the South African College of Music generally understand the value of aural education as relevant to the self and their studies. Lecturer views on student motivation contrasted considerably with students' own views, but can be understood in terms of the various locations and programmes these lecturers originate from as well as the general effect of the music education system throughout South Africa.

Problems emerging from the data indicate difficulties with regards to activities such as sight-reading and dictation. These appear to remain problematic due to a lack of, or ineffectual, problem-solving strategies as well as a lack of subject knowledge and exposure to relevant musical elements and structures. All problems stem from the limited pre-tertiary educational system. The lack of problem-solving strategies became evident both from the uncertainty displayed by students and tutors in interviews when asked about the strategies they applied in aural task completion as well as from discussions indicating that, even though the aural education programme at the South African College of Music endeavours to equip students with suitable subject knowledge and strategies, the students and the tutors often resort to drill-based activities and 'quick-fix strategies' in tutorials to solve student problems with rhythm reading

and sight-singing. Along with drill-based activities, the recording of material for rote learning and the use of mnemonic rhymes for rhythm reading, the most prominent problem-solving strategy was the use of familiar songs for the identification and memorisation of intervals for dictation as well as tonal and atonal sight-singing purposes; a strategy that when examined in the light of Gestalt psychology principles is unlikely to be successful. Evidence from both course outlines and my personal experience as a student in the programme shows that these types of strategies are not readily encouraged and that tutors should rather focus on developing progressively advanced conceptual knowledge and strategies. Further evidence of the impact of the limited education system is apparent in the findings from the statistical analyses of year-end marks from both aural and theory subjects at the South African College of Music. A null hypothesis ( $H_0$ ) was posited that there is no correlation between aural and theory marks, therefore correlation would equal zero.

Analysis indicates that there is evidence of a non-zero correlation (MTI and Aural I [ $p < 0.009$ ;  $r = 0.446$ ], MTAI and Aural I [ $p < 0.0001$ ;  $r = 0.545$ ], MT II and Aural II [ $p < 0.0014$ ;  $r = 0.600$ ], MTA II and Aural II [ $p < 0.000$ ;  $r = 0.586$ ] MT I and II and Aural I and II [ $p < 0.000$ ;  $r = 0.39$ ] MTAI and II and Aural I and II [ $p < 0.0001$ ;  $r = 0.56$ ], all Theory combined and all Aural combined [ $p < 0.0001$ ;  $r = 0.62$ ) and that the null hypothesis could thus be rejected, indicating that a correlation does exist between Aural and Theory year-end results. Correlations between year-end marks of constituent music theory and aural courses as well as between aural and theory courses combined ranged from moderate to strong. This indicates that the quality of a student's music education background in terms of music theoretical knowledge has a direct effect on aural achievement and as a result on meeting the psychological need of competence. Standard deviation within aural and theoretical subjects (Aural I [SD = 13.48], Aural II [SD = 12.55], MT I [SD = 17.60], MTA I [SD = 11.81], MT II [SD = 7.25], MTA II [SD = 12.50; refer to  $r$  values above]) also indicate a large variance in skill level amongst students, which is another indicator of the effect of the education system on the universal psychological need of competence of students. Broader factors appeared to play a prominent role in affecting both the prevalence and nature of problem-solving strategies as well as satisfying the three basic psychological needs that require fulfilment to enable a high level of motivation. The two most influential factors proved to be the limited primary and secondary educational system in South Africa as well as the adverse economic condition of the country. Problems such as large class sizes, heavy course loads, the substantial variation in musical backgrounds, skills and abilities

amongst students, tutor skills and the lack of time and resources to address these issues can be directly linked to these broader external factors.

Even though the data were insufficient to draw any firm conclusions, the overall trends that emerged from the data show that even though there appear to be certain personal, environmental and social factors influencing student perspectives and a growth in motivation level, the aural education programme at the South African College of Music appears to be adequately addressing student needs within the constraints of the context in which it is functioning, which is reflected in the moderately high and stable level of motivation identified across the programme.

### **5.3 Limitations**

While some interviews were conducted for informative purposes at several universities in South Africa, this study was demarcated to investigate the aural education courses of the South African College of Music in Cape Town. Even though it would have been desirable to interview students at other tertiary institutions in South Africa to form a more global idea of student motivation across the country, the scope of this study did not allow for this. Instead lecturers at three other universities in South Africa were interviewed as a means to gauge their perception of student motivation in comparison to that found at the South African College of Music. The course convenor as well as the two lecturers responsible for the aural programme at the University of Cape Town were not included in the interview sessions due to a conflict of interest, as the researcher has been taught by all three lecturers and the course convenor is supervising this research study.

Interview and survey data were also insufficient to draw any definitive conclusions because of an unequal response rate amongst Aural Intro, I and II students for the survey and not all invited participants took part in the interview sessions. The quantitative analyses would have benefitted from further separation of the Aural I and II year-end results in diploma and degree students as was done for Theory. Such a separation would have enabled calculating the correlation between diploma and degree students in both Theory and Aural, providing more refined results.

Furthermore, only the Western Classical-based aural instruction courses were considered in this study in order to source a homogenous cohort. Research incorporating other forms of aural

education such as offered in African and Jazz streams, which are much more aural based, is thus recommended.

#### **5.4 Recommendations**

A number of recommendations were made by lecturer participants in the study to address some of the prominent problems discussed. Firstly, there appears to be a need for implementing aural education pedagogy as a profession at both secondary and tertiary levels. This would require the creation of courses and qualification specialisations focusing on aural pedagogy as an objective. The institution of a specialisation in aural education at universities could produce professionals with the requisite neuromusicological, music psychological and pedagogical knowledge as well as skills to address the need for informed consistent aural education at both secondary and tertiary levels. Secondly, lecturers and tutors need to be made more aware of the nuances of the various cultural backgrounds of their students with regards to their experiential, social and cultural musical landscapes and the resultant cognition of musical practice. Awareness of the nuances of student backgrounds, especially by tutors who have more individual contact with students, can aid in an enhanced teaching and learning process.

Recommendations stemming from the findings indicate that a more intense albeit brief training session focusing on the basic aspects of auditory function and music cognition for new student tutors could be of value along with the implementation of tutorials at Aural Introductory level in an attempt to address the expedited nature of the learning that incoming students are required to engage in. An augmented focus through tutorials at introductory level on equipping incoming students with problem-solving tools such as subvocalization, tonic reference and chunking could enhance their learning experience, motivation and ultimate achievement. An understanding of the cognitive function of incoming students who, because of their limited music education background, can often be understood as functioning more like non-musicians in terms of music cognition, can assist in creating effective teaching and learning approaches. Remaining abreast of the newest research with regards to cognition such as the fairly recent trend in examining mental imagery in music practices could be useful in conceptualising and creating effective approaches to remedial teaching practices and expedited learning in the future. Finally, more research into student perspectives on their learning is required along with studies covering aural and theory tuition at secondary and tertiary level to take stock of what is occurring on a wider scale within South Africa. On a global scale, cross-cultural studies could also inform aural education pedagogy and potentially improve motivation amongst

student who are taking aural courses, which would in turn contribute to better well-rounded musicians.

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# Appendix A

## Sample cover letter, consent forms and ethics clearance

- Ethics clearance letter under A.4

### A.1 Cover letter

**University of Cape Town  
Rondebosch  
Cape Town  
7801**

Dear

I am contacting you with regards to my MMus research study that I am currently doing at the University of Cape Town. My supervisor is Associate Professor Anri Herbst and my research for which I obtained ethics clearance (See HDC Ref: 03/2018), deals with the following topic:

*Aural training at a selected tertiary institution in South Africa, 2015-2019: Student perspectives, motivation and problem-solving strategies*

The aim of my study is to investigate student viewpoints on aural training, pre-university preparation, potential impediments and motivational factors alongside problem solving strategies. It is essential for the developing musician to master auditory related thinking skills if they are to function as a professional in the music industry.

I will be grateful if you could participate in this study. You are free to withdraw from this project at any point should you wish so. All collected information will be kept strictly confidential and participants will remain anonymous. A pdf file containing the final research paper will be made available to you should you wish so.

All student participants will be asked to complete a short questionnaire-based survey. A selection of participants including students, tutors and lecturers will be asked for hour-long interviews that will be audio-visually recorded.

Thank you for taking the time to read this letter. I look forward to our future collaboration.

Yours sincerely

Signature Removed

Silvia van Zyl

Candidate: MMus

University of Cape Town

## A.2 Consent of participants (Aural II students, tutors and former tutors)

I, Silvia van Zyl have approval from the Higher Degrees Committee, South African College of Music, Humanities Faculty at the University of Cape Town (HDC Ref: 03/2018) to undertake a MMus research project entitled:

*Aural training at a selected tertiary institution in South Africa, 2015-2019: Student perspectives, motivation and problem-solving strategies*

### Objectives

- To investigate you and your fellow students' viewpoints on your experience of aural training at the South African College of Music;
- To examine your aural training education prior to entering university.

### Methodology

Data will be collected from participants in three ways by:

1. Semi-structured interviews where you will be asked to tell your own story related to your experience with aural training,
2. Completion of a short online survey about your experience and background in aural training.

**Participant's Involvement:** This research study holds no personal risks for you. You will not receive professional benefits and will not be remunerated for participating. The participant will not incur any costs. All data collected from participants will remain strictly confidential.

- I agree to participate in this research project;
- I have read the information contained in this consent form and had the opportunity to raise any questions;
- I agree to my responses being used for educational and research purposes only on the condition that my privacy will be kept intact subject to the following
  - I understand that my personal details will be used in aggregate form only so that I will remain anonymous;
  - I understand that I am under no obligation to take part in this study;
  - I understand that I have the right to withdraw from this study at any stage.

Name of Participant:.....

Signature of Participant:.....

Signature of Researcher:.....

Date:.....

### A.3 Consent of participants (Lecturers)

I, Silvia van Zyl have approval from the Higher Degrees Committee, South African College of Music, Humanities Faculty at the University of Cape Town (HDC Ref: 03/2018) to undertake a MMus research project entitled:

*Aural training at a selected tertiary institution in South Africa, 2015-2019: Student perspectives, motivation and problem-solving strategies*

#### Objectives

- To investigate your viewpoints on aural education in South Africa;

#### Methodology

Data will be collected from participants by:

3. Semi-structured interviews where you will be asked to comment on aural training within South Africa,

**Participant's Involvement:** This research study holds no personal risks for you. You will not receive professional benefits and will not be remunerated for participating. The participant will not incur any costs. All data collected from participants will remain strictly confidential.

- I agree to participate in this research project;
- I have read the information contained in this consent form and had the opportunity to raise any questions;
- I agree to my responses being used for educational and research purposes only on the condition that my privacy will be kept intact subject to the following
  - I understand that my personal details will be used in aggregate form only so that I will remain anonymous;
  - I understand that I am under no obligation to take part in this study;
  - I understand that I have the right to withdraw from this study at any stage.

Name of Participant:.....

Signature of Participant:.....

Signature of Researcher:.....

Date:.....

## A.4 Ethics clearance letter



### South African College of Music

University of Cape Town  
Private Bag  
Rondebosch  
7701

Tel: +27 (0) 21 650 2626 Fax: +27 (0) 21 650 2627  
E-mail:  
<http://www.uct.ac.za/depts/sacm>



10 October 2018

**HDC REF: 03/2018**

Dear Silvia van Zyl,

Aural training at a selected tertiary institution in South Africa, 2015-2019: student perspectives, motivation and problem-solving strategies.

Thank you for your ethics application. It is my pleasure to inform you that the HDC has formally approved the above-mentioned study.

Please submit the form to Sheila Taylor for record keeping.

**Approval is granted for two years.**

Please submit a progress form to the HDC if the study continues beyond the approval time frame.

The on-going ethical conduct remains the responsibility of the principal investigator.

Please quote the HDC REF in all your ethics related correspondences.

Yours sincerely,

Signature Removed

Associate Professor Sylvia Bruinders

For the Higher Degrees Committee (HDC)

## Appendix B

### Interviews with Lecturers

#### B. 1

I: [chats] I'm teaching the aural intro combined A and B sight-singing and you've done it as well and I want to know some of your experiences...

P: So, as you say there are a lot of psychological blocks to reading and interpreting immediately as well as the sound to writing process. There's a big block there. Um... motivation I think is not the biggest factor, all though if I talk about motivation ... there is a sense of "why do we have to write music? Why, because we're naturally musical anyway, we can play it with enough practice. Why do we have to, you know, do it as sight-singing? Why do we have to be able to transcribe it? We can just record it." So there is a movement away from written music and I think academic institutions need to find a reason why its still important... for the skill to write it down. And I think there's a lot of, I don't understand the brain very well, but there's a lot of neural pathways that are involved in interpreting what you hear and making it visual.

I: Absolutely, ja... it's a cross-modal process...

P: Exactly, you've got the right terminology. Because Anri is working with the brain and neurotransmitters and all that stuff, you know [laughs]. Ja, so I found that there is a lot of fear as you say and especially with the aural introductory class, they have very little foundation. So, I spent a lot of time doing really, really basic stuff trying to get into their minds what is going on. What can they not fathom here? So, the rhythm wheel, making it visual straight away is sooo valuable. They always give me feedback that encourages them. That it's a game and they feel they can do it and they're actually playing with the visual side of it while doing an aural practical sound. So, I find that very effective. Um... they do find there's a big leap between aural introductory and aural 1 and so [sighs] I don't know. It's not the university's problem necessarily. I think foundational work is essential. It should be done in schools. The school system is letting everyone down, but [sighs] so I know that there's a big gap between aural introductory...but I have to teach them at the level they're at. You have to meet them where they're at, you can't actually [swipes hand upwards], jump [looks very serious].

I: I've seen the same. You have to as the foundation is so important.

P: And the regular encouragement, the regular practice is essential, and I think Anri's got it right. Giving them two-three sessions a week is essential. It's a core element of your musical training.

I: Ja, that I have found. It's the first time I'm actually teaching aural, but it is really interesting once you stand there and you "wow ok so this is how it works, and this is what they can and can't". Suddenly you have to think, because you might be expecting things that are not there. How long have you been teaching aural or working with aural training?

P: Well, I did two years, I think it was only two years of the aural intro course. Before that ag I've done little bits and pieces. Sometimes with individuals with the Cape Town Opera chorus I did a little workshop for a few weeks and then high school aural training. I taught high school for about seven years..no, no full time for four years. I'm often helping my singing students with their Trinity exams, sight reading and that kind of thing so I'm often in it... into that mode of thinking and ... When I was doing my masters in choral conducting, we had this wonderful teacher, I don't know if you've come across her books? Grote Krose in Oslo and she opened our eyes to quite a different way, quite a different approach and its not a critical approach, it's a playful approach. Which is fantastic [enthusiastic] and a friend of mine is translating her books from Norwegian to English. So, well I think she's doing that [laughs]. They are fantastic resources and she comes out with simplified notation. I mean going back

to how notation started. There was a line [draws line in air], there was a middle, there was a below and there was an above and then getting the students to draw the contour of the melody before they do the bits and pieces, so they are getting a sense of what is up and down because children these days if they are not introduced to that kind of concept early on, it's foreign. And you, you give them a note to sing, they can't sing it and they...and you play another note and you say, "is it higher or lower?" They can't answer it. It's more and more common.

I: And how do you approach that?

P: With a lot of patience [smiles]. So, if you play those notes on the piano, the attack of the sound is sometimes not available to the student. It helps often to sing a note, and if they provide you with a note, you meet with that note and say "well I'm here. Can you meet me?"

I: Ah, so you get that embodied cognition idea of they can feel what's happening?

P: Yeah, exactly. You can feel notes in your throat, right? As a singer you, you don't have perfect pitch necessarily, but you know [sings a note] that's somewhere around a 'd' somewhere. You get a sense of what it feels like in your throat. It's much more physical than abstract piano. Or if they play an instrument already, use their instrument maybe.

I: Yeah so, music is, and music cognition is aural, visual, physical, everything in one... and psychological.

P: Absolutely when you're a teacher, you're faced with all of that in one and some of them are really fine visually and some of them are really fine rhythmically, physically. Yeah, they get that immediately. And there's a lot of people like that who are really fine with rhythm but throw them pitches and they are lost. And then you get people vice versa that can't actually handle a rhythm. So, it's quite tough. How many are in the aural intro class?

I: This year it is fifty-five students...

P: Wow, in the combined class?

I: Yeah...

P: Discipline as well...?

I: Yeah that's not fun [laughs]. But just trying to figure out who is where is quite interesting.

P: I really like the sight singing book. It's so, so helpful.

I: Yes she is very good and it works.

P: And it has got humour in it as well and it's basic and I said to them "look this looks a little condescending, but let's read every little instruction; remember to hold your books up, this is a quarter note, this is a crotchet, this is a rest...and because she's written from the bottom of the page to the next page [draws a vertical line up with right hand across body from bottom left to top right hand side] this is a lesson in looking ahead." Plan your eye movement, you know. So, it's a really good course. You have to think about what it's achieving, you have to know, you have to be two, three steps ahead

I: It is really good; it is working, and they are engaging and it is good that she goes from absolute basics.

P: Yeah, and I simplified each exercise as well. I would start with solfa. I'd get them to orientate themselves in the key first [sings 'do' 'mi' 'so' 'mi' 'do' 'so' 'do' etc.] and Gru's process was using numbers [sings 1,2,3,4,5,4,3,2,1,7,6,5,6,7,1 /7,1,2,1,5,1 etc.] always going back to home base which is a great place to start. Then you can start intervallic training as well which is..., but if they don't have that tonal sense you can do nothing with them. So that is a very very important starter.

I: Do you think there exists a connection between the acquisition of aural skills and a student's general mindset towards music practical, everything to do with his studies?

P: Yeah...um... [thinks] I had a wonderful percussionist in my aural class and his rhythms was always hundred percent, but he never ever sung. He never ever played a melodic instrument before. He could not pitch. I mean his percussion teacher has started him on marimba so that he can get used to the pitching some more, but the real issue...and now he's sitting in on my choir training class having never sung. And so he's a little down cast. I mean he's a lovely, lovely person and he realizes what he's lacking. He's never needed it until now. He could scrape through on his rhythmic strength in the aural and I think some of my approach really helped him and he was... He gave me such positive feedback, he said he really enjoyed the class, he liked what we did, and it helped him a lot. He was really sweet [smiles], but I know how he struggled and ja...you're asking about the mindset. I think people all like to find the easiest possible route and to follow what comes the most naturally to them. And so it does affect your motivation if its suddenly hard work and its part of your whole being as a musicians and suddenly you find there's this gaping hole in your musical aptitude or ability and I'm sure it can set you back psychologically. You can really feel like you are not as good as you thought you were and you can either rise to the challenge and self-motivate or it can deflate you, de-motivate you. So that is the psychology behind all this. You got to be aware that some people think that they are good musicians already and they don't need to be taught more. But, if you make it a fun game, they often rise to it.

I: It's the approach...

P: It really is the approach and encouragement; encouragement is 90% of teaching. You cannot just criticize and say right and wrong. Sometimes you got to let things slide and focus on what they can do and expand from there. [smiles]

I: Ok, if you were to explain the importance of aural training to first years, what would you tell them?

P: Goodness... [smiles] It's a big question. It defines everything you do as a musician. It helps you if ..ok say you are planning to be a music teacher one day, how can you ever pinpoint that a student is making a mistake? How can you ever help them with rhythm? So, it is everything that you do as a musician. You are using aural skills every second of the day that you are working musically. Goodness, I think it affects you as a person, not just as a musician. [laughs] Its huge. The focus as a teacher, the focus as a professional musician, the focus if you want to be any kind of leader or conductor...All professional musicians have to be aware of the building blocks of what you are doing. There is something to be said for being able to hear things and replicate it naturally and there are a lot of singers who will just learn from recordings and not understand the process of the music beneath it, but that person will never be able to teach. They can regurgitate sure, but they will never be able to understand those building blocks. Say for example in rhythm the conductor can't just swipe his hands left and right [swipes right hand left and right] and not understand that every meter is made out of four semi quavers, because if you're conducting in 4/4 each beat is divisible by two or four, has a completely different feel to 12/8. It's exactly the same movement of the hand, but if you don't have the feel of 1,2,3 1,2,3 ...inside those building blocks, if you don't feel it, if you don't hear it, if you can't imagine it, you will not be able to lead. And so, any professional musician if you are playing in the orchestra, if you are playing solo, if you don't have those building blocks you will not be able to have good ensemble. You are isolated and you can't actually collaborate successfully without that. I mean, up to a point you can, and that's people think they can get away with. And then they say "no, no, no, don't need to learn all those details, that's ruining it for me." Some people say, "look a music degree actually ruined music for me, because it went into so much analytical detail that I lost the joy of it." So that's a big danger as well. That's why I say the approach is everything. It needs to be encouraging. It needs to be playful...I loved my music degree, but I wanted to get there, and some people they just want to coast superficially and they don't understand that in order to be a successful and productive and collaborative musician you do need all those building blocks. You need to pick it apart a little bit.

I: If you could improve an aspect of aural training, what would you improve?

P: [grins] this is a PhD thesis. I see what the needs are of that class and I try and improvise to meet those needs, but ... ja, no that is a PhD to, to really asses it over years and say what is working, what is not working. How can that be improved? I think essential is to start at a young enough age where you're not so fearful and before the age of 11 is quite useful actually, because 11. 12-year olds, I'm finding are too cool. They know everything already. 10-year olds are still open hearted and still open and not scared. It's such an interesting...I just recently been teaching more and more of that age and Hans as well. Confronted by that phenomenon that, I mean, of course you get the exceptions and... but if they haven't had any of that experience before the age of 11, 12, they are resistant to it. They don't want to know about it. Yeah so, I think an early approach is quite essential. That what needs to be in schools...the recorder classes, the singing classes, basic, basic music theory. So that they are not scared of it later on and they are not resistant to the idea. The instrumental teachers should also be encouraging them to read. A lot of guitarists, drummers...people who come into music in grade ten for example, who pushed through grade 5 level, singers who cannot read a note of music. It is a phenomenon now in our country and as a coach I have to deal with that..those who can't read. I have had to record every single song for them so that they can regurgitate. They are having piano skills, theory and all that, but without that foundation early on its... You are going up against a brick wall. So yeah, I don't think we're doing terribly wrong with our teaching. I think we are working way to hard because we haven't had the support from the country, the government, the schooling system. Even the good schools are not meeting the needs really because it's so watered down in terms of requirements in high school now. So ja...

I: Ja, the problem stretches way further.

P: But I haven't spoken about the actual teaching in universities. I think what I said before, the playful approach is very important. You don't have to improvise crazy games, but something like the rhythm wheel is playful and practical immediately. You " dial a rhythm" as Anri would say. You can make it into a proper game. I get lost with games and rules, [smiles] but if you're just pointing [points as if to rhythm wheel] and getting them to react quickly that is really good. So, I think the old approach with aural was to test, test, test, and not get into the... and see what is not [puts two index fingers together and makes zzzt sound] not connecting. I think it's very important to, to see that there are these blockages. That's the first step and there is a motivational blockage, ... and perhaps the other things you mentioned...

I: Yeah, the psychological...yeah and possibly cultural.... Who knows where these things come from.

P: Yeah, so understanding where your students are is the first step. There is no blanket approach, but I would say, yeah...certainly move away from the testing approach. Go into observation, because tests instil fear and that just feeds the whole fear cycle, "I can't do it" kind of reaction

I It's interesting if you see the students outside the aural exam, the fear is P absolutely palpable.

P: Yeah, yeah. You break it down into baby, baby steps ...I was amazed at what people couldn't do. I could sing them something and they could sing it back to me. There was no problem with their memory. There's nothing wrong with memory and recall and they could regurgitate what I sang to them. The minute you try and translate it into something visual... BLOCK [hands stretched out showing a blocking gesture]. Total block. I had me dancing around literally, like ok "here's a bar "[gestures a measure with hands], here's the four beats [marks out four beats with hands in imaginary bar]. I'm walking from this beat to that beat [steps out with foot] ... "What could I be?" [grins] "I am a crotchet" [steps out with foot and gestures with hand], "or I am two quavers" [gestures again smiling]. I think on my feet literally sometimes and I'm walking through the rhythm so they can see it [holds up hands as if displaying the notes] and it's not just dots on a page. So, it's trying to understand what... When do we learn to write? When do we learn to translate what we hear into written words? It's really early. The same would be with music. It really should be, because that symbolic learning is... it's another language and language

acquisition is much better at a young age. All the fears you have and like "oh geez I can't learn German now", whereas you can, but it's always the fear that blocks you and what's the opposite of fear? Its love.

I: That's very true. My training was also through the old way of doing it.

P: It can work if you have been exposed to it from a young age. You can practice it in, and that way of practicing is fine, but if you're starting when you are 18 there's a lot of fear that has built up already.

I: Last question. Do you think aural training is an apt name to describe the objectives it has?

P: Aural training, hmmm... You're training your ears... You're training your brain. You have to translate what your ears are perceiving. Goodness... [thinks]

I: It is an interesting question, because if you about for example Evelyn Glennie who is profoundly deaf, and she still takes part in musical ensembles. She can tune by feeling the musical vibrations of musical sounds. So, I was just wondering... IS aural training apt for what we call aural training, because the understanding goes so much deeper?

P: Absolutely, like you said music is not just aural. It's visual, its physical, its psychological and if you separate it into just what you hear most people will get a 100 percent. So, it's...let's think of a good term... aural perception and interpretation. Interpretation of the aural perception, because we all have aural perception. That doesn't need to be trained so much, it's what you translate it into.

I: Absolutely, thank you so much that is all the questions.

## **B. 2**

I: So, I am going to ask a few basic questions. What is your current occupation?

P: Fulltime composer

I: Ok

P: I do lecture part-time. I run a choir, I accompany, and I sing as well.

I: Brilliant

P: All-round musician

I: Did you study for a degree or a diploma?

P: I have a Masters degree.

I: And which stream were you in when you were an undergrad?

P: Undergrad I was initially Performance and then I went to Composition.

I: Okay. So, what were your main instruments?

P: Piano and Voice

I: Do you play any other instruments?

P: Not to the same level. I mean I have dabbled with clarinet and trumpet a little bit and a little bit of cello. I had lessons in them and tried them out to try and get by but I'm not particularly good.

I: Like me and the violin [both laugh]

P: I am not going to qualify myself as someone who can play them, because I might get into trouble.

I: Right. How long were you an Aural tutor?

P: That depends. I ran the Aural Intro for four years and at the sPe time I was tutoring Aural I and II for maybe three or four years. I can't remember...

I: So, you tutored Aural I and II? Can you tell me why you agreed to tutor Aural?

P: The first time I agreed to tutor was because I was bored in Aural I, so I asked if I could maybe skip Aural I and then tutor. So, Dr Herbst agreed to that. So, in my second year I ran Aural Intro and after that I tutored Aural II as well.

I: Aural II as well. So, have you faced any challenges that you can remember?

P: Personally, or with other people?

I: Well, both when you were tutoring and as a student as well.

P: That's a multi-faceted question...

I: Yeah, split it into two?

P: In three... There's the experience as a student, challenges I might face, and experiences that you might learn and face when in a practical environment like tutoring, and then there are challenges that learners might face outside of the environment but in an Aural context.

I: Absolutely, and then you as a tutor.

P: And then as a tutor myself. So, it's four components with tutoring. It's difficult for me to remember specifics, but challenges have come up. The first that comes to mind is from one of my students, I am not going to mention his name, a piano student who claimed to be tone deaf and was in Aural I. So, I was giving him extra classes and, in the end, getting ninety-four.

I: Wow, okay

P: But it was hugely challenging because I had to re-align his internal hearing system with what happens externally. I've generally found most people can ascertain gradations of sound, loud and soft as well as high and low. And as long as they can do that then there is no reason why they can't do Aural. So, what I had to do then I had to align sound with what happens internally. And that was quite a challenge because I spent six months working two hours a week getting him to actually sight-sing. And he could do it in the end despite thinking he was tone-deaf. So that was a challenge as a tutor. In terms of the group tutoring environment, I don't know if I had trouble because I had fun. I really enjoyed it; attendance was good. I'd say Aural is a difficult subject because if you are not a hundred percent sure of what you are doing yourself, it shows.

I: Absolutely

P: There's no fakery in Aural, you can't fake it. So, the minute you are standing in front and you are doing things wrong, everyone knows.

I: Knows yeah, absolutely.

P: So, there's no faking going on, you can't do it. Even if you are having a bad day then it shows.

I: It shows very quickly yes.

P: I think the challenge for Aural tutoring is to be a hundred percent on your game at every single second of that tutorial, but also being alert to those weaknesses inherent in the learner's surrounding. I try to find methods to allow them to focus. So, for example, I found in Aural II a lot of kids struggled with atonal sight-reading, and the idea of letting them practise intervals doesn't help because that is an isolated context, and someone somewhere I remember threw something at me saying "Oh but you can learn songs for each interval". My question always is how on earth are you going to apply each song to each interval within that time?

I: Yeah

P: Then I give them tonal familiarity which I think is a term that does not really exist, but I call it tonal familiarity... where, within the context of a key or something you can often identify patterns which fit in keys and sections. And if you can hear that key then you can align, and that helps. And that's I think the difficulties in tutoring... is to identify issues and how to solve them.

I: The strategies you need.

P: Another one that people struggle with what is surprising me is rhythm. You know, humans are not well equipped to deal with sound in time. Those of us who manage well, those people out there who manage to do very well as performers or as very competent musicians are those who manage to understand how sound divides completely into the abnormal construct called time. Because we know that time is just a weird thing, so your brain evaluates it differently depending on what you are feeling. In a highly stressful situation then time feels more scrunched. So, therefore your ability to divide it equally becomes confused. And I think dealing with the concepts, the very abstract concepts like dividing time up into equal durations is something a lot of kids struggle with. And as a tutor it's your responsibility really to try and break it down into body movements. I like to make sure that they can feel pulse or that I can feel pulse. And I would say my greatest weakness especially starting out I never had a problem with pitch and I never had a problem with basic rhythms. Anything that fits metrically in some sort of equal division into a beat is easy, I found, but I did find that in stressful situations I would speed up or slow down unnecessarily and more to the point when something complex came along, I struggled to keep my pulse in my body. So that was a learning curve for me. My first little bit of Aural training, it was a nice thing to identify that as a weakness. To notice when I am playing my instrument, or when I am singing that sometimes I chop off time.

I: Yes

P: Or cut things, and I could see it in my practical components of performing in Aural, that when working with the rhythm I would...basically take something like four semiquavers or repeated semiquavers and because it was a stressful situation speed one of them up without knowing it and then my pulse mis-aligned. So, it was nice to get processes, strategies, ideas in place like dancing, body movement because space and time if we can connect them make it so much easier. I tried a little bit of Karpinski, and I looked at a whole bunch of kinds of different methodologies and my life got a lot easier.

I: Yeah, Karpinski does help. It's interesting. Did you look at Pratt at all?

P: A lot of Pratt. At that time Pratt was quite new. Karpinski was the thing and I looked at Pratt...I can't remember, there was another source I used as well...

I: Gordon perhaps?

P: Not really, but Pratt was there and Karpinski they're both...And I think what I did at the time was, because it was before people [holds up cell phone]

I: Oh yeah (laughing)

P: I would go to the library and just pull out stuff, not knowing who the author is. Just looking at devices and ideas and ways that I can make it more interesting to myself and for my learners.

I: Try to figure things out.

P: Just tell me if I am talking too much...

I: No, the more the better. Can you outline some insights that you gained through tutoring that really made a difference to you? To you personally and also in your work as well.

P: The core insights I got from it was I learnt a lot more whilst tutoring than while sitting and being tutored. And the reason why was because I needed to be stable...I needed to be a stable source of

information. So, the insights I gleaned were which strategies were compatible with my audience and which were not, and I found that familiarity of content was incredibly important. Finding devices in common day activities that related to rhythms or related to pitches, those sort of things became far more useful in a tutoring environment than practising by rote and repeating, because in the next session kids would come back and no-one would know what was going on. And then, meaningful work...and what I mean by meaningful work is taking time to learn each individual and isolate challenges within each individual but teaching in a broad-based class as a tutor.

I: But being aware...

P: So, for me it was more that I needed to be stable, aware, critical and in tune with cultural ideas.

I: Yes, because there's a variety of those coming in.

P: Tons of cultures, tons of races and religions and ideas, and somehow mixing it all together.

I: That's a job.

P: I think education is a job. I think a lot of people don't take it seriously enough. A case in point was quite recently in Aural II. I played a choral piece sung by the University of Stellenbosch choir. Very beautiful piece of music, but what I like to do is not tell everyone what was going on or what they need to listen out for. I asked them to tell me what they think. One of the important questions I ask is "did you like it?" What that teaches me is what is going on in their culture, and you will be surprised, when I asked, "did you like it?" African students, a lot of them didn't like it. And when I asked what is your reasoning and they say "in my tradition we have more vibrato in our voice, we have different harmonies et cetera", and what you then learn from that, I mean, obviously I know a lot of that, but what I like about that is that people can reinforce their tastes, they can reinforce the ideas and styles, and you can as an educator cater to everyone's needs.

I: Interesting... It affects their evolution and it affects their engagement with the material.

P: Absolutely, and then the very next week I made sure that I brought something that had an African choir singing and then a lot of white people didn't like it, but it was good to realise that and good for them to realise that, because it gives them a sense of "hold on, this is different they are different from what I am and I have a different heritage or idea, an Aural landscape...My sonic landscape is entirely to that person's", so I can't expect them to equate their knowledge to mine and vice versa. So, when you are in a tutor environment people can be more forgiving of each other.

I: Much more aware.

P: So, I think that was incredibly important. That was an important learning curve for me, one of the insights I learned.

I: I had a class of fifty-five, and the various, I can't say levels, but the cultures and the ideas that came along when you work with them is very interesting.

P: You have to consider that the Aural abilities of your, let's say your standard Xhosa person is based in an interesting, perhaps rudimentary but an interesting concept of harmonization and choral structures within the parameters of Tonic Sol-fa. And as long as you understand that, you can work with that, you can develop that. Whereas a Western Classical person might think, oh I am superior, but actually let me hear you harmonise, let me hear you intuitively structure a whole bunch of response to this. You can't because you are just thinking about tonic, dominant et cetera. So, everyone has got their strengths and weaknesses and you can build up something that works for everyone. I like to create environments that isolate this, these ideas and build them on either side.

I: So, a holistic approach to everything.

P: And it is really holistic in that every single class is different. I have never taught the same class in my entire life. Even the same material is a different class every time.

I: Absolutely, so many facets.

P: How people respond, what questions are asked, And I think good educators need to be aware of that.

I: You need to be very flexible and attentive. You need to stay abreast of what is going on in the newest research.

P: At all times. And you need to accept that you can't know everything. someone in your class might know more than you, and if they alert you to it, you need to humbly accept that and okay, I will go and check it out and I will learn from you.

I: Thank you for saying that..., yeah.

P: There's also the strange ego thing. I don't have ego in education, or I feel like I don't. I feel like the only ego I have is a little bit of integrity. My ego is attached to integrity to make sure that I am a fair, kind and a responsible educator. It is not attached to the knower...

I; The best...

P: Or the informant, I hate that concept because there's no way I can compete with Google.

I: Absolutely

P: So, I don't. I rather love the fact that people may know more than I do about a particular idea or subject.

I: That is a very good approach. It's very healthy. Yeah, it's that mutual respect with your students as well.

P: I think students now are competitive compared to students when I was there. Our resources were limited and even if you had the most amount of intrigue in the world and curiosity, you had only so much and it would be quite boring and it would have been quite a tedious process to have to go and search through books and you don't know if you are going to end up anywhere, now you can put a keyword in and you get tons of information about it.

I: Yes

P: Your world has changed as a student. Some people might think students are lazy, but I think augmented reality just made life for students more interesting. They don't need us as informants, they need us as guides. I don't think we are there to tell them we know everything because they can just as well...

I: Google it. Yeah, if you look at the older generation of lecturers, it sometimes seems there is a gap between the student they teach now and then, and they sometimes expect the same kind of engagement that there was before.

P: You are right. I find sort of; I find the age gap is quite small because I am turning forty next year. So I am not a kid but then there are lecturers who are only five years older than me still functioning in the old school thinking, and that's because I don't think they have the adaptability, and they think they are the core source of information. I can immediately within five seconds pull up on my phone twenty sources from around the world. You could either prove that what you are saying or create tons more information of what you are saying, and it's disarming for them. I think they can feel overwhelmed and think "what's my worth?"

I: Exactly, defensive. It's difficult.

P: Defensive and aggressive.

I: It's interesting. What are in your opinion the areas that students mostly struggle with, things that you found that came up again and again?

P: As I mentioned earlier atonal and strangely enough the interval of a fourth and a fifth is much easier than a third or a sixth...always. If you ask learners to go a minor sixth, their brains go: what? First, they go “what is a minor sixth?”, then they don't have a clue where to go. If you say go down a fifth, no problem, or go down a fourth, or go up a fifth or go up a fourth, fine. Augmented fourth maybe not so much, but that intervallic representation is quite rare as an isolated event, because atonal music for people who don't have perfect pitch results in a process of breaking everything down into intervals, rather than seeing perhaps tonal patterns. Today I dealt with quintile harmony and within that are dispersed semitones and no-one in the class picked it up because the semitones disrupted it so much, but the minute I told them “think of it in groups of two at a time”, suddenly everyone realised what was going on. But that inability to aurally digest that upfront is quite a difficult thing to teach because the landscape is kind of like talking about, let's say talking about hexagons to a group of people who have only seen triangles. How do you teach them about hexagons in terms of triangles? It is built up of triangles, but it is complicated and the journey there does not have much familiar context. Hexagons would be easy because you can talk about bees for example, but the minute you talk about perhaps a fourth dimensional structure, most people would go “what is a fourth dimensional structure?” And I think atonal music for the tonally sensed is that sort of thing, it's an extra dimension. So, I found perhaps using isolated examples of real-life events is useful.

I: Okay

P: So, I would for example record someone speaking and say let's notate that.

I: That's awesome

P: Or I would say I want everyone to arrive with something they have recorded whether it's a car that passed with the Doppler effect or it could be perhaps a siren or an alarm or perhaps church bells. I would say isolated natural events. Let's bring those to class and let's work on them together so we can perhaps create a distorted view of the normality of sound so that people can realise that atonal...

I: Is sort of in a context already.

AM: It does exist you know, and I think that's useful. Today in class we were doing pitch dictation and in the middle of the pitch notation there was a truck outside. I think that went into reverse or something and I didn't say anything and then I said, okay what were the notes of the truck.

I: (Laughing) Awesome

P: And the whole class was like, “we heard it, but we did not pay attention.” I said, “can anyone remember what it sounded like?” They couldn't, so I said, “you are not paying attention.”

I: Interesting

P: While I am sitting here and talking, what piece is playing in the background and if you think about it, that's E flat major, where does it go to...

I: Be very aware

P: I think people are lazy listeners.

I: Yes

P: So, something like atonal needs very acute listening before you produce sound. In language education we talk about two types of education. We talk about the production of something, that is when we speak or when we read. And the other side, which is where we have to assimilate, and that is when we write.

I: Yes

P: And I think in this process when you have to...when you look at music and you have to generate a sound, that's much harder to do for production than listening. Listening is an assimilation process, that's where it just comes in. People are lazy with that. So, atonal music, most people have only experienced

it as something they look at and they try and produce a sound, but they do not spend time thinking how do I process it, how do I listen for it. and we are actually doing it all the time while we are speaking.

I: Without really...realising it

P: Your pitch creation, your notes, what are they. They are going from G to E flat, when you do it, yeah where is it from. That's not a... I think it's an augmented fourth (sings) you know...

I: Yes

P: So, the minute I do that in tutor classes people are "wow, it's all around us." And unfortunately, I did not get to tutor Aural II now but I got to work with them in class a bit, and it was a little bit difficult for me because it is the second semester and they had a year and a half without me.

I: Yes

P: And now it's the end of it and they are all pretty slumped because they had a year and a half and none of them have learnt how to notate it.

I: Yeah, that leads on to my next question

P: Is that the next question?

I: Yeah. During your tutoring and lecturing what have you found with regards to motivation?

P: It's probably what I just told you now. How motivated does that make you feel?

I: Yeah...no

P: But will that make you feel motivated to go out and do something or not.

I: Absolutely, because if you didn't get it, if it was just the same old stuff over and over again and you are struggling you obviously wouldn't...

P: I think a large part of the structure of Aural training globally, I don't think just here...I think globally is a lot of it is based on repetition and we know humans do well with repetition. Unfortunately, I think we suffer from aural fatigue quite quickly. I think with repetition of sound of the same concept... we stop, And if our routine is to every time we get together follow this repetition of an idea to the point that I get saturated, then we might find that after a few sessions I am not even motivated to do anything within them. So, the more and more I think about it I think education, not just in Aural, but education should be at the hands of the best in the industry.

I: I agree with you.

P: Because motivation is a huge problem. I even look now with my class now, because they are so glum because they had a year and a half without me and they haven't had directional education it's almost impossible to lift them out of it.

I: Completely

P: They are just like giving up and they haven't gotten anywhere. You know their level of Aural ability is much lower than mine was at Aural II; than my peers were and I don't know whether it is an indication of poor mentorship or poor lecturing.

I: Yeah

P: But there is definitely a problem. And that motivation has to come from what I told you. The minute I tell you how pitch occurs in natural environments and I think projects...because the reality is all our communication, everything we structure depends on sound.

I: Absolutely

P: So, if you can bring...

I: That awareness...

P: Then all of a sudden people wake up.

I: Like, wow, this makes sense! It's relevant.

P: It is relevant. I mean a large part of what I have to teach now and what I had to do in Aural seems quite abstract and isolated and pointless in a lot of ways. It feels like...what is the word...it feels contrived. It does not feel if it is appropriate whereas if we for example are aurally disseminating Scarlatti Sonatas or we were looking at a popular piece of music of Justin Bieber or something more recent Arianna Grande or someone like that and we look at these in class and I would say, cool, in what key is this in, what is the harmonic structure, what's the melodic structure, what's going on? How many pieces do we know that sound like this? I want you all to go find me one.

I: Absolutely

P: What happens? Everyone goes, cool...or one takes it to a Jazz environment, or an African music environment and every single time bring something new in, you know. What are the instruments that are playing, is that a marimba, is that an ohadi, what are these things? You know... Do you know what they are, do you know what they sound like? Because we should be focusing on sound, that's aural. So, despite the Karpinski and the Pratt and all those principals of development of sound, a lot of it is archaic in my opinion... in my point of view because it isn't relevant. You know, developing your ear is about being interested in listening more than anything else, and if you are interested in listening you are motivated. You know that 'A' out there was flat right now, because my ears are awake, and it drives me nuts that other people's aren't. And I am very tuned in, and it is exhausting and I go to bed a bit tired because of it.

I: Of course, because you are processing the whole time...

P: My job is to listen to music and playing music. If I am not completely saturated with it then what am I doing? And why am I doing music?

I: Exactly

P: Maybe I should be doing something else. You know what I mean, if you are a lazy listener, why are you doing music?

I: Yes

P: And Aural as a subject should encourage what aural is, to listen.

I: It has its effect everywhere and when you talk to students, they are like I wish I did not have it. That's why I wanted to do this. There's a big problem here.

P: I don't think it's just here.

I: It's everywhere pretty much if you look at other places.

P: There are a lot that is going on in Scandinavia that is changing. There are changes happening

I: Yes

P: But I still feel the strong sense that if aural...aural is the means by which most of our music was passed down for thousands of years, aural traditions prior to notation and that was all about listening, and no one had anything other than that.

I: Absolutely

P: Why are we not doing it anymore? I think people are lazy and I think musicians are lazy and I think it should partly be the job of an Aural instructor to highlight, to elucidate, to create light around this idea of what we are doing and what we are listening to. Never be lazy with your ears because that's your job, it's what you do. That is what you are passionate about.

I: You know, and it does not happen. I mean at school, if you think...they come in and there's literally...

P; School training in aural is pathetic, absolutely pathetic. I mean I obviously taught in school, I have been for a time in school and I completely changed the aural structure so that my kids could do better and they loved it.

I: I can imagine. It's also this tradition of aural pedagogy that does not pretty much exist in South Africa if you think about it. You look in Norway or Sweden or Finland even, there is a tradition. You do have professional pedagogues that are awesome

P: They are passionate, and they are driven.

I: Absolutely

P: I am like that too.

I: Yes

P: As an educator I think I am really good at what I do. I am passionate about it and I am passionate about improving myself. It's a pity I can't do it fulltime which I could, but I can't. But I think people like me needs to be around.

I: Yes

P; People who are constantly critiquing themselves and developing themselves. And I said to Rebekka you guys can all come and sit in my lectures. I have no qualms I'd love it if you would give me pointers and help me develop better whereas a lot of other lecturers would hate that. They would despise it, because they are so protective of who they are and so afraid. What the hell, yo'ure an educator and you want to give the students the best.

I: It's about them. This leads to my last question. Apart from what you just said, is there anything else that you would recommend for aural training at tertiary level and then at secondary level, that you think really needs to be implemented?

P: So, secondary is the high school and I will start there. I would say, based on my experience I would say more practical aural training. What I mean by that is that instead of these isolated events of seeing performance value and listening value as separate entities but putting them together. And I would say you could filter that into things like choir training especially something small like beat. That's a really important component understanding rhythm. And after that practising pitch content as a form of familiarity, meaning what is appropriate for the learners, what they are listening to and working your resources around that. Especially at teenage level, if you can involve the kids with their latest fad or whatever they are listening to and alert them to what's going on, you could develop a strong aural sense, a strong structure and perhaps also allow them to see how basic it is, how rudimentary what they are listening to. That you can't, that they have to figure out for themselves. So I'd say at school level that's where I would go and structure quite a holistic aural basis.

I: Approach

P; For university I would say you need a combination. You need a combination of what I just mentioned for high school with very serious pedagogical practices, methodologies, things which are tried and tested and which you know the brain respond to, data sources of information which you know the brain responds to well...Which makes me feel that you need a lot of computerised involvement. There needs to be training, reliable training, because I think, for example the Aural II exam I am not going to perform a rhythm. I got a computer performing it because I feel that human interpretation can distort time.

I: Yes

P; And I think if people could have something that is consistent. So, it is important to have that technological development. There are tons and tons of websites out there that already train you. There are tons and tons of places people can go. There're so many resources. concepts of a lecturers standing

up in front giving all information is days gone by. It's not necessary anymore. There are other methods. And a last thought, I think a lot of outside training. For example, if you take your Aural I students and you go to a school and ask them to teach the concepts.

I: Oh yeah

P: Because then they have to know how the concepts work.

I: They have to know how to teach them.

P: It's part of their course. They have to teach it to...Every few weeks we take a few kids to a school and they got to teach a concept within what we've done, because they then have to secure their own knowledge by going to teach it. Or some practical things...I like the idea of outside of a classroom, dancing, dancing with pitch, singing while dancing, you know. All sorts of things to give you a strong sense of pulse and pitch while doing that.

I: Absolutely, that's fascinating. It sort of moves into that embodied cognition realm making them...

P: Our journey is so important that we need to be aware of what we are capable of.

I: Thank you so much. It was awesome.

P: Thank you. I hope it helps.

I: Yes, definitely.

### B. 3

I: My eerste vraag is. Volg jy ongeveer die selfde metodiek in jou denke as wat Prof Herbst in haar gehoor opleiding kursus gebruik?

*[My first question is. Do you follow more or less the same methods in your thinking as Prof Herbst does in her aural education course?]*

P: Um so ek het by [...] studeer. Sy het daar aangekom toe ek in my eerste jaar was. So toe het sy net die kursus begin aanbied. Sy was nog besig om dit te ontwikkel. Um so dit was die enigste exposure wat ek gehad het met formele gehoor opleiding buiten die bietjie wat ek by die skool gehad het. En um...so ek het basies dit probeer volg en aanpas. Ek het um...ek was, ek het nie haar agtergrond nie so wat ook al sy doen doen sy vir spesifieke redes um...en sy het spesifieke goed wat sy gelees het en ervarings wat sy gehad het wat ek nie het nie. So mens bring maar jou eie repertorium keuse en jou eie musiek keuse en die groot ding wat ons oor saamstem is dat jy werk met regte musiek um en jy probeer so min as moontlik goeters atomiseer en opbreek. Ek het baie gebruik gemaak van die ghost text goeters wat sy gebruik en ek het 'n paar nuwes ontwikkel. Um so ek het dit baie gedoen. Ek het baie punt diktee gebruik wat ek by haar geleer het um... ja ek dink ek sou dit nou ietwat anderste aanpak as ek dit nou weer moet gee want laas jaar het ek vir Gro Kruse hier gehad

*[Um I studied with [...] She arrived there when I was in my first year. So, she just started giving the course. She was still busy developing the course then. So, it was the only exposure I had with regards to formal aural education besides the little bit I received at school. So, I basically tried to follow and adapt that. I don't have her background and whatever she does, she does for specific reasons and she has read specific sources and she has had certain experiences that I have not. So, one brings your own repertoire and music choices. The big think we agree on is that you work with real music and you try to atomize and isolate as few things as possible. I have used her ghost texts a lot and I also developed a few new ones. I used a lot of point dictation that I learnt from her, I think I might approach it a little differently now should I have to teach it again, because last year I had Gro Kruse here.]*

I: Ja sy het mos die koor... Sy werk mos met kore ne...van Noorwee?

*[Yes, she has choir...She works with choirs? From Norway?]*

P: Sy is eintlik. Sy werk met kore. Sy is betrokke met die Noorweegse koor mense maar sy het um...sy gee haar hele lewe lank koor in die NMH, 'n Noorweegse musiek skool in Oslo.

*[She is actually. She works with choirs. She is involved with Norwegian choir people, but she has taught choirs her whole life at the NMH, a Norwegian music school in Oslo.]*

I: Dit klink amper bekend

*[That almost sounds a bit familiar.]*

P: Ja dit is die skool in Noorwee in Oslo, musiek skool en um so sy het nou net afgetree toe het sy hiernatoe gekom en vir drie weke met ons gewerk elke dag. Dit is soos vyf, ses ure oor die pedagogie van gehoor

*[Yes, that is the school in Norway in Oslo, music school and she has just retired, and she came here and worked with us every day for three weeks. It's like five or six hours on the aural pedagogy.]*

I: Van gehoor opleiding

*[On aural education]*

P: So sy bied nou op die oomblik 'n meesters klas aan in gehoor opleidings pedagogie. Sy het ons basies deur haar eerste jaars syllabus gevat. So dit sal vir my baie lekker wees om weer nou te gaan...gaan dink oor hoe in lig daarvan hoe sal ek dan verander.

*[So, currently she is giving masters classes in aural pedagogy. She basically took us through her first-year syllabus. So, I would really enjoy to go think how I would change it in light of what I learned.]*

I: Ja Um ek sal baie graag haar naam wil he.

*[Yes, I would really like to have her name.]*

P: Sy het 'n paar boeke geskryf maar hulle is ongelukkig in Noorweegs um...oor haar approach.

*[She has written a few books on her approach, but they are unfortunately in Norwegian.]*

I: Aha. Ek het met iemand anders 'n onderhoud gevoer en die selfde ook...haar naam is weer ook genoem.

*[Aha, her name was also mentioned in another interview that I conducted.]*

P: Prof Herbst het ook... Sy het so ruk gelede 'n kursus aangebied en [...] it was daar gewees. Sy het die boek en sy ken, sy weet hiervan.

*[Prof Herbst has also...She presented a course a while back and [...] was there. She also has the book and knows of this.]*

I: Ek wil jou opinie vra oor tonic sol-fa. Hoe voel jy daarvoor as 'n gehoor opleidngs sal mens se 'tool'?

*[I would like to ask your opinion about tonic sol-fa. How do you feel about it as an educational tool?]*

P: Ek dink dis baie handig. Ek sal self nou verskeie metodes gebruik en daai is een metode. Daar is verskeie maniere om by die selfde ding te kom. Ek dink die doel daarvan is 'n vaste tonaliteits bewussyn en 'n vaste kennis van hoe note met mekaar verwandskap hou en ek dink dit is 'n goeie tool daarvoor. Um...ek dink die probleem met dit en selfde ding met die Franse tyd name en so aan is dat dit, dit skep 'n um...iets tussen...dit skep 'n vlak tussen die persepsie en die uitvoering. Jy het nog iets waaraan jy moet dink. As jy dit goed gebruik en jy is regtig goed deel daarvan dan...of dis goed deel van jou, dan

kan jy daai middel vlak...dis makliker. Maar vir iemand wat vars begin is dit nog iets om aan te dink. "Wat is die naam van die ding nou weer?".."o..." en dan kan jy. weet so

*[I think it is very handy. I would myself use various methods now and that would be one method. There are various ways to get to the same thing. I think the aim here is a secure feel of tonality as well as the knowledge of how notes relate to one another. I think it is a good tool for that. I think the problem with it though and as well as with French terms for rhythm is that they create a level between perception and performance. You have another thing you have to think of. If you use it well and you are confident with it, then it is easier. However, for someone that is starting a new with it, it is another think you must think about. "What is the name of the think again?"..."o" ...and then you can...]*

I: Ja dit verstadig die proses

*[Yes, it slows down the process.]*

P: Dit verstadig die proses so...[phone call]

*[ It slows down the process...so]*

I: Ek wou gevra het hoeveel jaar moet julle hier gehoorskoling doen.

*[I wanted to ask how many years do you have to take aural training here?]*

P: Dis drie jaar kursus.

*[It's a three-year course.]*

P: Ja so hulle doen...dis drie jaar agt krediet kursusse, so dis baie klein. Dis een periode 'n week...um...ons probeer...ek dink [...] het dit reg gekry om 'n tweede stukkie van 'n periode by te las. Een vyftig minuut en dan iets soos 'n halfuur ook.

*[Yes, so they do three years and eight credit courses, so it's really small. It's one lecture a week, but I think [...] has managed to add a second part of another lecture. So one fifty minute and then another half an hour as well.]*

I: Is dit soos ons Aural Intro...waar hulle begin, of?

*[Do they start similarly to our Aural Intro, or?]*

P: Ons het nie 'n intro kursus nie maar hulle begin almal op die selfde vlak...maar dit is maar...um...sou se dit is minder gevorderd as [...] se eerste jaar om mee te begin en dan vorder mens. So ons doen die selfde hoeveelheid werk basies...of ons probeer maar oor drie jaar

*[We don't have an intro course, but everyone starts at the same level...but it is less advanced than [...] first year and after that they advance. So we do the same amount of work basically, but over three years.]*

I: Ok

P: Maar kom ons gaan eers terug oor die tonic sol-fa.

*[But let's go back to the tonic sol-fa first.]*

I: Ja goed

*[Ok fine]*

P: um...ja so ek dink mens moet dit so eenvoudig as moontlik hou sodat jy by die essensie van dit kan uitkom wat is dat jy die tonaliteit en die verhoudings van note kan agterkom. Um so 'n sterk gevoel van

tonaliteit, waar die tonika is, en 'n sterk gevoel van hoe dit in mekaar pas. So, as jy dit kan gebruik op daai manier dan is dit goed. As jy dit gebruik as 'n sisteem...jy weet dan is daar groot konotasies oor wat werk. En die ander een wat ek agtergekom het, het die studente baie sterk 'la-based' mineur gebruik wat ek nie van hou nie. [laughs] en so ons het nogal 'n lang tyd gestry oor...maar dit is ...jy kan nie 'la' as 'n tonaliteit sentrum aanvaar nie. Dit is...dit maak net nie sin nie. Um so dit is interessant vir my hoe mense verskillend hoor en jy kan partykeer agterkom dat 'n student 'n fout maak omdat hy 'la based' gebruik maar nie weet dat hy gebruik 'la-based' nie en dan skryf hy alles 'n derde af of 'n derde op...

*[So, I think one should keep things as simple as possible so you can get to the essence of it, which is getting to the tonality and the relationships between notes. So, a strong feel for tonality, where the tonic is, and a strong feel for how it fits together. So, if you can utilize it in that manner then it is good. If you use it as a system...you know then there is big issues concerning what works. The other thing I noticed, the students strongly relied on the use of the 'la' based minor, that I don't like. We have fought about that one quite a bit. You can't accept 'la' as a center of tonality. It just doesn't make sense. So, it is really interesting how differently people hear and sometimes you notice a student making a mistake because he is using a la-based approach without knowing it, resulting in him writing everything a third too high or low.]*

I: Wat het jy gevind is die studente wat jy mee gewerk het se grootse probleme in gehoorskooling? Waarmee sukkel hulle?

*[What have you found to be the biggest problems students have in aural training? What do they struggle with?]*

P: Um sjoie alles. Ek dink die fundamentele probleem is die tonaliteits gevoel en 'n gevoel van pols. En al die ander probleme vloei uit daai twee probleme uit. En die derde probleem is kort-termyn en lang-termyn geheue. Ek vind studente kan nie na musiek luister en melodie onthou. So hulle kan werk met vier of vyf note en niks meer nie. So daar is nie 'n stabiliteit in hulle geheue nie, en dan het hulle 'n tekort aan strategie om die probleme op te los en te hanteer. Dis iets wat ek agtergekom het met Gro se kursus is dat wat sy baie sterk op is, is strategie...So sy help studente. Sy se mens kan nie net aanvaar dat iemand dit net kan doen nie en dit is 'n probleem met baie gehoor opleiding is dit is dril georieerd. So jy, jy doen elke week 'n diktee en jy doen elke week 'n dit en 'n dat en jy neem aan dat deur dit te doen gaan jy verbeter en daar is iets daarin. Jy word 'n bietjie beter maar as jy nie 'n proses en strategie in plek stel... Of laat ek dit so se, as jy prosesse en strategie in plek stel gaan daar verbetering vinniger plaasvind. So as die student self weet wat is die probleem wat hy aanspreek en wat is die maniere wat hy dit kan aanspreek en um...en dan word die probleme al hoe kleiner.

*[Um...well everything. I think the most fundamental problem is the feel for tonality as well as pulse. And all other problems stem from these two. The third problem is short-term and long-term memory. I have found that students can't listen to music and remember the melody. So, they can work with about four or five notes and no more. So, they have no memory stability and then they also lack problem-solving strategies. That is something I notices with regards to Gro's course, she places strong emphasis on strategies. So, she helps students. She says that you can't just expect that someone can do it and the problem with most aural training is that it is drill based. So, every week you do a dictation and a this, and a that, and you expect that by doing this you will improve. There is something in that, you do improve, but if you don't introduce a process and strategies. Or let me rather say it like this. If you introduce processes and strategies, you will have faster improvement. If the student himself is aware of what the problem is and how to address it then the problems gets smaller and smaller.]*

I: Raak julle baie aan atonale musiek?

*[Do you touch a lot upon atonal music?]*

P: Nee, ek het beplan om toe ek oorgeneem het was daar nie so baie nie en toe ek my beplanning gedoen ...ek sal se nou in derde jaar begin baie atonaal werk um...en ek weet nie of hulle op die oomblik dit doen nie.

*[No, I was planning to do that...when I took over there was not a lot of that and planned to say introduce atonal into the third year...I don't know whether they do that at the moment.]*

I: Die sprong van hoerskool na eerste jaar is massief het ons gevind by UCT en baie probleme kom daaruit. Is dit hier ook so?

*[ We found at UCT that the jump from school to first-year level is massive and problems stem from that. Is it the same here?]*

P: Ja, en ek dink mens moet aanneem dat jou studente kom in met niks. Jy kan nie aanneem dat jou studente op 'n hoe vlak gehoor...Daar is 'n paar studente wat dit wel kan doen um...maar ek dink as 'n onderwyser is my doel nie om daai studente te help nie maar die studente te help wat nie kan nie um...en ek dink dis dikwils anderste om...omdat dit dril gebaseer is doen die studente wat dit kan doen, doen goed en so hulle vorder en die ander studente val terug of voel “ons kan dit nie doen nie”, dis 'n groot probleem as onderwyser. My doel is almal wat in my klas instap moet uitstap met 'n goeie gehoor opleiding.

*[Yes, and I think one must presume that your students come in with nothing. You can't expect that your students have a high level of aural...There is a few that can do it...but I think my goal as a teacher is not to help those that can, but those students that can't. I think it is often the other way around, because it is drill based the student that can do it, do well and the others fall behind or they feel “we can't do it”, it's a big problem for teachers. My aim is that everyone that enters my class should leave with a good aural education.]*

I: Die tutoring system, is hier ook so iets?

*[Is there also a tutoring system here?]*

P: Die universiteit het nie 'n tutoring system nie um so...um...hulle begin dit pilot...maar hulle het...maar ja dis nie iets wat die universiteit self gebruik nie. Ons het iets wat hulle noem SE..wat is dit...kan nie onthou waarvoor dit staan nie, maar dit is fasiliteerders. So hulle is studente wat jy kan gaan voor vrae vra, hulle staan by...maar dit is nie verpligtend nie. Dis nie deel van 'n kursus in die selfde manier wat 'n tutor eintlik deelyds onderwyser is in die kursus nie.

*[The university does not have a tutoring system, but they are starting a pilot program, but it is not something the university is using at present. We have something called SE, but I can't remember what it stands for, but it is facilitators. These are students you can approach with questions and they assist you, but it is not compulsory. It is not part of a course in the same sense that a tutor is actually a part time teacher within a course context.]*

I: Wat dink jy van die tutoring sisteem? Is dit effektief? Is dit 'n goeie idee?

*[What do you think of the tutoring system? Is it effective? Is it a good idea?]*

P: Ja ek dink, ek dink weereens hang dit af of die tutors die studente kan bystaan met strategiee en of hulle net babysitters is wat seker maak dat jy deur jou materiaal werk.

*[Yes, I think once again it depends on whether the tutors can assist the students with strategies or whether they are mere babysitters that ensure that you work through your material.]*

I: Baie van hulle verstaan nie hoekom die studente sukkel nie

*[Many of the don't seem to understand why the students are struggling.]*

P: Selfs ek verstaan dit nie hoekom mense sukkel nie. Dis nie 'n eenvoudige ding nie um...so dit is moeilik. Ek het eintlik gewerk as 'n tutor onder [...] vir 'n paar jaar...kan nie se dat ek dit goed gedoen het nie...[laughs]

*[Even I don't understand why people struggle. It's not a simple thing...so it's difficult. I worked as a tutor under [...] for a few years...can't say that I did it well]*

I: Ja want mens weet nie mooi op daai tyd wat om te doen nie...

*[Yes, because one doesn't really know at that point what to do exactly...]*

P: Nee jy gaan maar net deur die oefeningtjies en soos ek se as jy elke week daarby betrokke is dan raak dit beter, maar as jy nie weet hoekom dit beter raak nie dan weet ek nie of dit jou regtig help nie, want sodra jy ophou oefen verloor jy al daai goed. So jy het nie 'n vaste strategie nie.

*[No, you just go through the exercises and as I said if you are involved in it every week then it gets better, but if you don't know why it is getting better then I'm not sure it really helps you because the moment you stop practicing you lose everything. So, you don't have a solid strategy.]*

I: Ek het ook gevind die motivering is baie laag, en van die studente verstaan nie hoekom hulle dit regtig nodig. Hoe sal 'n mens vir 'n groep eerste jaars benader en vir hulle probeer verduidelik hoekom dit wel belangrik is?

*[I have also found that motivation is very low and some of the students don't understand why they really need it. How would you approach a group first-years to explain to them why it is important?]*

P: Ek dink um...ek dink mens kan hulle help om te sien hoe dit in hulle leer wereld 'n verskil maak, Ek dink baie keer is dit...die studente maak nie die link tussen wat hulle in die teorie klas leer, wat hulle in die gehoor klas leer en wat hulle in die klavier klas leer, dis aparte werelde en die idee van transfer van learning is...die navorsing wat ek al gesien het daarvoor se dit gebeur nie outomaties nie...teensy jy die link maak. So, die onderwyser self moet die link maak van “dink 'n bietjie wat jy in die klavier klas geleer het...”, “o dit is dit”...”dink 'n bietjie wat in die gehoor...ag teorie klas gebeur het, hierso is wat ons mee werk”, jy weet om daai links heeltyd te maak want dan verstaan die student “o, ok wat ek doen is relevant vir die res van my werk as 'n musikant, as onderwyser of wat ook al”. Ja motivering is moeilik omdat dis vir elke persoon iets anders. So ek weet nie of daar een manier is nie, maar ek dink as mens werk met regte musiek...’n mens werk op maniere wat vir die student sinvol is en jy maak die link tussen wat ons in die klas doen en wat mens as 'n musikant buite doen relevant en waardevol um...dan dink is dit omtrent wat ons kan doen om hulle daar te kry. Ek dink studente gaan altyd daarvoor 'n bietjie kla omdat musiek, die kurikulum is so vol, jy het so veel vakke...hulle sal daai vraag vra vir elke vak buite die een wat vir hulle die belangrikste is. En dis gewoonlik die uitvoerende vakke wat vir hulle belangrik is, so hulle se “ok, ek kort agt ure 'n dag om my instrument te bemeester, hoekom moet ek hierdie ander goeters doen want dis in die pad van wat ek probeer doen.” So, of dit nou gehoor is of geskiedenis is of teorie of wat ookal die selfde probleem is daar in alles.

*[I think one can help them see how it will make a difference within their world of learning I think a lot of the time the students don't make the link between what they are learning in theory, in aural and in their practical. It's separate worlds for them and the idea of transfer of learning is...the research I have seen on the subject indicates that it does not occur automatically...unless you make the link. So, the teacher him/herself has to make the link for the student in saying “think what you have learned in the piano class” ... “oh, it's this” ... “think what happened in the aural...I mean theory class, this is what we are working with”, you know to continually make the links because then the student understands “oh, ok what I am doing is relevant for the rest of my work as a musician, as teacher or whatever. Yes, motivation is difficult because it constitutes something else for each person. So, I don't know if there is really one way, but I think if you work with real music...you work in ways that make sense to the student*

*and you make the relevant and valuable links between what you are doing in the classroom and what happens in the real world context of a musician...I think that's about the best we can do to get them there. I think students will always moan a bit about it because the music curriculum is so full, you have so many courses...they will ask that question for every subject except the one that they deem the most important. And it's usually the performance subjects that are the most important to them, so, they will say " ok, I need eight hours a day to improve at my instrument, why do I need to do all these other things because they are in the way of what I am trying to do." So, whether it is Aural or History or Theory or whatever the same problem is there in everything.]*

I: Ja die ander vakke is geneig om...want jy het jou geskiedenis en jou teorie en jou instrument en niks buiten dit is belangrik nie.

*[Yes, the other subjects tend to be...because you have History, Theory and your instrument and nothing else seems important really.]*

P: So een manier is om gehoor en teorie nader aan mekaar te bring wat dikwels vir die teorie onderwysers 'n probleem is want dan moet jy stadiger beweeg. So die student se teorie vaardigheid is gewoonlik baie ver bo sy gehoor vaardigheid...en so hy kan goeters doen met teoretiese konsepte wat hy glad nie kan hoor of sing of speel...so as mens die teorie kan half terug bring na 'n meer basiese vlak sodat die gehoor kan by bly um...dan is dit dalk meer sinvol. En dit is iets wat [...] hier gedoen het, [...] my kollega. Hy neem die eerste jaar teorie vak en hy bied dit aan as 'n gehoor kursus, so dit het baie gehoor komponente. Dit gebruik Dalcroze se beweging en embodiment om die studente te help om goeters te hoor en te verstaan um...so ek weet...dit is al so 'n bietjie hierso ingebou um maar nie almal wat teorie gee gebruik daai metode nie of voel dis nodig nie en hulle voel ook ons moet kan vergrote...augmented sixth chords en diminished chords moet ons kan doen al in tweede jaar en dan is die studente nog nie reg om dit te hoor nie.

*[So, one way would be to bring Aural and Theory closer together which is often a problem for the Theory lecturer because you have to move slower. So, the student's competence in theory is usually much better than his aural competence...and so, he can use theoretical concepts which he can't hear or sing or play at all...so, if you can sort of bring the theory down to a more basic level to enable aural skills to keep up then it might make more sense. It is something that [...] did here...my colleague. He takes the first-year theory course and presents it as an aural course, so it has a lot of aural components. It uses Dalcroze movements and embodiment to help the students to hear and comprehend things. So, it has been built in here a bit already, but not everyone who teaches theory uses this method or thinks it necessary and they feel we should also be able to work with augmented sixth chords and diminished chords in second year already, but the students are not ready to hear it then.]*

I: Baie van hulle het gese wat nou na MTA III, na meer gevorderde teorie toe gaan...baie het gese hulle sal graag nog gehoorskooling ter selfde tyd he. Hulle wil nie he dit moet ophou nie...net na twee jaar...so daai behoefte is daar om daai konneksie te maak

*[A lot of them that are going to MTA III, to more advanced theory...many said that they would still like to have aural education at the same time. They don't want it to stop...only after two years...so the need to be able to make that connection is there.]*

P: Ons werk met klank; ons werk nie met papier nie. Teorie kan baie keer papier-gebonde wees.

*[ We work with sound; we don't work with paper. Theory can very often be paper bound.]*

I: As mens iets kon verbeter of as mens iets kon in bring in 'n teoretiese ...of sou mens se 'theoretically' 'n gehooropleidings kursus wat 'n goeie idee sou wees om na te kyk, buiten nou natuurlik die teorie...om die link daarmee te maak? Is daar enige iets anders wat mens moet in ag neem?

*[If one can improve something or if you can bring something into a theoretical...or should I say theoretically an aural education course that might be a good idea to look at, apart from theory...to make a link with? Is there anything else that one needs to take into consideration?]*

P: Jy bedoel wat jy vir die studente wil leer behalwe musiek teorie?

*[You mean what you want to teach the students apart from music theory?]*

I Ja 'n meer holistiese opleiding.

*[Yes, a more holistic education.]*

P: Um...ek het nou baie goed waaroor mens kan praat maar ek weet nie of dit regtig nodig is nie. Ek het, ek onthou toe ek by UCT was het ek klas gegee daar en ek het gepraat oor chunking en oor wat...net 'n idee van hoe werk jou brein en hoe werk jou gehoor sisteem so dat jy beter kan verstaan wat aangaan as jy iets hoor of as jy dit nie hoor nie. So mens kan so iets in bring um...ek sou dit nie 'n fokus maak van die kursus nie, veral nie hier nie omdat daar so min tyd is. Jy het vyftig minute 'n week om alles te doen. So ek sal nie ver buite die gehoor goeters na die sielkunde en die neurocognition...ek dink as onderwyser moet jy bewus wees van dit en jy moet dit kan identifiseer in jou studente. Jy moet kan sien 'o hierdie student sukkel met wat ook al aangaan' en 'n idee te he van hoekom hierdie student sukkel en dan 'n strategie he wat jy vir die student kan gee en se ' hierso doen dit dan gaan dit beter gaan'. So...ek dink daai tipe denke werk...sou goed werk...jy weet soos die pedagogie van gehooropleiding kursus. En dit is iets wat ek gedink het en gewonder het oor as ek nou weer eendag miskien dit vat of ek nie die derde jaar meer as'n pedagogiese kursus sou inrig nie. Mens moet net n bietjie meer dink oor gehooropleiding sodat ons...want op die oomblik...daars nie iemand in die land wat die kwalifikasie het in gehooropleiding behalwe [...] wat natuurlik haar navorsing daarvoor gedoen het. Ek weet nie van enige van die ander mense wat enigsins al...behalwe wat hulle gedoen het by 'n universiteit. So daars nie 'n kultuur van opleiding nie. Wat ek nou gesien het in Noorwee is die mense wat klas gegee het by universiteite het grade in gehooropleiding, soos 'n Meesters graad in gehooropleiding pedagogie. So, in daai sin dink ek is daar spasie vir so iets, so tipe vak, so tipe kursus.

*[I've got a lot of things that one could discuss, but I don't know whether it is really necessary. When I lectured at UCT I remember I spoke about chunking and about how your brain works and your auditory system to just give an idea so that you can understand what is happening when you hear something and when you don't hear something. So, one can bring in something like that, but I would not make it the focus of the course however, especially not here as there is too little time. You have fifty minutes per week to do everything. So, I wouldn't go too far out of aural practice into the psychology and neuroscience aspects...I think as a lecturer you should be aware of it and you must be able to identify it in your students. You must be able to see 'oh, this student is struggling with whatever is happening' and be able to have an idea as to why the student is struggling and then be able to give them a strategy and say 'here try this and it will go better.' So, I think this type of thinking works...can work well...you know like an aural education pedagogy course. That is something I thought about and wondered about, that if I maybe take it again someday whether I shouldn't set up the third year as a pedagogy course. We need to think a bit more about aural education so that we...because at present...there is no one in this country is qualified in aural education except [...] who of course did her research in that field. I don't know of any of the other people who...except for what they have done at university. So, there is no pedagogy culture. What I saw in Norway now was that the people who teach aural at universities have degrees in aural education, like a Masters degree in aural education pedagogy. In that sense I think there is a gap for something like that, such a subject or such a course.]*

I: Ja wat ek gevind het is studente se "ek blok" so dit sal baie interessant wees as 'n mens vir hulle 'n vak kom aanbied met die idee van gehoorpedagogie dat hulle self ook kan verstaan wat gaan aan en hoekom

*[Yes, what I have found is that student's say "I go blank", so it would be very interesting if one could offer a course dealing with aural education so that they can understand for themselves what is happening and why.]*

P: Ja en ek dink dit is 'n groot probleem by [...] want die klasse is so groot. So ons het die voordeel hier want ons klasse is kleiner. Ons kan 'n bietjie meer individueel werk. Dink nie mens kan eintlik met meer as twaalf mense op 'n slag iets regkry nie.

*[Yes, and I think it is a big problem at [...], because classes are so big. We have the advantage here, because our classes are smaller. We can work a bit more individually. I don't think you can work with more than about twelve people at once.]*

I: Wat van 'n klas van vyf en vyftig...en jy kan nie, dis te veel.

*[What about a class of fifty-five...you can't...it's too much.]*

P: En die studente wat nie kan nie, kruip weg want hulle voel skaam oor hulle...hulle voel hulle is nie musikaal nie of hulle hoort nie hier nie of hulle...weet almal kan rondom hulle dit doen, "hoekom kan ek dit nie doen nie?"

*[And the students that can't do it hide because they feel embarrassed about their...they feel they are not musical or that they don't belong there or they...know everyone around them can do it, "why can't I do it?"]*

I: Ja

*[Yes]*

P: En hoe meer jy daai patroon daarstel hoe moeiliker word dit vir jou om daar uit te kom.

*[And the more you follow that pattern the harder it gets for you to get out of it.]*

I: Dankie dit was al my vrae.

*[Thank you that was all my questions.]*

#### **B.4**

[Chatting]

P: Die ander ding wat ek ook opgetel het was destyds in Amerika, was die idee van 'n soort van integreerde onderrig. En wat die ge-integreerde onderrig beteken om van jou 'n goeie musikus te maak, is dat jy die teoretiese en die praktiese, of die toepassingswaarde van musiek met mekaar probeer vereenselwig en probeer versmelt, dit te integreer.

*[The other thing that I noticed back then in America was the concept of a kind of integrated way of teaching. And what this means in terms of making a good musician out of you is that you combine and amalgamate the theoretical and practical aspects of music]*

I: Ja, ja...

*[Yes, yes...]*

P: Byvoorbeeld in [...] waar ek was by die [...] het hulle so 'n ge-integreerde program gehad waarin hulle byvoorbeeld die gewone Teorie en die Harmomie en Kontrapunt gedoen het en ook...hulle het selfs historiese goed daarmee gekoppel en dan het hulle 'n sogenaamde "skills course" wat hulle genoem het Literature and Structure, die literatuur van die musiek self en sy struktuur. So dis 'n algemene soort van generiese ding. Daaronder val nou historiese aspekte en ook Harmonie en Kontrapunt en so meer.

En dan het hulle die sogenaamde Skills Course en dit het bestaan uit Gehooropleiding en Keyboard Harmony en sulke soort van goeters. Die groot idee daaragter was om...dis wat ek bedoel (met) die hart van die situasie. In ons onderrig, ek dink dit het oorgewaai van die...veral van die Unisa sisteem af en ook van die Engelse sisteme is dat...daar was 'n oorbeklemtoning van musikale geletterdheid teenoor musikale Vaardigheid...met ander woorde jy leer alle ander "fancy" teoretiese goeters, jy moet leer wat is 'n triool byvoorbeeld. Ek weet dit van my kleintyd af. Toe ek moes leer wat 'n triool is, toe kon ek nie verstaan nie. Nou moet jy al hierdie goed invul...twee of drie of vier mate invul wat begin het met 'n agste rus, dan moet jy die res invul...dit is so teoreties, daar is geen verbinding met die klank, met die musiek self nie. En eers toe ek 'n triool gehoor het toe weet ek presies hoe dit werk. Dis maar net drie nootjies wat dan hier ingepas word.

*[For example, in [...] at the [...], where I was, they had a type of integrated [program where they would for example do the normal theory: harmony and counterpoint and also linked historical things with it and then they had a kind of "skills course" that they called Literature and Structure, the literature of the music itself and its structure. So it's a kind of general generic thing. Included in this would be historical aspects as well as harmony and counterpoint etc. And then they had the so called Skills Course which consisted of aural training and keyboard harmony and such. The big idea behind it was to...this is what I mean by the crux of the matter. In our teaching, I think it blew over from...especially the Unisa system and also the English system is that...there was an overemphasis on musical literacy versus musical skill...in other words you learn all sorts of "fancy" theoretical things, you have to learn what a triplet is for example. I have known that since I was small. When I had to learn what a triplet is I couldn't understand it. You have to fill in a lot of things...two or three or four bars starting with an eight rest, then you have to fill in the rest...it is very theoretical, there is no connection with the sound itself. Only once I heard a triplet could I know exactly how it worked. It's only three little notes that fit in here.]*

I: (laggend)

*[laughs]*

P: Want as jy dit prakties ervaar dan het jy 'n hele ander beeld daarvan. Nou wat dan...as jy in die proses, as jy dit oorbeklemtoon...en dit gaan ook saam met die uitvoerkuns.

*[Because when you experience it practically then you get a whole different picture. Now what then if you in the process, if you overemphasize...and it goes together with performance.]*

I: Ja

*[yes]*

P: Want die uitvoerkuns is, jy reproduseer iets. Jy lees dit, jy dink nie wat jy lees eers nie...ek het baie anekdotes hieroor. Ek kan onthou ek was 'n student gewees en ek het...eenkeer was daar 'n Eisteddfod gewees. Ek het in die biblioteek gekom, Stellenbosch Konserwatorium biblioteek en toe sien ek daar een van my medestudente wat Mozart se K. 595 Klavierkonsert, die laaste een, wat 'n grand ding is, vir 'n Eisteddfod gespeel het. En ek vra vir haar heel onskuldig in watter toonsoort is hy nou weer in? Sy het my lank aangekyk en gesê "ek weet nie". Sy speel die werk maar sy weet nie eens wat die toonsoort is nie.

*[Because performance is, you reproduce something. You read it, you don't think what you have read first...I have a lot of anecdotes about this. I remember when I was a student and I...one there was an Eisteddfod. I came into the library, Stellenbosch Conservatory library and there I saw one of my fellow students who played Mozart's K 595 piano sonata, the last one, a grand thing, for an Eisteddfod. And I asked her quite innocently in which key it is again. She stared at me for a long time and said "I don't know". She plays the piece, but she doesn't know what the key is.]*

I: Dit gebeur

*[It happens]*

P: Dit is wat ek bedoel. Met die gevolg is daar is 'n afwesigheid aan die werklike toepassing en dit bring groot vrees mee, want dit het te make met die oor, dit skakel met hoe die oor luister. Die oor is nie geleer...want die oor leer die heel beste by wyse van self aktiewe eksperimenteer en ook blootstelling. Dis hoe jou oor ontwikkel, wanneer jou oor ontwikkel. Jy eksperimenteer, jy speel rond met klanke en jy ontdek hierdie ding wat so maak en jy ontdek...Voordat jy weet dis 'n Tonika harmonie of dit is 'n derde interval of so iets. Met ander woorde as jy dink in terme van 'n...se nou

*[This is what I mean. There is as a result a lack of real application and it brings a lot of fear with it, because it has to do with the ear, it links with how the ear listens. The [ear has not been trained...because the ear learns best by active self-experimentation and also exposure. That is how your ear develops, when your ear develops. You experiment, you play around with sounds and you discover a thing that does this and you discover...Before you know it's a tonic harmony or this is an interval of a third etc.]*

I: Ja

[yes]

P: Die ouens het van gehoor af gespeel soos die ou mense sê. Maar my ouma was baie gekant daarteen as ek van gehoor af gespeel het, want ek word nou bederf. Ek leer nie die musiek behoorlik nie.

*[They guys played by ear as the old folks would say. But my grandmother was very against my [playing by ear, because I was being spoiled. I wasn't learning the music properly.]*

I: Ja

[Yes]

P: Julle moet nou eers... dis soos die taal; jy moet nou eers die grammatika leer.

*[You must now first...it's like the language; you must first learn the grammar.]*

I: Voordat jy kan praat...

*[Before you can speak...]*

P: En dit is hoekom daai vrees daar is. So ons moet daai situasie regstel. Daar moet 'n integrasie wees van...want ek sê nie die geleerdheid of die musikale geletterdheid is on...dis absoluut belangrik. Want as jy die twee saamsit, dan het jy...

*[And that is why there is fear. So, we have to correct the situation. There must be an integration of...I'm not saying that being well educated or musical literacy is...it's absolutely important. Because if you put the two together then you've got...]*

I: 'n geheel

[A whole]

P: Comprehensive musicianship. Dis hoe dit werk. So dis aan die kern daarvan.

*[Comprehensive musicianship. That is how it works. That is the crux.]*

I: Dit is baie so

*[It is really like that]*

P: So ek dink dit het werklik implikasies...dat mens werklik moet probeer om alles wat jy...die twee moet mekaar komplimenteer sodat jy die vrees element kan wegvat. Maar ek sou sê in die meeste gevalle...dit kan vreeslik variëer. Mense kom nie daarvoor nie...hulle kan net nie daarvoor kom nie, want kyk daar is 'n vreeslike wanbalans. Dis waar byvoorbeeld die Europese, die sogenaamde improvisasie skole wat ook tot 'n groot mate verdwyn het.,Maar dink net aan byvoorbeeld Bach en Mozart en Haydn en Beethoven en Chopin en daai mense, was almal wat ons noem komponis-pianiste. En hulle het hulle

werke geïmproviseer en dan opgeskryf. So dit vat...jy moet eintlik daarmee...dit is 'n tydperk, wat jy het soos wat jy blootgestel is aan die Teorie, blootgestel is aan die 'actual' musiek, so jy moet hulle die heelyd, hulle moet as'tware...Anton Nel het eenkeer gesê vir studente by 'n meestersklas, "as jy jou stuk speel moet jy vir jousef lopende kommentaar lewer." "Wat speel ek nou?"

*[So, I think it really has implications...one really has to try to everything that you...the two must complement each other so that you can remove the element of fear. But I would say in most cases...it can vary a lot. People don't get over it...they just can't get over it, because look there is a huge discrepancy. This is where, for example, the European, the so-called improvisatory school that also mostly disappeared...But just think of, for example, Bach and Mozart and Haydn and Beethoven and Chopin and those people, they were all what we call composer-pianists. And they improvised their works and then wrote it down. So, it takes...you must actually with it...it's a period of time where you're exposed to theory, exposed to the actual music, so must the whole time, they must actually...Anton Nel once told some students at a masterclass "when you piece you must give yourself a running commentary." "What am I playing now?"]*

I: O, ja...

*[Oh, yes...]*

P: Sodat jy nie daai probleem het dat, jy is 'n wonderlike leser maar jy weet nie wat jy lees nie. Ek kan julle uit ervaring sê dat dis 'n baie moeilike proses wat opkom. Om dit in te haal is baie, baie moeilik. En die ander interessante ding is dit vat langer tyd, oortyd, vir iemand om byvoorbeeld sekere labels...iets te kan hoor en dit te kan verstaan as wat jy dit teoreties...want dis 'n agstenoot, 'n interval is 'n vyfde. Maar om dit werklik te kan...

*[So that you don't have that problem where you are a wonderful reader, but you don't know what you are reading. I can tell you from experience that it is a very difficult process that arises. To catch it up is very, very difficult. And the other interesting thing is it takes longer, extra time, for someone to, for example, certain labels...to be able to hear something and understand rather than theoretically...this is an eight and that interval a fifth. But to really be able to...]*

I: Heg

*[Attach]*

P: Hoor en dit te herken, vat langer tyd. Met die gevolg dat jy hierdie vyf-en-negentig persent teorie en vyf persent gehoorskoling het terwyl dit presies andersom moes gewees het in terme van die ontwikkelings proses, né. Dis wat gebeur, ja, om jou vraag te beantwoord.

*[Hear and recognize, takes a longer time. With the result that you have this ninety-five percent theory and five percent aural training while it should be exactly the other way round with regards to the developmental process. This is what happens, yes, to answer your question.]*

I: Dit is so interessant

*[This is very interesting]*

P: Ek dink dit het bepaalde implikasies. Jy sal sien ek het nou...ek weet nie wat Dr Beukes doen op hierdie stadium nie, maar ek het 'n vermoede wat hy doen. Hy is 'n meester van remediërende onderrig. Sy groot begaafdheid is remediërende onderrig omdat hy...ek is presies die teenoorgestelde, ek is hopeloos daarmee want ek verduidelik aan die ouens goeters en meen ek hulle verstaan dit omdat ek my hele lewe lank...ek het die ander pad gevolg. Ek het weer te veel praktiese ervaring gehad jy weet, met die gevolg is...maar jy moet 'n bepaalde begaafdheid hê. Sekere mense, byvoorbeeld Piet Koornhof, die violis, Potchefstroom, hy wil ook net met gevorderde mense werk, want dis sy... hy is 'n gevorderde kunstenaar en Albie van Schalkwyk is dieselfde.

*[I think it has certain implications. You'll see I have...I don't know what Dr Beukes is doing at this present moment, but I have an idea of what he is doing. He is a master at remedial education. His big*

*talent is remedial education because he...I am exactly the opposite; I am hopeless with it because I explain things to the guys and expect that they understand it because my whole life...I followed a different path. I had again to much practical experience you know, and as a result...but you need a certain talent. Some people, for example, Piet Koornhof the violinist, Potchefstroom, he also just wants to [work with advanced people, because it's his...he is an advanced artist and Albie van Schalkwyk is the same.]*

I: O ja, ek al met hom gewerk.

*[Oh yes I have worked with him]*

P: As jy nou met hom...as jy die beste van hom wil hê, gee vir hom 'n nagraadse student wat jy liedbegeleiding moet doen, dan is hy fantasties. Moenie vir hom 'n graad een student gee nie.

*[If you want to with him...if you want the best out of him, give him a postgraduate student [with whom to do Lied accompaniment he is fantastic then. Don't give him a grade one student.]*

I: Nee

*[No]*

P: Hy is baie goed en hy het al...baie kinders...dis nie sy...nou Jan, ons vriend hierso, hy is presies die teenoorgestelde, behalwe hy is natuurlik na my oordeel, die beste orreldosent wat ons het in ons land. Hy is fantasties. Gisteraand het ons weer 'n konsert gehad wat hulle gespeel het. Een van sy nagraadse studente wat 'n mediese dokter is en wat absoluut gevorderde goed speel. In elk geval wat ek wil sê, [...] se impak sou ek sê wat betref die Gehooropleiding, hy volg waarskynlik die meer tradisionele benadering waar hy eenvoudige melodiese konsepte en eenvoudige ritmiese...want kyk, dit gaan mos nou oor die parameters. Dit gaan oor ritme, oor melodie en oor sameklanke, en wat hy probeer doen is om eintlik om aan die begin te begin. Die soort van werk wat hy doen sou in meer ideale omstandighede, sou al baie meer by 'n...

*[He is very good and he has...a lot of kids...I'm talking of Jan our friend here, he is exactly the opposite, except he is according to me the best organ lecturer we have in our country. He is fantastic. Last night they played in a concert here. One of his postgraduate students who is also a medical doctor and that plays really well anyway what I wanted to say is, [...] impact I would say regarding aural training, he apparently follows the more traditional approach which he uses simple melodic concepts and simple rhythms...because look, it is all about the parameters. It's about rhythm. It's about melody and chords and what he tries to do is to start at the beginning. The kind of work he does you would ideally find more in...]*

I: Skool

*[School]*

P: Skool, by 'n vroeg Hoërskool pas, maar ons, vanweë ons omstandighede het ons hierdie wanbalans

*[School, it would fit at early high school level, but because of our circumstances we have this disparity]*

I: Gaping, ja

*[Gap, yes]*

P: Dan help dit ons nie om te sê, jy weet, man...want as ons dit nie aanspreek nie, dan gaan al ons studente druipe, dan gaan hulle nie reg wees nie. So ons moet 'n kompensasië volg, en wat ek vermoed hy doen is, hy doen dit langs die weë van die ou basiese metodologie vir Gehooropleiding, naamlik diktees en bladsang en praktiese keyboard, dit het later van tyd bietjie by gekom. Die Europese konsep is basies net daai twee goed. Hulle leer jou die solfa- of solfa- byvoorbeeld want dit het in die Europese konteks het dit te doen met lettername spesifiek. [...] het ons by voorbeeld geleer om lettername te sing.

*[It doesn't help to say you know...because if we don't address it then all our students will fail, then they won't be coping. So we have to compensate and what I suspect is that he follows the older basic aural*

*training methodology, namely dictation and sight-singing and practical keyboard which was added later on. The European concept basically only incorporates those two things. They teach you solfege names for example because in the European context it specifically has to do with letter names. [...] for example taught us to sing on letter names.]*

I: Ja, [...] het ons ook geleer...

*[Yes, [...]we also learned...]*

P: Maar dis bietjie moeilik om te sing. Solfa artikuleer makliker (sing toonleer opgaande met solfa en dan nootname om te illustreer). Maar die interessante is daai, weereens is dit assosiasie: klank met die letter, sien. Dan die perfekte... tussen die teorie en die praktyk. C E G, doh, me soh. Die toniksolfa, wat [...] nou weer geïnteresseerd in was, was doh is die eerste trap en E die derde trap. So dis 'n vaste ding as'tware. Maar nou wat gebeur met toniksolfa is as jy nou moeilike goed begein sing, dan bots daai elemente met mekaar. As jy 'n mooi eenvoudige melodie, diatoniese melodie in C Majeur sing, dan is do, ray, me solfa baie lekker

*[But it is quite difficult to sing, Solfa articulates more easily (sings a scale up using solfa and then note names to illustrate). But what is interesting is the association of sound with letter, you see [Then the perfect...between the theory and practice, C E G, do, me, soh. The tonic sol-fa that interested [...] was doh is the first step and E is the third, So it was a fixed thing so to say But now what happens with tonic sol-fa when you start singing more difficult things the elements start colliding with each other. If you sing a pretty simple melody, diatonic melody in C major then doh, ray, me, solfa is very nice]*

I: Dan werk dit

*[Then it works]*

P: Dan assosieër jy dit met die toontrap. In beide gevalle is dit 'n assosiasie proses. Want die letternaam is nog meer...want wat dit gemaak het veral in die Europese skole in Frankryk, Italië en so, dit maak van hulle fantastiese lesers. Hulle lees enige iets, orkesspelers,

*[Then you associate it with the scale degree. In both cases it is a process of association. Because the lettername is more...because what it did in the European schools in France, Italy and so on, it made them fantastic sight-readers. They read anything, orchestra members]*

I: Al die elemente saam

*[All the elements together]*

P: Want hoekom lees hulle so goed? Want hulle weet wat hulle lees. Dis die groot ding.

*[Why do they read so well? Because they know what they are reading. That's the big thing!]*

I: Dis die assosiasie.

*[It's the association.]*

P: Dis weereens daai...So Jan probeer dit op 'n remediërende manier bietjie weer die balans regtrek.

*[Its once again that...So, Jan is trying to correct the balance through remedial methods]*

I: Die fondasie skeep, ja. Dit moet seker aangepas word by die Suid-Afrikaanse omstandighede?

*[To create a foundation yes. It should probably be adapted to the South African context?]*

P: Ja, ek dink so. En ek dink sy metodologie sal daarop gerig wees met ander woorde. Nou wat die probleem is, dis wat ek nou mee geworstel het, na al die jare wat ek hier is, is dat ek nie weet of ek al 'n antwoord daarop gekry het nie. Dit voel mens kry minder antwoorde. Wat ek tog probeer doen het...en waarskynlik nie daarin geslaag het nie, is om binne die universitêre konteks, as jy sekere goed in die teorie doen, moet dit ook op 'n manier gerealiseer word in jou gedagte. Want ek dink die ander ding...maar hoe jy dit ookal doen, op watter manier jy dit ookal doen, sou ek sê moet mens se

hoofbeginsel wees om iets te...om 'n konsep gehoormatig en kognitief te instaleer in jou kop. Met ander woorde as jy praat van 'n tritonus dan moet jy dadelik weet hoe dit klink en jy moet dit kan realiseer

*[Yes, I think so. And I think his methodology will be focused on that. Now the problem that I have been struggling with all the years here is that I don't know whether I have found an answer for this yet. It feels like one only gets less answers. What I tried to do...and probably didn't succeed in [was to inside the university context, when you do certain things in theory, you have to also realise it in your mind. I think the other thing...but however you do it and in whatever way you do it, your main goal needs to be to install a concept aurally and cognitively. In other words when speaking of a tritone you have to immediately know what it sounds like and you must be able to practically realize it]*

I: Hoe dit klink en hoe dit lyk

*[What it sounds and looks like]*

P: En as jy dit sien op papier moet jy dit realiseer in klank en as jy die klank hoor moet jy dit op papier kan sien. So watter metodologie jy moet gebruik is daai installeringsproses is jou doel. Dit is jou doel.

*[And what you see on paper you must be able to process into sound and vice versa. So whatever method you prefer to use to do that installation it's your goal]*

I: Dit maak absoluut sin.

*[That makes a lot of sense]*

P: Dit kan verskillende goed wees, byvoorbeeld, ek kan...ek wou sê...ek weet nie in hoe 'n mate ek...ek is nie meer so op hoogte met nuutste navorsing oor Gehooropleiding nie, want ek het dit so lank laas gedoen. Ek het eintlik meer na die General Musicianship kant toe gegaan. En ons doen nou soort van 'n geïntegreerde, met ander woorde, ek gee nou op hierdie stadium eerstejaar Harmonie en Stemleiding en dan in die Musicianship kursus moet hulle daai goed als prakties realiseer. So hulle skryf dit en hulle moet dit realiseer. En die oor kom vanself by so in 'n sekere sin. So ek is geneig om in daai rigting te gaan, so my metodologie is bietjie anders, maar dis nie so gefokus op spesifieke elemente en op 'n soort remediërende aanslag nie. Maar dit kom basies op dieselfde neer. Ek het met die loop van tyd agtergekom dat, weereens as gevolg van die tradisionele werksomstandighede, as mens praat van...dis interessant net om dit te sê Diktee en Bladsang is twee kante van dieselfde muntstuk, want in die Diktee wil jy probeer om dit wat jy hoor, te kan omskakel in notasie, en as jy na Bladsang kyk, moet jy daai wat jy sien wil jy omskakel in klank. Maar wat ek dink, weereens 'n probleem geword het in die metodiek, is dat die idee van geheue, onmiddellike geheue...nou speel hulle vir die outjies 'n diktee voor, twee goed kan gebeur: hy kan te lank wees of hy kan te onmusikaal wees. As ek dink aan die soort diktees wat [...] se graad eksamens het...ek het 'n aversie daaraan.

*[It can be different things, for example, I can...I wanted to say...I don't know to what degree I can...I am not so up to date with the newest research on aural education because I haven't done it for a while. I actually tended more towards the General Musicianship side. And we are doing a sort of integrated, in other words, I am currently teaching first year Harmony and Counterpoint and in the Musicianship course they have to practically realize these things. The sort of catches up by itself in a certain sense. So I tend to go more into that direction, so my methodology is a little different, but it isn't as focused on specific elements or a remedial approach. It basically comes down to the same thing though. As time progressed I noticed that once again due to traditional working conditions if you talk about...it's interesting to note that dictation and sight-singing is two sides of the same coin, because in dictation you are trying to convert what you hear into notation and when looking at sight-singing you have to convert what you see into sound. But what I think has once again become a problem in the methodology is that the concept of memory, immediate memory...so when they play a piece for a student, a dictation, two things can happen: it can be too long or it can be too unmusical. When I think of the types of dictations [...] has for their graded exams...I have an aversion to it.]*

I: Ja

*[Yes]*

P: Ek wil dit nie hoor nie, want dit maak nie vir my sin nie. As jy 'n diktee doen, moet dit baie logies wees, dit moet musikaal wees en dit moet ook toegespits wees op sekere tegnieke of so wat jy met hulle behandel as grondwerk as'tware. Dit moet nie sommer so 'n random iets wees nie. En dieselfde as dit te lank is dan het jy geen waarborg nie... en ek het dit selfs in Amerika gesien. Dit was ysingwekkend gewees want daai ouens speel natuurlik nie...hulle het goeie studente. Nou speel hulle 'n hele stukkie Bach agt mate lank vier keer deur, dan skryf hulle dit al. Nou as daar...baie keer kan die studente dit nie regkry nie. Maar wie sê hulle het dit dalk nie reg gehoor nie.

*[I don't want to listen to it, because it does not make any sense to me. When you do a dictation it needs to be very logical, it must be musical and it should focus on specific techniques that you are teaching them as ground work so to say. It shouldn't be just some random something. And the same if it is too long then you have no guarantee...I even saw it in America. It was terrifying because those guys don't play around...they have got good students. So now they play a piece of Bach of eight bars through four times and they already write it down. Now if there is...a lot of the time the students can do it. But who says they didn't perhaps hear it correctly.]*

I: Dis die ding, ja.

*[That's the thing, yeas.]*

P: Jy kan nie al daai nootjies onthou nie, want die sielkundiges sê jy kan net sewe goed onthou op 'n slag. Al die jare sê hulle dit. so as jy meer as sewe het moet jy begin interpreteer. Jy moet goed probeer saam voeg as'tware. Ek het dikwels vir my Gehoor studente...byvoorbeeld, dan gee ek vir hulle 'n melodie wat uit 'n klomp note bestaan...veertien nootjies, dis nou die eerste stukkie. Nou kom ons sê dit is nie eens agt mate lank nie, dis net so twee mate. Hoe gaan jy al daai veertien nootjies onthou? Nou sit jy dit in patroontjies in...klein wisselnootjie en dan net 'n arpeggio af en dan dieselfde ding net 'n oktaaf laer. Nou het jy dit.

*[You can't remember all those notes, because the psychologists say you can only remember seven things at a time. All this time they have been saying it, so if you have more than seven then you have to start to interpret. You have to start to combine things so to say. I would often did with my Aural students...for example, I would give them a melody consisting of a couple of notes...say fourteen notes, this is now the first part. Let's say it is not even eight bars in length, say about two bars. How are you going to remember all fourteen notes? You place them into patterns...an appoggiatura and then an arpeggio and then the same thing again an octave lower. Now you've got it.]*

I: Ek dink dit is wat hulle chunking noem.

*[I think that is what they call chunking.]*

P: Vereenvoudig. Dis die enigste manier hoe jy dit moet doen as jy sulke ingewikkelde melodieë moet speel, en dan moet...daai melodie moet so wees dat dit...byvoorbeeld in die geval [...], hy het 'n interessante ding gehad wat ek jare lank gebruik het, wat hy genoem het trefoefeninge. Trefoefeninge is eintlik maar net sulke stereotipiese melodiese passasietjies, soos akkorde wat jy opbreek. Jy speel die drieklank, jy hou die een nootjie vas, hy verander van toontrap. Daar is allerhande interessante voordele daaraan om te leer dat 'n enkele toonhoogte kan verskillende betekenis hê. Nou daardie stereotipe goedjies, jy kan dit ook omskep in bepaalde...bladsang kom ook in die proses in, dan leer jy sekere patroontjies hoor. Dan moet jy...die diktee moet jy daarmee vereenselwig.

*[Simplified. That is the only way you must do it when you get such complicated melodies to play and then that melody must be so that it... for example in this case [...], he had an interesting approach that I used for years what he called 'trefoefeninge'. These exercises consist of stereotypical melodic passages such as broken chords. You play the triad and hold down the one note, it changes its scale degree. There are many interesting advantages in learning that a single scale degree can have various meanings. Now that stereotypical stuff, you can rework them into specific...sight-singing also comes into this process, you then learn to hear certain patterns. Then you have to...you have to be able to make the link to dictation.]*

I: Daai patrone herken

*[To recognize the pattern]*

P: As jy hom opmaak moet jy dit so opmaak dat jy dit terug herlei en dat jy hoop die studente kan daai assosiasie maak. Nou dit is een van die grootste probleme van, ten spyte van al daai ouens se pogings om dit reg te kry. Studente kan nie verbindings maak nie, en dit lê ook aan die hart van die wanbalans van geletterdheid en vaardigheid. Hulle kan eenvoudig nie daai verbindings maak nie. As hulle 'n harmonieklas het en hulle het by my 'n praktiese harmonieklas of die klawerbordklas soos ons dit noem, dan kan hulle glad nie dink dis dieselfde ding wat hulle nou net in die ander klas gehad het nie. Dit bly 'n probleem. Dit is wat 'n ou moet probeer oorkom.

*[If you make it up, you have to do it in such a way that you reroute it back and then hope that the students are able to make the association. Now this is one of the biggest problems despite the fact that people have tried to address it. Students just can't make the links and this is part of the core problem of the imbalance between literacy and skill. They simply can't make those links. When they have a harmony lecture and they have a practical harmony lecture with me or a keyboard class, as we call it here]*

I: Moet regstel

*[Must put right]*

P: Ek dink die metodologie is wat mens maak...hoe om dit te...

*[I think the methodology is what makes you...how to do...]*

P: Hoe om 'n balans te skep

*[How to create a balance]*

I: Hoop dat jy daai goed by hulle kan installeer, daai assosiasies kan skep. Maar dit is assosiatiewe leer, dis wat dit is. Byvoorbeeld 'n baie eenvoudige ding wat nie voldoende is nie maar byvoorbeeld baie keer...[...] het byvoorbeeld as hy die triool verduidelik dan sou hy sê Ti-mo-thy.

*[To hope that you can install those things in them, to create those associations. But that is associative learning, that is what it is. For example, a very simple thing that isn't necessarily perfect, but for example, often...[] would for example when he would explain the triplet would say Ti-mo-thy]*

I: [...] het dit ook gedoen.

*[[...] also did that]*

P: Sy het dit oorgeneem. Dis assosiatief. Soos C, F, Jan Pierewiet. Maar dis nie genoeg natuurlik nie. Maar, dis 'n starting point. Wat die beginsel metodologies is dat jy 'n assosiasie wek. En wat jy ook al leer in terme van die klank self, die elemente, moet jy soort van een of ander betekenis daarom bou.

*[She took it over. That is associative. Like C, F, Jan Pierewiet. But it is of course not enough. But it is a starting point. The methodological principle is that you create an association. And whatever you learn in terms of the sound itself, the elements, you have to build some sort of meaning around it.]*

I: Wat dit konkreet kan vasvat.

*[That can grasp it concretely]*

P: Hoe jy dit gaan doen...daar is duisend verskillende...

*[The way you do it...there are a thousand different...]*

I: Daar is so baie...

*[There are so many...]*

P: Maar ek dink dit is hoe...dit lê maar nog steeds by die hart van die hele situasie dat Gehooropleiding is iets wat jy net kan kweek deurdat jy dit prakties bedryf, maar dat jy dit ook koppel met jou kognitiewe.

*[But I think this is how...it still lies at the heart of the situation the fact that you aural education is something you can only develop practically, but also you need to link it to the cognitive]*

I: Kognitiewe konsepte.

*[Cognitive concepts]*

P: Want jy moet daai goed kan installeer en dan moet jy 'n retensie vermoë kan hê.

*[Because you have to be able to install those things and then you need to have a retention capability]*

I: Ja, jy moet kan bou daarop.

*[Yes, you must be able to build on it.]*

P: En dit kan tog gebeur. Die goeie nuus is as jy net jouself toelaat dan kan dit gebeur, maar as jy dit kan dink uiteindelik dan bly dit daarso. Mens verleer nie om te loop nie tensy daar nou...

*[And it can happen. The good news is if you can just allow yourself then it can happen, but if you can think it then finally it will stay there. You don't unlearn the capability to walk unless there is...]*

I: Iets gebeur.

*[Something happens.]*

P: Dat jy in 'n ongeluk was en jy 'n jaar lank dit nie kon doen nie, daai soort van situasie. Jy verleer nie om fiets te ry nie, jy verleer nie om te swem nie, jy verleer nie om jou klavier te speel nie.

*[That you were in an accident and you couldn't do it for a year, that kind of situation. You don't forget how to ride a bike, you don't forget how to swim, you don't forget how to play your piano.]*

I: Dis waar.

*[That is true]*

P: Jy verleer dit regtig nie. Dis 'n kwessie van hoe jy dit kan in stand hou. Maar die groot probleem waarmee ek sukkel, veral deesdae met wat ons nuwe geslag studente noem, selfone. Hulle het nie meer 'n retensie vermoë nie.

*[You really don't unlearn it. Its rather a question of how you can keep it up to scratch. But the big problem I am struggling with, especially with what we call the new generation of students, cell phones.They just don't have a retention capability any more.]*

SvZ: Ek verstaan.

*[I understand.]*

P: En in musiek is dit absoluut essensiëel. As jy 'n professionele musikus is moet jy daai materiaal in jou kop hê.

*[And in music it is absolutely essential. As a professional musician you need to have that material in your head.]*

I: Ja

*[Yes]*

P: Jy moet dit kan laat tevoorskyn tree.

*[You must be able to conjure it up.]*

I: Yes

*[Yes]*

NV: Ek het nou baie gepraat. Jy moet nou maar vir my vra.

*[I spoke a lot now. You must ask me what you want to know.]*

I: Dit is presies wat ek soek dankie.

*[This is exactly what I am looking for thank you.]*

P: Ek weet nie of ek veel meer kan sê nie, behalwe dat...

*[I don't know if I can add much more except for...]*

I: Nee, baie dankie. Dit is absoluut perfek.

*[No, thank you so much. This is absolutely perfect.]*

P: Maar ek dink mens soek altyd na die kern van 'n probleem en as jy dit gevind het dan probeer jy in jou metodologie, in jou aanpak probeer jy dit adresseer. Ek sou sê dit kan op verskillende maniere gebeur. Maar wat wel interessant is, noudat ek net daarvan praat, ons het op 'n keer 'n tromboonspeler gehad, hy was absoluut geskool in die sogenaamde solfege tegniek. Fantastiese ou...ek het hom hier probeer inkry maar ek kon dit nie regkry nie. Maar in elk geval, hy het vir my gesê hoe die balans reggetrek moet word. Jy kan in België mag jy...nie 'n instrument neem alvorens jy nie 'n jaar solfege training gehad het nie. En die rede daarvoor is, jy moet eers leer...dit wat jy speel moet jy eers leer om te kan intoneer veral orkesstrykers en blasers. Jy moet eers daai melodietjie kan sing behoorlik voordat jy dit op jou instrument kan speel. Jou oor moet jou lei saam met die tegniek natuurlik, want die oor is die groot leier van alle dinge. Ook van kognitiewe, teoretiese vaardighede, die oor moet die leier wees en die oor het helemal verwaarloos in die proses.

*[But I think one is always looking for the core of a problem and once you have found it then you try to address it with your methodology, with your approach. It can happen in different ways. What is interesting now that I am talking about it, we once had a trombone player. He was completely schooled in the solfege technique. A fantastic guy...I tried to get him in here, but I didn't manage it. Anyway he told me how the balance should be corrected. In Belgium you are not allowed to learn an instrument if you have not had a year of solfege training. The reason is you must be able to first intonate that what you are going to play, especially strings and winds. You must be able to first sing the melody properly before you can play it on your instrument. Your ear must lead you together with your technique, because the ear is the big leader of all things. Also of cognitive, theoretical capabilities, the ear must lead and the ear has been completely neglected in the process of things.]*

I: Ja.

*[Yes]*

P: Dit is wat moet gebeur. Hoe 'n mens dit moet doen is 'n struggle. Dit bly maar net die hele tyd nuwe dinge aanwend en nuwe pogings aanwend om dit te doen. Ek het ook gegaan van trefoefeninge af en toe later het ek dit op 'n ander manier gedoen. Ek het hulle laat speel op die klavier net om dit bietjie makliker te maak. Partykeer is die intonasie...baie van die studente kan nie intoneer nie

*[That is what needs to happen. How one is to achieve that is a struggle. It is about applying new things all the time and making new attempts to try and achieve it. I started with trefoefeninge and later I started doing it differently. I later let them play on the piano to make it a bit easier. The intonation is often...a lot of the students can't intonate ]*

I: Met die sing/

*[With singing.]*

P: Dan kan hulle nêrens kom nie want hulle kan nie die regte ding kry nie, maar nou as hulle op die klavier speel.

*[They can't get anywhere then because they can't get to the right thing, but when they play on the piano.]*

I: Dan hoor jy darem die regte ding.

*[Then you at least hear the correct thing.]*

P: Hy doen dit vir jou. Dan kry jy nou 'n ou wat sê hy het nog nooit klavier gespeel nie, nou is...hy skrik...hy is wild. Nou moet hy op klavier kan speel en hy is 'n tromboonspeler. Dan het jy weer daai probleem. Dis nooit maklik nie.

*[It [the piano] does it for you. Then you get one who says that he has never played piano before and he is afraid. Now he has to be able to play on a piano, but he is a trombonist. So then you have that problem. It's never easy.]*

I: Ja

*[Yes]*

P: Maar ek het meer in analise ingegaan. Waarom ek in die analise-sisteem gegaan het was 'n eienaardige ding..Ek het 'n boek opgetel wat getitel was: Structural Hearing van 'n ou met die naam van Felix Saltzer en die boek het my gefassineer...ek het die boek half verkeerd verstaan. Dit was 'n soort van, nie grammatikaal nie...ek het dit te eng verstaan. Dit was 'n manier waarop jy na musiek kyk met die idee om dit beter te kan hoor so het ek dit verstaan. So 'n gestruktureerde gehoor program. Maar dit was eintlik 'n analise struktuur kursus wat die sogenaamde Shecken analise was.

*[But I went more in to analysis. The reason for going more into the analysis system was quite interesting. I read a book called Structural Hearing by not a guy called Felix Saltzer and the book fascinated me...I kind of interpreted the book incorrectly. It was grammatically easy to understand and I understood it in too narrow a sense. It was a way of looking at music with the idea that you would be able to hear it better, that is how I understood it. A sort of structured aural training program, but it was actually an analytical course called the Schenkerian analysis.]*

I O ja die Schenkerian analise.

*[Oh yes the Schenkerian analysis.]*

P: Maar die Schenkerian analise, die manier waarop jy na musiek kyk, het ook 'n impak op hoe jy daarna luister. Dit was nou vir my baie interessant, want toe gaan dit nie net daarvoor om intervalle en akkoorde te herken nie, maar om dit te kan hoor binne 'n bepaalde konteks, onderliggend soort van...'n dieper vermoë om onderliggende modelle te kan hoor. So ek het as 'n uitdaging geneem om dit te kan doen, maar toe word dit 'n analise kursus, en dis interessant, die idee van Structural Hearing was 'n vertaling van Fernhören, die Duitse woord. Dit kom van Furtwängler, die beroemde dirigent. En Furtwängler was bevriend met Schenker en hy het toe seker gegaan vir raad. Nou Schenker se hele idee was dat die musiek omvou in bepaalde struktuurvlakke. Jy kry 'n soort agtergrond. Dit gee jou die rigting van 'n stuk musiek. Jy het 'n basiese harmoniese-melodiese model wat dan uitgebou word ensovoorts. En blykbaar sou Furtwängler met hierdie kontak gepraat het van Fernhören, langafstand gehoor. Jy luister onderliggend en dan kan jy 'n verband sien tussen wat jy onderliggend hoor en wat bo-op dit gebeur, sodat jy die konneksies kan maak. Dit het my gefassineer, dis hoekom ek toe daarin beland het. Toe kom ek by Indiana en ek sien hierdie geïntegreerde Teorie program. Dis hoe ek my goed bedryf het. Ek het weg beweeg van die baie meer tegniese aspekte. Dis hoe dit gebeur het. So my Gehooropleiding kusus was nie lekker in lyn met die behoefte van 'n inkomende eerstejaar student nie. So ek was eintlik baie bly dat [...] dit van my oorgevat het. Dit was miskien meer nodig. Hy was dalk baie meer suksesvol as ek. [laughs]

*[But the Schenkerian analysis also has an impact on how you listen to music. This was very interesting but now it wasn't just about recognising intervals and chords but to hear them within a certain context, sort of an ability to hear at a deeper level and hear sub contextual models. So I took it as a kind of challenge to be able to do that and it became an analysis course. It's interesting the name Structural Hearing is a translation of Fernhören the German word. It comes from Furtwängler, the well-known conductor. Furtwängler was friends with Schenker and possibly went for advice. Schenker's idea was that music unfolds in specific structural plains. You get the background that gives the direction of the music. You have a basic harmonic-melodic model that builds out etc. Furtwängler would probably have spoken with this contact about the idea of Fernhören to hear at a distance. You listen at a deeper level and then you can hear the link between what is happening sub contextually and what is happening superficially. It fascinated me and so I got into it. Then I came to Indiana and I saw this integrated theory program. That is how I directed my program, I moved away from the very technical aspects. That is how it happened. So my aural course was not really in line with the needs of an incoming first-year student. I was very glad that [...] took it over from me. It was probably more necessary. He was probably more successful than me.]*

I: Ja

*[yes]*

P: Janee, soos ek sê hy is 'n fantastiese remediërende dosent. Daar is niemand beter as hy nie. So, dis maar hoe dit als gekom het. Die gehooropleiding en die verstaan van musiek, al daai goed is in mekaar gestrengel. Jy hoef nie regtig afsonderlike goed te hê nie. Dis baie interessant dat...dis 'n soort van 'n kontradiksie, maar toe was daar...toe het ons die wonderlike situasie gehad waar die Gehooropleiding was 'n afsonderlike kursus. Stellenbosch by [...] was dit nie eers dit...hy het hierdie baie fantastiese program uitgewerk wat nog altyd net vyf persent van die praktiese musiekstudie getel het. Dit was baie verkeerd gewees aan die een kant. Ons het dit toe hier afsonderlik begin doen. Maar twee dekades later het ek begin beseef ek wil dit nie so hê soos wat dit van Unisa af gekom het nie, die gehoortoetse. Maar dit moet eintlik nie afsonderlik wees nie, dit moet eintlik geïntegreer wees. En wat Schenker ...die ander ding van Schenker, hy was 'n freelance pianis en komponis gewees. Hy het vir ouens privaat klavier lesse gegee. Hy was nie 'n Universiteitsdosent nie...grand...hy het nie so nagraadse vlak gegee nie. Hy het klavierles gegee en hy het 'n groepie aanhangers gehad wat almal bloot...meer volwasse studente wat na hom gekom het. Hy het vir hulle klavier geleer maar in die proses het hy sommer sy sisteem van analise bygeleer, want hy het gevoel hierdie goed moet hy wys vir die studente sodat hulle beter spelers kan wees. Beter kan verstaan die musiek, beter kan ervaar die musiek, beter kan speel. En die agent wat jy het is die oor, en sy sisteem het te make met hoe jy die musiek hoor en hoe jy die musiek verstaan. So ek het daai challenge, dit was nie verkeerd om so daarvoor te dink nie, maar ek het gedink dit was 'n gehooropleiding kursus. Dis 'n analise kursus. Dit het beteken ek het met die idee full circle gegaan en jy voel eintlik dat jy moet darem klavier hê maar in die Teoriedeel as sodanig dink ek kan mens hierdie geïntegreerde program hê waarin die literatuur en die struktuur gekoppel word. Maar dis interessant, die ouens in Indiana het dit begin in die laat sewentigerjare, en dis nou 2019 en daai kursus het nog altyd net so gebly, want dit werk. Hulle het beter studente as ons hier, hulle kan sif, hulle kry agtien honderd studente en ons kry net agtien. Jy kan so bietjie sif as jy so honderd het, maar jy kan nie sif as jy 'n Teorieklas van agt het nie. Baie, baie moeilik. Maar die beginsel, 'n ou moet maar daarna streef om dit geïntegreer te maak.

*[As I said he is a fantastic remedial lecturer. There is no one that is better than him. So that's how things happened. Aural education and musical understanding is intertwined. You don't really need a lot of separate things. It is very interesting we had the wonderful opportunity of having aural education as a separate subject. At Stellenbosch [...] worked out a wonderful aural program that only counted five percent of the practical music studies. On the one hand that was quire wrong. We started teaching it here as a separate course then. Two decades later though I realized I did not want it as it has come from Unisa, the aural testing. But it shouldn't be a separate course, it should be integrated. And Schenker the other thing about him, he was a freelance pianist and composer. He taught piano privately. He was not a university lecturer and he did not teach at postgrad level. He taught piano and he had a group of followers that were just adult piano students. He taught them piano, but he also taught them*

his system for analysis. He felt he needed to teach the students this system so that they could be better players. To be able to understand, experience and play the music better. The principle agent is the ear and his system has to do with how you hear and understand music. So I accepted that challenge and it wasn't wrong to understand it that way, as I thought it was an aural training course. It's actually an analysis course. That meant that I went full circle with the idea and one does feel that you kind of need to have piano, but also in the theory part you can have an integrated program where you link the literature and the structure. It's interesting the guys in Indiana started this course in the seventies, it is now 2019 and the course is still being taught because it works. They have better students than we have because they can sift, they get eighteen-hundred students and we only get eighteen. You can sift a bit when have about a hundred, but you can't sift with a theory class of eight. Very difficult. But the principle is you need to strive towards making it integrated. ]

I: Ja ek verstaan.

*[Yes I understand]*

P: Ja. Nee, dis baie moeilik, en kyk die groot ding...ek het eenkeer 'n baie radikale stelling gemaak by een van die Musiekwetenskap kongresse. Ek kon nie myself help nie. Die invloed van Unisa is te sterk ook op die curricula. Op die Universiteit [...]het hulle...ek moet dit seker nie sê nie, dis nou classified information. Die eerstejaar Harmonie kursus is gebaseer op Unisa se graad sewe of graad agt, of daai soort van goed

*[Yes. No it is really difficult, and look the big thing is...I once made a very radical statement at one of the music science conferences. I couldn't help myself. Unisa's influence is too strong also on curriculums. At [...] university they...I probably shouldn't say this, it's classified information. They based the first-year harmony on Unisa grade seven or eight, that sort of thing.]*

I: Ja

*[Yes]*

P: Dit verhinder 'n ou om werklik Universiteit te wees.

*[It prevents you from being a true university.]*

I: Unisa se invloed is nog baie daar.

*[Unisa's influence is still very much present.]*

P: En onmusikaal. Weet jy, niemand kan iets daaruit leer nie. Dit kom als van die Engelse stelsel af. Ag, ek weet nie, ek kan nie sê dit is waardeloos nie, maar joe, dit is maar baie...

*[And unmusical. Do you know, no one can really learn anything from it. It all comes from the English system. Oh well I don't know, I can't say it is completely worthless, but oh it is very...]*

I: Ja

*[Yes]*

P: My angs het ek ervaar as ek daai Unisa-goed moes doen.

*[I experienced anxiety when I had to do that Unisa stuff.]*

I: Ja

*[Yes]*

P: Ek het te veel gepraat, julle het te min gevra.

*[I spoke too much, you guys asked too little.]*

I: Dit het alles geantwoord. Ek is doodgelukkig.

*[It answered everything. I am very happy.]*

P: Ek weet daar is soveel moontlikhede. As 'n ou so van die kern kan...

*[I know there are so many possibilities. If one can only get to the core...]*

I: Uitlig...

*[Lift it out...]*

P: Dan kan mens...wat jy eintlik maar doen, jy gaan maar deur jou lewe en jy probeer om bietjie te verbeter. Jy probeer beter speel môre as wat jy vandag gespeel het. Dis nooit net een proses. Jy weet, ons het eenkeer 'n kollega gehad, dit het my vreeslik geskok. Sy was so 'n jaar hierso toe maak sy hiedie verstommende stelling: nee sy weet nou presies hoe om hierdie kursus te gee. Toe dog ek, o jittetjie, elke dag wat verbygaan weet ek minder hoe om die kursus te gee. Daar is ekstra dinge wat bykom, soveel nuwe dinge wat mens as 'n reël...Jy het nie die antwoord op...maar jy probeer dit nog te soek.

*[Then one can...what you actually do, you go through your life and you try to improve. You try to play better tomorrow than you played today. It is never just one process. You know we had a colleague, it really shocked me. She was here for about a year when she made this astonishing statement: no she knows exactly how to teach this course and I thought "oh dear every day that passes I know less how to teach this course." There are extra things that come into play, so many new things that one should...You don't have the answer for...but you try and look for it.]*

I: Ja.

*[Yes]*

P: Dit ontwikkel net deur navorsing. Ek moet vir julle sê ek is huiwerig om te praat want ek weet nie wat aangaan in terme van suiwer Gehoopleiding nie, wat die nuutste bevindinge is nie...maar net uit 'n ou perspektief praat.

*[It only develops through research. I have to tell you I am reluctant to talk, because I don't know what is happening in terms of pure aural education, what is the newest findings...but only speak from an older perspective.]*

I: Ja

*[Yes]*

P: Ek het 'n paar goed gesien hoe hulle dit prober verbeter het, dieselfde soort goed verbeter het miskien, en ek dink vanweë die tegnologie, gehooropleidings programme wat mens kan volg wat baie keer help, of so. Maar ek het tog gevind...vir 'n tyd lank toe ek na die goed gekyk het, dit het maar nog steeds op dieselfde goed gefokus.

*[I have seen a couple of things how they tried to improve it, improving the some sort of things possibly and I think technology has given us aural educational programs that one can follow that can often help. I have found though...when I was looking at the stuff it seemed to stay focused on the same things.]*

I: Nog presies dieselfde.

*[Still exactly the same.]*

P: Maar miskien kan dit nie anders nie. Dit werk met die elemente. Maar daar is baie benadruk...daar was 'n boekie wat ek opgetel het op 'n stadium hier in die biblioteek wat geskryf is deur...ek het nou die ou se naam vergeet. Maar dit is 'n boek wat hoofsaaklik gegaan het oor awareness. Maar ek het daarna ook gekyk. Hy het nou weer 'n uitgangspunt gehad van die hele kwantitatiewe...sewe uit tien intervalle of ses uit tien intervalle sê glad nie dat jy 'n goeie gehoor het nie, maar jou bewustheid van musikale dinge. Dan het hy ook goeters soos timbre en space bygesleep, nie net die primêre goed soos toonhoogte, ritme en harmonie byvoorbeeld. Ek dink daar is 'n bepaalde waarde daaraan.

*[But maybe it can't really go any other way. It works with the elements. It was emphasized a lot...there was a book that I picked up at one point here in the library that was written by...I've forgotten the guy's name. But it was a book that principally dealt with awareness. But I looked at it. He had an approach that saw the whole quantitative...seven out of ten intervals or six out of ten intervals does not prove that you have good aural skills, but rather your awareness of musical aspects. Then he also dealt with things like timbre and space, not just the primary things like pitch, rhythm and harmony for example. I think this has a certain value.]*

I: Ek dink George Pratt,

*[I think George Pratt]*

P: Dis Pratt, dit was George Pratt se boek gewees.

*[Its Pratt, it was George Pratt's book.]*

I: Foreground, background, timbre, place within space.

P: Maar daar was ook weer 'n element van wishy-washy-geit daarin. Maar ek dink daar is ook sekere tipes gehoor. Ek het aan die begin, het ek so aanhalings gemaak van wat mens kan onderskei tussen 'n tegniese oor en 'n estetiese oor. Waarskynlik was Pratt se idee om 'n meer estetiese oor te ontwikkel. Die tegniese oor is maar die gewone goed wat jy moet herken, dit het miskien waarde.

*[Then again there was this element of wishy-washy-ness in it. But I think there are certain types of hearing. At the start I spoke about differentiating between a technical and aesthetic ear. Pratt's idea was most likely to develop a more aesthetic ear. The technical ear is your usual stuff that you need to recognize, it probably has some value.]*

I: Hy het seker probeer weg beweeg daarvan.

*[He probably tried to move away from it/]*

P: Dis dalk nie die regte woord nie, maar die goed is bietjie wishy-washy. Soos in die discussion, enige ou kan maar enige iets sê, dit is als reg. So daar is 'n mate van akkuraatheid wat jy moet toets, maar ek glo ook nie dat dit noodwendig en kwantitatief presies kan wees nie. Dis die groot ding. Want ek het al baie keer studente gekry wat negentig vir Gehooropleiding gekry het en ander wat sewentig gekry het, en die wat sewentigs gekry het was beter as die negentiger wat die gehoor betref. Dis baie relatief. Ag, en persentasies is...Ek het 'n kollega destyds gehad, ja, hy het 'n vreeslike forceful manier gehad, [...], hy was 'n Duitser. "What is the difference between sixty-three and sixty-four?" Hy was baie driftig daaroor. Hy sê, "jy is deur of jy is nie deur nie."

*[That is probably not the right term to use, but the stuff is a bit wishy-washy. In the discussion any one can pretty much say anything, it's all correct. So, you have to test for accuracy to a degree, but I don't believe it can be entirely qualitatively accurate. That's the big thing because I have had students that got ninety percent for their aural training and others that got seventy and those that got seventy were better than those that got ninety with regards to actual aural (hearing). It's very relative. And percentages are...I had a colleague years ago, yeah, he had a really forceful manner [...], he was German. "What is the difference between sixty-three and sixty-four?" He was very opinionated about it. He would say "you are through or you are not through." ]*

I: Ja.

*[Yes]*

P: Dan was daar daai misleiding wat van Unisa af gekom het. Die A plus plus...

*[Then there was that mis directive that came from Unisa, the A plus plus.]*

I: Ja.

*[Yes]*

P: Wat maak jy met...ek kan onthou, [...], wat saam met my geleer het, hy het fantasties gevaar. Dan kry hy nou negentig persent vir sy Sang en 'n ander baie goeie student kry vyf-en-tagtig. Maar die verskil tussen daai twee is veertig persent as jy so 'n verskil moet maak. Dan moes [...] honderd-en-twintig persent gehad het. Dit is als relatief. Jy kom deur of jy kom nie deur nie.

*[What do you do with...I remember, [...], he studied with me and he did fantastically. So he would get ninety for his singing and another really good student would get eighty-five. But the difference between those two is forty percent if one could make such a distinction. Then [...] should have gotten a hundred and twenty percent. Everything is relative. You either pass or you don't.]*

I: Ja.

*[Yes]*

P: Jy kan sê jy het 'n buitengewone deurkom en 'n baie goeie deurkom. Al hierdie ander goed skep net verkeerde veronderstellings en verwagtings. Dit kan mense ook breek.

*[You can say you have a distinction and a merit. All these other things are just creating wrong ideas. It can break people.]*

I: Baie skade doen.

*[It can do a lot of damage]*

P: En as jy nou nie jou tagtig present...

*[And if you don't get your eighty percent...]*

I: Nie genoeg nie...

*[Not enough...]*

I: Dis tog verskriklik verkeerd.

*[It is actually so wrong.]*

I: Kompeteer.

*[Competing.]*

I: Ja, die studente ly baiekeer onder hierdie...

*[Yes the students are often adversely affected by this...]*

P: Nee, dis verskriklik. Dis regtig baie sleg, dis nie opbouend nie. Dis baie gaaf om julle...

*[No, it's terrible. It is really bad. It's not constructive. It was very nice...]*

I: Ek het baie insig gekry. Ja, baie baie dankie. Ek waardeer dit verskriklik baie.

*[I got a lot of insight. Yes thank you so much. I really appreciate it a lot.]*

NV: Dis 'n groot plesier.

*[It is a big pleasure.]*

## **B.5**

[chatting]

P: Ons sê basies konsepte, konsepte wat hulle teoreties aanleer, om dit in klank...om dit in klank te kan ervaar.

*[We basically speak of concepts, concepts that they learn theoretically to be able...to be able to hear them]*

I: Ja.

*[Yes.]*

P: Met ander woorde vir my gaan dit nie soseer oor die gehoor toets as die gehoor ontwikkeling. Ontwikkeling, jy sal sien ook in daai gidsie wat ek vir jou gegee het nou die dag, aan die begin praat ek van “different levels of hearing.”

*[In other words for me it's not so much about the aural test as the development of aural skills. You will see in that guide I gave you, development of “different levels of hearing.”]*

I: Absoluut, ja.

*[Absolutely, yes.]*

P: Daai laaste vlak wat audiation is, is die...it's cognitive listening. So dis nou nie net om te sê, “ja ek kan hoor dis 'n Majeur terters nie,| maar "why, wat is die doel.”

*[That last level, that is audiation, it is...cognitive listening. So it is not just to be able to say “yes I hear it is a major third,” but “why, what is the point.”]*

P: What's happening.

*[What is happening]*

P: Interpreted in a context. What does it mean in the music. Dit is om daai vlak te bereik. So...ja, dit is ek sou sê die hoofdoel vir my.

*[Interpreted in a context. What does it mean in the music. It is to reach that level. So...yes, I would say that is the main aim for me.]*

I: Ja, daai heel diep vlak van cognition.

*[Yes, that complete deep level of cognition.]*

P: Die konsep ontwikkeling, ja.

*[Yes the formation of concepts.]*

## **B.5**

I: How is general student motivation?

P: Uhm...probably a bit mixed. At the moment, as I said to you, we've got it different this year than we've had ever before. We used to have a separate Aural class every week and although it was part of the Theory mark, it was still a separate class and in fact, we had a separate lecturer. So this is, this year is the first time where we no longer has a separate slot on the timetable and it's got to be slotted into...

I: Into...it's quite difficult.

P: And that's a bit of a challenge. So at the moment I think the students are feeling a bit lost as to when is it going to happen? And that's why I've decided this year I am actually giving [an aural guide] this semester, I have given it before the time so that they know exactly where they fit in. And I tell the tutor every week where to continue on this page, so that they feel more of a sense of continuity. So we're kind of you know also at the moment in a bit of an experiment which my personal feeling is “it's not working,” and we need to get back to an indicated separate time every week.

I: It's getting that balance.

P: The balance at the moment is not right uhm...so I think maybe possibly the motivation is not as good as it could have been. Previously...possibly. I haven't been...the person who has been doing it as a separate add-on, was not me. I left another staff member in charge of that for quite a few years, but you know, if I'm thinking back to the time when I used to do the separate Aural, I would say the motivation generally was better, yeah, than it is at the moment. At the moment it's not really good.

I: Yeah, it seems similar at UCT. There's a lot of...although Aural is a separate course, it looks like motivation is a...I think it is the bigger classes though.

P: Very difficult to get a response out of each one and to get that personal connection.

I: Exactly.

P: Because it is such a personal thing. If you are playing something for example, and say "can you hear it?" You know, to get lost in that crowd and everybody else says yes, en dan bly jy nou maar stil en jy sê niks nie want jy hoor dit nou nie eintlik nie. So then it is very difficult and you lose them very quickly in the crowd.

*[Because it is such a personal thing. If you are playing something for example, and say "can you hear it?" You know, to get lost in that crowd and everybody else says yes, and then you rather keep quiet because you can't really hear it. So then it is very difficult and you lose them very quickly in the crowd.]*

I: So quickly, and to assess which levels you've got, it seems there are quite a few different levels.

P: Yes, we find it too, an unevenness of people coming from school now, it really is quite an issue.

I: It's difficult because you've got some of them that have no problem and then you've got some of them that have no theory skills or aural skills.

P: Absolutely. We've got exactly the same challenge.

I: And you don't know what to do.

P: No, it's got to do with the way that subject music now starts in grade ten at school. So some people get to grade ten with nothing, and they can do nothing in those three years and they get away with it because they ultimately get one music mark and somewhere in there Theory and Aural was a subsection which they needn't have passed... And they pass music, they pass Matric end they get here and suddenly realise, but this side of their development no way.

I: And try and catch them up.

P: It doesn't work. It's really very tricky. That's why I take my hat off to what [...] does, you know.

I: It's awesome.

P: Students that come from absolutely nowhere.

I: Yes.

P: He really is doing an excellent job.

I: They are so engaged.

P: They are so musical and..

I: It was really good to see. I was wondering, would it be a good thing to have, for example Aural Pedagogy as a specialization, like people specialising specifically...

P: In how to teach Aural?

I: In teaching Aural.

P: There probably would be. I wouldn't know where to start developing such a course. What we do have is a Teaching Methodology subject for Music Education students which is focuses on the subject. Method of Theoretical subject it's called. So...but I don't know to what extent. You will have to speak to my colleague and even the Music Education lady if she does, whether she pays any...

I: Attention to this.

P: Whether the Aural is a part of that at all. I suspect it probably isn't. That it's more on how to plan the Music History and the Music Theory and part of your teaching, you know. Doubt whether the Aural play as much of a role there.

I: Interesting. I've noticed speaking to different people because Aural does not really feature in Pedagogy.

P: No. And it should.

I: It should.

P: No, absolutely. What I am doing at the moment for example is, I am working on a book, which I must have the manuscript ready by the end of next year for Cambridge Scholars Publishing, it is a book based on much what I do with the first years.

I: Oh wow.

P: It's a study of diatonic harmony. But in each chapter I have made a point of you know, how the concept is dealt with. They got to analyse excerpts, they got to write, do some creative writing, they got some keyboard exercises, and they got aural exercises. So the ear go...developing the ear and listening is part of every new concept. So from that point of view I suppose I'm developing my own formal pedagogy. But I never really thought about how it would be in a course where you teach students how to be Aural teachers. I never actually thought about that part, because I am not involved with Music Education per se, you know.

[chatting]

I: And it seems the gap between school and university is getting bigger and bigger.

P: It definitely is, yeah. It's quite a challenge.

I: Yeah.

P: What I am doing now from my side is, I am proposing the introduction on what I call an intermediate phase of theory, but I don't know that can impact on aural though, probably will. That they...because some of them, you know, they are not exactly...to start with [...] first year course, but they are not ready for my first year course either. They are somewhere in between. So at his Second year and then work up to my first year, or something like that. I don't know, I am still thinking about that.

I: The bridging...

P: Because there's a missing group in the middle now that is getting bigger and bigger.

I: I have noticed that.

P: In fact we are working on the re-curriculation of our courses at the moment. So, I am introducing the Music Theory Intermediate to see if that...

I: Yes.

P: If that can actually solve the problem.

I: It makes a lot of sense. Do you find that the tutoring system works well?

P: If you have a good tutor. Yeah, it does work well, it does. But you might have heard me kind of threatening them, because...

I: Yes...

P: Oh my word! They just couldn't be bothered to go, a lot of them. And then they don't know what's going on and I am just..., and then you get this flak from upstairs if they see your courses got...you are an at risk course because so many people fail your course. They must just fail for heaven's sake. The system is there to assist them and they don't make use of it. So, yeah, there is a large symptom of people who don't actually need the help that go.

I: Yeah

P: And the ones who really need extra help are the ones that don't go.

I: Yes that is true.

P: Yeah, and they just leave it at that. They couldn't be bothered. Now at our place it is a separate thing that they have to pass. That's the downside of it here. It's ten percent of their theory mark, you see. So [laughing] they just decide well I am just kind of like...

I: Chuck that.

P: I am just going to sacrifice this ten percent. So, unfortunately there is a lot of that, too much of that.

I: Yeah, we find the same problem. I am tutoring theory and I've got the same issue with them. So they're like agh, you know, it's fine.

P: 'n Student sal maar 'n student wees.

*[A student will be a student]*

I: Yeah, motivation is just not there.

P: Yeah, motivation is often a problem I must say.

I: I think because it's not one of the huge subjects. There are three or four huge subjects and they have to pass them...like focusing on them.

P: Yeah. There is an element of that. It is not seen as a priority.

I: And there is a lot of students with perfect pitch, they will just...Oh, I don't need this. I'm fine.

P: Yes, you get a lot of that as well.

I: The problem of listening to progressions, they can't always hear the function.

P: No, they can't. That's the thing. They can't always understand whether it's an A sharp or a B flat that they are supposed to be hearing, because to them it's the same thing. So it comes back to the tonal function thing that they need to be thinking of within a particular context. They got to develop that context thing, that concept.

I: They often struggle with that I've noticed. The singers struggle a lot...

P: I know.

I: I think you need to draw an Aural component into even things like Teaching Method for Vocalists.

P: Uhm yes...Maybe just spread it across all of these things to show where it fits into every single subject. There isn't a subject actually where it doesn't fit, even Music History.

I: Exactly. It's the foundation of everything.

P: It is.

I: There is a course called Acoustics and Organology at UCT and I wish they would actually take it further than just an introductory course in the first year, because it is also spreading the idea that everything is built on the sound.

P: Yes on what you can hear and what you understand when you listen to. Absolutely. If there was a way of managing that of making sure that somehow it was incorporated, which it actually is, but it doesn't always get the recognition for being there as I said in my Film Music course. Now, it's an integral part of it, but they are not getting a separate aural mark or...it's not called that, you know.

I: And yet, if they don't have that skill...

P: Or in listening in Music History or teaching music, it's part of that, it's part of absolutely everything you do. It's part of your performance.

I: Absolutely.

P: If there was a way of highlighting it and naming it and possibly, you know, separately assessing it in those...

I: Contexts.

P: Contexts. It is too difficult to manage across a spiderweb of things that you got to bring together and say this is what...this is your aural mark. It's a difficult thing to do.

I: That's difficult, yes.

P: Ideally that is what should happen.

I: Yeah, I was wondering about changing the name of aural training to something else.

P: Maybe you might come up with a kind of a catchy name...

I: Music embodiment or cognition or something, you know. It's more in that way.

P: Because that is what it is. It's cognition, and absolutely embodiment, yeah. It's a nice name.

I: Yeah, that will scare them enough to listen.

P; Dis sulke grand name, ja. [laughs]

*[It's such a grand name yes]*

I: Someone actually mentioned having a...like a final year course where they are introduced just to the psychological side of it, so they understand what happens, and if things go wrong, why it goes wrong.

P: With listening.

I: Yes, with aural training. It would be...

P: I've never thought along those lines.

I: It would be interesting.

P: That is more where your studies are going towards, the psychological side.

I: Yes, Music Psychology.

P: I don't really have much to contribute to that conversation, because I don't know enough about it.

I: I must say the moment I started reading that literature, it finally kind of, like it sank in, like, oh, it spreads everywhere and there is a huge psychological component as well.

P: Yeah.

I: But I did not realise it in my undergrad so much.

P: No, I don't think I realised it either.

I: Yeah, but the moment you start working with students and you get the idea most of them say "I can't do this, I'm afraid, I can't do this." Then you start wondering why.

P: Yes, yes.

I: It's a very interesting thing to find...you don't realise...

P: Yes, but then how...yes and you do encounter that, I know I do. People come in, you know for the individual assessments and they are asked to sight-sing, and they just can't, they just lose it. They just go completely...

I: Blank.

P: And you can see that they potentially could have done something, but they just, in a moment of panic...And, I don't...I can't say that I ever really thought about why, and how to help them overcome that.

I: I think I found it seems to happen a lot and that's why I started wondering, now what's going on.

P: I'll read your thesis then I will also know. Then you teach me how to help them overcome their little blocks. Because a lot of students, even those that studied with me...we would talk and they would say I can't do this, I am just going to give up the marks. And I would think, why? It's very interesting you know.

I: I think it is when you realise suddenly that you need this a lot more than you realised...that you can't just shy away from it. If you want to be a musician you're gonna have to deal with this, you know.

P: Absolutely. Interessant.

*[Absolutely. Interresting]*

[chatting]

P: As a result of it you lose control, and it disappears. Nobody can account, nobody is accountable for it anymore.

I: Ja. Dis niemand se skuld as...

*[Yes it is nobody's fault]*

P: Or you lump it all together in one place and you actually do it an injustice. But then at least you can manage it because it is all together in one block.

I: Yeah, you train an amount of skills at least.

P: Yeah. So at the moment it is in our case a theory.

I: Yeah. It is difficult to balance, no easy task. Thank you so much.

## B.6

[chatting]

P: Ja, en as hulle toe na hulle gehooropleiding doen, begin ek ook aanvanklik baie eenvoudig, want dit gaan oor sukses. As jy enige student oorweldig...want gehoor is baie 'n vak waarvan hulle nie hou nie, en ek dink die groot rede daarvoor is dat hulle rêrig sukkel om selfvertroue te kry. So, my hele benadering is, “kom ons hou dit vir tenminste vier lesse verskriklik eenvoudig.” Dan het almal selfvertroue en dan sien hulle kans om na moeiliker werk aan te gaan. So, jy sal sien vandag vir die tweedejaars groep is dit bloot eenstemmig. Dan sal ek daaruit begin met kanons en ander twintigste-eeuse begrippe. So, julle kom eintlik bietjie in die verkeerde tyd van die jaar, want jy sal vanoggend bietjie skrik as jy sien hoe eenvoudig dit is. Maar dit gaan vir my daarvoor om hulle net selfvertroue te gee, dat hulle net sien, “maar ek kan dit doen”. So dis vir my baie belangrik om aanvanklik...en ek het rêrig baie sukses daarmee. Ongelooflik eenvoudig.

*[Yes, and when they do their aural training, I start very simple because it's about success. If you overwhelm any student...because aural is very much a subject they don't like and I think the great reason for that is that they really struggle to become confident. So, my whole approach is, “let's keep it for at least four lessons very simple.” Then everybody has] self-confidence and then they are willing to go on to more difficult work. So, today you will see that for the]second year group it is only monophonic. Then, from there I will begin with canons and other twentieth century concepts. So you actually came at the wrong time of the year, because you will be a bit surprised this morning to see how simple it is. But for me it is just about giving them confidence, that they can see, “but I can do it.” So, it is very important for me initially...and I really have a lot of success with that. Incredibly simple.]*

I: Ek is baie bly om dit te hoor, want dit is spesifiek een van die hoof temas in my tesis, is motivering, en dit is 'n probleem.

*[I am very glad to hear that, because that is specifically one of the main themes in my thesis, namely motivation, and it is a problem.]*

P: En dan het ek eintlik ook...my hele benadering tot die hele Gehoorkursus is, is soort van 'n solfêge benadering. Jy sal nou vandag sien, ons dikteer en dan sing ons dit terug op die nootname. En hoekom ek dit so doen is...Ek het 'n orrelstudent van Italië gehad wat verskriklik goed kon blad lees. Toe vra ek vir hom maar wat is sy sukses, “hoekom kan jy so goed blad lees?” En toe het hy gesê dit is die hele solfêge-idee. So ons, hoe eenvoudig of hoe ingewikkeld, ons dikteer en ons sing onmiddellik op nootname dit terug wat ons dikteer. Wat ons ook doen wat jy vandag sien, as ek nou 'n melodie klaar gespeel het, vra ek vir die klas om vir my die antwoord te gee. En dan is dit vir my baie belangrik dat as hulle sien dat hulle verkeerd is, is dit nie die einde van die wêreld nie. Ons sorteer die probleem net daar uit. Dan, as ons later meerstemmig raak, wat, soos ek sê jy kom nou eintlik net aan die begin van die semester, so jy gaan dit nou nie beleef nie, maar ek wil hê...dan deel ek die klas op en dan sing ons dit terug. En wat ek ook baie erg oor is...as...intonasie is gewoonlik vir baie van die studente aanvanklik 'n probleem. Maar ek glo ook dit is nie 'n selfvertroue probleem is baie makliker om terug te sing saam met jou maats om 'n gevoel van intonasie te kry. En as ons meerstemmig raak wat ons taamlik vinnig raak, verdeel ons die klas en dan sing hulle dit meerstemmig terug. Maar al hierdie goed is ook moontlik want ons is 'n baie klein departement, so ons het nie honderd studente voor ons nie. En dan, 'n ander suksesverhaal wat ek dink ons...Elke semester doen hulle drie klastoetse wat regtig baie min werk is. En ek sê dan ook vir hulle, “daar is altyd aspekte van gehoor waarin jy beter doen en aspekte van Gehoor waarin jy slegter doen. So as jy weet jy kan die ritmiese gedeelte goed doen”...so ek guide hulle, “sorg dat jy dit dan baie goed doen.” Want daar is kandidate wat regtig sukkel met byvoorbeeld diktee. So nou sê ek...ek roep hulle eenkant en sê vir hulle: “weet jy wat, hier is jou sterkpunt. Ek weet nie of jy dit weer gaan deurkom nie, maar werk baie hard aan jou ritme.” En die minuut as jy dit vir hulle sê dan kry hulle ook skielik selfvertroue. Vir my, of ek orrel gee en of ek gehoor gee, dit is vir my dieselfde

ding. Dit gaan oor sukses. As jy eers sukses gekry het, dan het jy...dan waag jy. As jy in die klas terugsing of die antwoord gee, ons sien almal in die klas raak nie opgewerk as jy verkeerd is nie, en dan maak ons die probleem net daar reg. Dan kry jy ook selfvertroue, want my...die hele benadering is as jy nie selfvertroue in gehoor het nie, moet jy dit los. Jy kan in dag een in 'n gehoorklas staan, verskriklike ingewikkelde werk doen wat ons ook op die einde van die dag doen en dan net vir jouself sê: “ek kan dit in elk geval nie doen nie.” En wat gebeur? Daai kinders kom bloot nie meer klas toe nie.

*[And then I actually also have...my whole approach to the whole aural course is sort of a solfège approach. You will see today, we dictate and then we sing it back on the note names. And the reason why I do it like that is...I had an organ student from Italy who could sight-read extremely well. Then I asked what is his success, “why can you sight-read so well?” And then he said it is the whole solfège idea. So we, how simple or how complicated, we dictate and we sing immediately back on note names that which we dictate. What we also do that you see today, when I finished playing a melody, I ask the class to give me the answer. And then it is for me very important that when they see that they are wrong, it is not the end of the world. We sort out the problem there and then. Then, when it gets to more parts, that, as I said you only came now at the beginning of the semester, thus you will not experience it, but I would want...then I divide the class and then we sing it back. And what I care for a lot is...if...intonation is normally for many students initially a problem. But I also believe that it is not a problem with self-confidence, it is a practise problem. That is why I immediately let them sing it back in the class situation, because it is much easier to sing it back with your friends to get a feeling of the intonation. And if we get to more voice parts, that happens fairly quickly, we divide the class and then they sing it back in more voice parts. But all these things are also possible because we are a very small department, so we don't have a hundred students in front of us. And then, another success story that I think we...Each semester they take three class tests that entail very little work. And then I also tell them, “there are always aspects of Aural in which you are better and aspects of Aural in which you don't do well. So if you know you can do well in the rhythmic part” ...so I guide them... “take care that you do it then very well.” Because there are candidates that really struggle with dictation. So now I say...I call them aside and I tell them: “you know, this is your strong point. I am not sure if you are going to make it again, but work hard on your rhythm.” And the minute you tell them that they suddenly gain self-confidence. For me, whether I teach organ or whether I teach Aural, it is the same thing. It is about success. If you achieved success, then you have...then you dare to try. Whether you sing back in class or give the answer, all of us in class do not become stressed out if you are wrong, and then we correct the problem there and then. Then you also get self-confidence, because my...the whole approach is if you do not]have self-confidence in Aural, you must rather leave it. You can be in day one in an aural class, doing extremely complicated work, that we will do in the end, and then just tell yourself: “I cannot do it in any case.” And what happens? Those kids simply do not attend the class anymore.*

I: Absoluut.

*[Absolutely.]*

P: Ek het nie 'n klas bywonings probleem nie. So eintlik ja...ons skryf drie klastoetse, dan skryf ons 'n midsemester toets en dan het ons nou op die ou end 'n eksamen. So hierdie klein klastoetsies help hulle ook om punte bymekaar te kry. En my eerste klastoets is ook baie baie maklik, want weereens sien hulle: “ek kan.” Maar as jy...regtig, ek voel baie sterk oor hierdie een want ek het dit al in my lewe beleef. As hulle dag een sien, “ek kan,” dan sien hulle verder kans. So ek sê, kom ons hou dit vir vier lesse, vier periodes, geweldig eenvoudig. Nou het almal sukses geproe.

*[I do not have a problem with class attendance. So, actually yes...we write three class tests, then we write a mid-semester test and then we have an exam in the end. So these small class tests help them also to build up marks. And my first class test is also very, very easy, because once again they see: “I can.” But if you...I feel really very strongly about this one because I have seen it in my life. When they see on*

*day one, "I can," then they are ready for more. So I say, let's keep it for four lessons, four periods, very simple. Now everyone tasted success.]*

I: Dis 'n fondasie van motivering.

*[That is a foundation of motivation.]*

P Nou gaan ons aan. Want ons moet een groot probleem in Suid-Afrika besef, dat die studente wat ons in die Vrystaat kry...ek kan nie van ander Universiteite praat nie...het geen ondervinding in Gehoor nie. So eintlik moet hulle die ondervinding leer. En wat hulle moet op die ou end ontwikkel, dink ek, dit is wat ek dink ek tot 'n mate regkry, is dat notebeelde vir hulle in 'n innerlike gehoor kan realiseer. Dis hoekom ons sing...ons hoor en dan sing ons dit dadelik terug. Want wat hulle doen, is hulle...dit help nie...kyk, die prentjie moet nou omdraai...vir jou is dit bietjie makliker as vir hulle. Hulle sien maar hulle hoor nooit. So nou hoor ons eers en dan sing ons dit eers. Maar ek dink...kyk, sang is die enigste natuurlike instrument. Al die ander instrumente is basies onnatuurlik. Maar wat ek geleer het, en ek dink dit is ook wat ek altyd sal onthou, wat my orrel dosent, [...] ek dink julle gaan haar...julle gaan mekaar iewers sien. Nou sy het, toe ek by haar begin orrel neem het vir my 'n ding gesê wat ek vir die studente ook sê, as jy rêrig wil sien hoe 'n frase werk, moet jy hom sing.

*[Now we continue. Because we have to realise one big problem in South Africa, that the students we have in the [...]I cannot talk about other Universities...have no experience in Aural. So they must actually learn this experience. And what they develop in the end,]I think that is what I achieve to a certain extent, is that note pictures can manifest for them in an inner hearing.]That is why we sing...we hear it and then we sing it back immediately. Because what they do, is they...it doesn't help...look, the picture must be turned around...it is much easier for you than for them. They see it but they never hear it. So now we listen first and then only do we sing. But I think...look, singing is the only natural instrument. All the other instruments are basically unnatural. But what I learnt, and I think it is what I will always remember, that my Organ lecturer, [...] I think you are going to see her sometime. Now she, when I started Organ with her, told me one thing that I tell my students as well, if you really want to see how a phrase works, you must sing it.]*

I: Ja...

*[Yes...]*

P: So, hulle moet nie net by my sing nie. Ek wil hulle die tools gee as hulle met hulle eie musiek werk, dat hulle dit ook kan sien, want die enigste manier hoe jy weet hoe 'n frase werk is as jy dit uit jou lyf uit leer. En weet jy wat hulle ook leer, nou nie in die Gehoorklas nie, maar wat ek ook vir hulle elke nou en dan sê en baie klem op lê, as jy daai tipe sang doen, is intonasie nie vreeslik belangrik nie. Want jy weet hoekom baie mense nie sing nie, is, hulle is bang hulle intoneer verkeerd.

*[So, they must not only sing when they are in my class. I want to give them the tools that when they work with their own music that they can see it as well, because the only way how you will know how a phrase is working is when you learn it through your body. And do you know what they also learn, not in the Aural class, but what I also tell them from time to time and stress a lot, is that when you do that type of singing, intonation is not very important. Because you know why many people do not want to sing, is, that they are afraid that their intonation is wrong.]*

I: Yes

*[Yes]*

P: Maar weet julle ek wens...ek blaas nie my eie beuel nie, maar as julle kan sien hoe die kinders se intonasie baie vinnig verbeter... Want dis ook 'n selfvertroue ding, en dis 'n koördinasie ding. Dis is nie...ek het...ek dink jy kry baie min toondowe mense.

*[But do you know I wish...I do not blow my own trumpet, but if you can see how the students'intonation improve very quickly...Because it is a case of self-confidence and a case of coordination. It is not...I have...I think there are very few tone deaf people.]*

I: Ja, wat regtig...

*[Yes, that really...]*

P: En ek het...ek weet nie waar't ek dit gelees het nie, so dis nou jammer. Ek wens ek kon vir jou sê. Maar as iemand regtig toondoof is, sal jy dit in hulle spraak hoor.

*[And I have...I do not know where I read about it, which is a pity. I wish I could tell you. But if somebody is really tone deaf, you will hear it when they speak.]*

I: Ohhh.

*[Ohhh.]*

P: Verstaan jy? Want hulle sal op een vlak praat.

*[ Do you understand? They will speak on one level only]*

P: Ja, daar sal nie daai...

*[Yes, there won't be that...]*

P: Dan is jy toondoof. Wat gebeur in jou, sangers sal dit weet, as jy nie kan intoneer nie, is dit gewoonlik 'n koördinasie probleem.

*[Then you are tone deaf. What happens in you, singers will know that, if you cannot pitch, it is usually a coordination problem.]*

I: Ja.

*[Yes.]*

P: Maar as jy baie gedwing word om te sing, verbeter daai koörd...uhm...

*[But if you are forced to sing a lot, that coordination...uhm...]*

I: Die innerlike koördinasie.

*[That inner coordination.]*

P: Wat ek ook doen in die toetsie, dit gaan jy nou ook nie vandag beleef nie, ek doen baie begeleide bladsang.

*[Then you must start from the beginning again. What I also do in the test, you are not going to experience it today, I do a lot of accompanied sight-singing.]*

I: O, uitstekend.

*[Oh, excellent.]*

P: Dit help die intonasie.

*[It helps the intonation.]*

I: Dit bou 'n raamwerk.

*[It builds a framework.]*

P: So ons speel 'n stem en ons sing 'n ander stem daarteen ook. Aanvanklik in die eerste jaar werk ons net op akkoorde. Ons begin letterlik met I-V-I, dan I-IV-V-I, en dan later I-V-VI-I en dan raak ons so al hoe meer...want jy kry...hulle moet ook leer, veral die instrumentaliste, die orreliste en die klavier minder, hulle moet ook leer dat enige melodie dikwels in konteks is. Dis vir my baie belangrik.

*[So, we play one voice and we sing another voice against it as well. Initially in the first year we only work on chords. We literally begin with I-V-I, then I-IV-V-I, and then later I-V-VI-I and then we become more and more...because you get...they must also learn, especially the instrumentalists, the organists and the piano to a lesser extent, they must also learn that any melody is very often in context. It is very important for me.]*

I: Ja, ja.

*[Yes, yes.]*

P: Jy het, jy het 'n basis waarteenoor jy...

*[You have, you have a basis against which you...]*

I: Jy het 'n raamwerk waarin jy in werk.

*[ You have a framework in which you work.]*

P: Jy't 'n raamwerk. Dit is nie... 'n Melodie is nie...is bittermin net losstaande. Dit is in konteks. Nou, ek hoop ek antwoord van jou...

*[You have a framework. It is not...a melody is not...is very seldom standing on it's own. It is in context. Now, I hope I answer some of your...]*

I: Absoluut! Dis presies waarom dit gaan by my. Daai aspek van selfvertroue. Dit is hoekom ek hierdie studie wou doen, want ek het dit raakgesien by [...]. Dis 'n groot probleem daar. Dis groot klasse ook en die outjies kan net nie bybly nie.

*[Absolutely! It is exactly about that, that is important for me. That aspect of self-confidence. That is why I wanted to do this study, because I noticed it at [...]. It is a big problem there. There are big classes and the students cannot keep up.]*

P: So dis baie maklik vir my om jou al hierdie goed te sê. Ek het vanoggend vyf kinders in die klas, so ek kan rêrig met elkeen...elkeen se probleem...

*[So it is very easy for me to tell you all these things. This morning I have five students in the class, so I can really sit with each one...each one's problem...]*

I: Aandag gee.

*[Give attention.]*

P: Toe ek 'n student was, en dit wil ek nou ook vir jou sê, dis 'n ander ding in 'n groter opset, is dat... toe het [...] dit gegee.

*[When I was a student, and I want to tell you now, it is another thing in a bigger setup, is that...[...]*  
*gave the class then.]*

I: O ja.

*[Oh yes.]*

P: Uhm...hy het onmiddellik die klas in twee of in drie gedeel, want jy moet 'n kleiner groep hê...anders help dit niemand nie. En...wat ook vir my belangrik is...kyk, jy kry mense wat net met 'n verskriklike goeie gehoor gebore is.

*[Uhm...he immediately divided the class in two or three, because you must have a smaller group or else it does not help anybody. And...what is also important for me is...look, you get people that are just born with a very good sense of hearing.]*

I: Ja.

*[Yes.]*

P: So nou sit hy ook in die klas. Nou sit ons ook met die kind wat glad nie ondervinding eers hierin het nie. Maar jy moet almal menswaardig daar laat uitstap. Want, as jy gespanne is, en ek sê dit ook altyd vir my studente, kan jy niks hoor nie.

*[So now he is also in the class. Then we have a student that has no experience in this. But you must let everyone leave with a feeling of worthiness. Because, if you are stressed, and I also always tell my students, you cannot hear anything.]*

I: Nee, dit werk nie.

*[No, it does not work.]*

P: Maak nie saak wie jy is nie.

*[It does not matter who you are.]*

I: Absoluut.

*[Absolutely.]*

P: So jy moet die vaardigheid leer en dan moet jy in jouself begin glo, en as jy dan bladsang doen, moet jy 'n idee hê van...ons het dit soveel keer gedoen, ons gaan dit probeer en ons hoop.

*[So you must learn the skill and start believing in yourself, and then when you do sight-singing you must have an idea of...we did it so many times, we are going to try, and we hope.]*

I: Ja.

*[Yes.]*

P: Maar dit het [...] gedoen, en as ons groter klasse het, soos in ons Diploma en Sertifikaat, deel ons daai klas, dat jy met minder kinders voor jou sit.

*[But this is what [...] did, and when we have bigger classes, for example in our Diploma and Certificate, we divide the class, so that you have fewer students in front of you.]*

I: Ja, want anders...

*[Yes, or else...]*

P: Want as jy in 'n klas van dertig sit kan jy niks doen nie.

*[Because when you sit in a class of thirty you can do nothing.]*

I: Ja.

*[Yes.]*

P: Ja, jy sien...so die minuut...ek...kom ons sê jy kan dit in twee deel, dan het jy net oor die twintig. Dan is dit al meer hanteerbaar. Want jy sal moet in ons Suid-Afrikaanse konteks...sal jy moet individuele aandag gee, want daai kinders het geen idee nie.

*[Yes, you see...the minute...I...let's say you can divide it in two, then you have just a bit more than twenty. Then it is already more manageable. Because you will have to, in our South African context...you will have to give individual attention, because those kids have no idea.]*

I: Ja.

*[Yes.]*

P: Jy en...ja, soos ek gesê het, dis nou eintlik jammer dat jy nie die ingewikkelde goed sien nie, maar dit is nou maar hoe dit werk. En hulle oë was nou baie groot toe hulle nou hoor ons gaan nou twintigste eeuse gehoor doen, toe is hulle baie bang. So wat ek basies vandag gaan doen is, ons gaan ietsie in 'n modus...wat...O ja, die ander ding wat ek doen, en dis nou sommer 'n naam wat ek self uitgedink het, ons doen tegniese werk. So ons sing toonlere begeleid. Ek begelei die toonleer, so ons sing baie in die klas toonlere, ons sing baie in die klas modusse.

*[You and...yes, as I told you before, it is a pity that you do not see the complicated things, but that's how it is. And their eyes were very big when they heard that we are going to do twentieth century aural, then they were very scared. So basically what I am going to do today, we are going to do something in a mode...that...Oh yes, another thing that I do, and this is just a name that I invented myself, we are doing technical work. So we will sing scales with accompaniment. I accompany the scale, we sing scales a lot in class, we sing modes a lot in class.]*

I: Uitstekend.

*[Excellent.]*

P: Nou dan noem ek dit, en dit is sommer my eie woorde, dis ons tegniese werk. Dit is ons boustene.

*[Now I call it in my own words, it's our technical work. These are our building blocks.]*

I: Ja, absoluut.

*[Yes, absolutely.]*

P: So ons moet dit baie oefen, en hulle moet al daai goed...hulle mag niks vir my doen as dit nie op nootname is nie. As dit 'n kruis raak, sê ons Cis.

*[So, we have to practise it a lot, and they must do everything...they cannot do anything if it is not on note names. When it becomes a sharp we say Cis.]*

I: O, dis die Duitse...

*[Oh, it's the German...]*

P: En as dit nou mol raak, praat ons van Bes.

*[And when it becomes a flat, we call it Bes.]*

I: Ons het dieselfde gedoen.

*[We did the same.]*

P: Dis maar hoe ek dit by Leonore of iemand opgetel het, en dit werk.

*[This is what I picked up from Leonore or somebody, and it works.]*

I: Dit het ek ook gevind.

*[I also found it as such.]*

P: So ja, en die groot ding is hoekom ons op nootname werk is, as hulle op die einde van die dag 'n...musiek voor hulle het, dat hulle 'n mate van 'n innerlike gehoor het.

*[So yes, and the big reason why we are working on note names is, when they have at the end of the day a...music in front of them, that they have an inner hearing to a certain extent.]*

I: Dat hulle daai raamwerk het.

*[That they have that framework.]*

P: So, ek het nou nie baie slimstories om vandag vir jou te vertel nie, dis nou maar...

*[I do not have a lot of clever tales to tell you today, this is just...]*

I: Dis uitstekend, dit help baie.

*[This is excellent, it helps a lot.]*

P: Maar hulle kan vir my sê wat hulle wil, en ek sal dit nooit verander nie. Mens begin baie basies. Jy moenie van die veronderstelling uitgaan dat hulle als verstaan nie.

*[But people can tell me what they want to, but I will never change it. One starts off very basically. You cannot assume that they understand everything.]*

I: Dat hulle dit het nie.

*[That they have it.]*

P: Jy kan nie vandag nie. Want die minuut as jy dit doen, het jy hulle verloor en dan raak...Jy weet, gehoor kan vir my ook 'n frustrasie raak as hulle niks kan doen nie. Dan's dit ook nie lekker om klas te gee nie. Kom ek sê vir jou wat ek eindelijk sal wil doen, en ek sal nog 'n manier vind om dit te doen. Hulle moet elke dag dit doen, want dis 'n vaardigheid.

*[You cannot today. Because the minute you do that, you already lost them and then it becomes...You know, aural can also become a frustration for me if they cannot do anything. Then it is not fun to teach. Let me tell you what I actually would like to do, and I will still find a way to do it. They must do it every day, because it is a skill.]*

I: Ja

*[Yes]*

P: Ek sê, wat wonderlik sal wees as almal van eerste tot vierde jaar, maar dit gaan natuurlik nou nie gebeur nie, maar dit sou ideaal wees, sit in die oggend agtuur in die klas, en ons sing tot halfnege nootname. Dit is ons oplossing maar ons gaan dit nie regkry nie, want dit is 'n koste ding en dis 'n taai ding. Jy weet dis baie maklik. Toe ek 'n student was, en dit is die ander probleem waarmee jy nou sit. Julle twee sal daarvan praat. As daar vir jou gesê is: "staan op jou kop en speel 'n toonleer," het jy...

*[I say, what will be wonderful if everybody from first to fourth year, but of course it will not happen, but it would be ideal, be in class at eight o'clock in the morning, and we sing note names till half past eight. It is our solution but we will not succeed, because it is a matter of cost and a it is a tough thing. You know, it is very easy. When I was a student, and that is the other problem that you now have. You two will be able to talk about that. When you were told: "Stand on your head and play a scale," you did...]*

I: Dit gedoen.

*[Did it.]*

P: Nou is dit nie meer so eenvoudig nie. Ons het...en dit was nie altyd goed nie, maar ons het baie minder...ons het...baie maklik...ek weet nie hoe om dit vir jou te stel nie, maar ons het nie altyd vrae gevra nie. Mense het geweet wat goed is vir ons en ons het dit gedoen.

*[Now it is not so simple. We did...and it was not always a good thing, but we did far less...we did...very easily...I do not know how to put it. But we did not always ask questions. People knew what was good for us and we did it.]*

I: Geluister.

*[Listened.]*

I: Nou het die studente...hulle weet presies hoeveel tyd hulle veronderstel is om aan goed te spandeer. So ons sit ook bietjie met 'n attitude.

*[Now the students...they know exactly how much time they are supposed to spend on things. So we also sit with a bit of attitude.]*

I: Yes, ja, hulle druk so bietjie terug ja. Nogal. Absoluut.

*[Yes, yes, they give some resistance. Quite. Absolutely.]*

P: So dit is maar so.

*[So it is.]*

I: Baie baie dankie.

*[Thank you very, very much.]*

## Appendix C

### Interviews with former tutors

#### C.1

I: I'm just going to start by asking you what is your main instrument?

P: Ok, um... my main instrument is piano.

I: And do you have any other instruments that you play as well?

P: Yes, I play violin

I: Ok, then how long have you been tutoring?

P: Um..., so I've..., this is my first year for lecturing and then I also tutored for three years.

I: Three years, did you tutor Aural 1 and II?

P: Yeah, so I did one year of Aural 1 tutoring and two years of Aural II.

I: Aural II ok, um...can you tell me why you agreed to tutor?

P: [Laughs] I think two reasons, one because I was a little strapped for cash in the beginning and anything helps, um...and the second reason is I was, I thought it would be a good opportunity to get some on site teaching training learning how to sort of cope with the you now more than just Aural 1. So, ja I think I really enjoyed my first year.

I: Can you outline some insights that you gained through your three years of tutoring?

P: Yeah, um..., I learnt a lot about how to sort of, about how the individual lesson is planned and how you always, there are some things you always need to call back and revise with the students and you always need to be continually engaging with the students because the minute you sort of the things then you just sort of..., it's still on the wall it's not getting into the students' minds. so the minute you like start asking questions like to the immediate person then they become engaged So that's it and yeah so just you know ..., also the tutoring system is very interesting because you have sort of similar aged people in tutorials, you know similar aged students , so whereas in like our lecturers are usually more the figures and the usually this sort of figure of authority, so we have that sort of same age um..., teacher student-relationship, you have to be very careful in terms of how you sort of present yourself. You don't wanna just be you know their big friend and then no work gets done, and you also don't want to be this completely big tyrant because then they, then your students are just be, there will be issues.

I: Ok so, what in your opinion are problem areas that you encountered throughout your tutoring?

P: In my own teaching or in the student's abilities?

I: Well, in both.

P: Ok, I think you know um...in the beginning you sort of, there are, you know, one makes mistakes as a lecturer and you could have you know presented a topic better or something like that. So, I I'm still very much learning you know about that, um...when there are lecturers who, you know teach for ten, twenty years you know, it's an ongoing process. In terms of the specific areas in aural, I think that the students struggle with is when you have to do more than one aural activity at the same time. So, when you do, ... like a polyrhythm, 'cause you have two different rhythms that you have to be thinking about at the same time. Another very big one is when they have to read two lines of music

and the one has to be clapped and the other one has to be sung...cause you are doing those two processes, it's a very um...and the same also when you listen for chord identification, cause you are listening to three or four notes at the same time . You have to identify all those intervals at the same time, that gets a bit more tricky, whereas when you have just the one process like reading or dictating a rhythms, that's a little more straightforward, so...yeah.

I: Ok, um...how well were your tutorials attended generally?

P: [Laughs] I think, I think in the beginning I sort of struggled to work out who was in the tutorial because of the time table and whatever, um...but then I sort of...I would say to them "you know look I do take register and you are needing to be here, and you know it is to your own benefit, because if you do not attend then you will fail." So...and I think when you really work at trying to you know present the best material that you can as a lecturer, your students do sort of come. So, I think I had about a good 80 sort of 70 percent. Uh...some people were a bit lacking and I had to sort of crack the whip a bit, but you know they were a minority, so not too bad.

I: Awesome, ok so, can you comment on the overall motivation that you found in your tuts.

P: I think in...when you start off the motivation is quite low because it's not a big priority, I mean you're worried as an undergraduate...you are worried about your main instrument, your big academic subjects which is the History of Music and Music Theory and Analysis um...and those are sort of you I call them the tri-facta...they dominate, they do and its funny like now sort of being in the real world, I mean I'm still doing postgraduate here but I'm sort of working and stuff, and the most important skills that are taught here are sight reading and aural. Because you know, you are very, very rarely going to be asked...okay I would like you to play the piece you've been working on for six months". You are going to be asked here we need you to play this gig tomorrow, can you learn it for tomorrow? Which means sight reading [laughs]. Sometimes you'll get the music on the day, I mean...I know a friend of mine had to fill in for a ballet studio and he had to improvise piano music, he had the music and he was just playing. I mean so the skills sort of...when you first start you don't think that they're important, but I think, I always try and get the motivation as high as I can. But I think in general its quite low.

I: So, if you were to explain to first year undergraduates the importance of aural training, what would you tell them?

P: I always tell them um...imagine yourself in your dream job, because we all have dreams as musicians, I mean no body becomes a musician without wanting to be an opera singer. I love the opera singer sort of anecdote, because it always sort of ... So I would always say to the students 'say you are in a Met audition and it's now time to make or break and they say ok cool sing a song that you've been preparing for six months' and then they go "ok that's great" and then the rest of your audition continues and now they start giving you sight reading. They could say "Well, we need you as an understudy for this big ...you know, you need to know the whole chorus part of Aida, are you ready?, oh and by the way we have too many sopranos you need to sing the alto part." These things happen and it's the same with violinist you know, maybe you get a viola gig, or you know something like that. It's not always going to be the case of just you're always going to be prepared for everything. Um... so, I try and always tell them that this course is going to teach you to be able to cope with those situations.

I: All right, um...have you done anything in your tutorials to keep them engaged, to keep them motivated? Has it changed as you were tutoring?

P: I think it has um...I sort of...I try and vary the sort of...the genres of music I engage. So, if you are talking about a topic you try and find it in the literature. So often that would be classical literature, but you know when you do classical music all the time it can sometimes be disengaging for them. So, you want to try and vary that a bit. Just last week we did four against three polyrhythms and that didn't sit with them so, they were all asking me "when is this useful to me ?" and were like..."when am I ever going to need to do four against three polyrhythms?" and then um...I played them a Katy Perry song where the chorus had that sort of syncopated...um you have the dotted rhythm tied to the normal

rhythm which...it forms a four against three polyrhythm so they liked it, because they didn't expect me.. 'cause for the last three weeks I've just been doing classical music, and then...so when they heard that I think they got really engaged because I...I think almost too much [laughs] so no ok...they were all singing with. So you've got to do some of these little tricks and stuff, I mean I remember...ja some of the melody dictation I do are sometimes of famous songs like you the Harry Potter theme or something, and they know the theme but they don't know how to write it down, cause it's very difficult to get that sort of full music score and stuff. So I know [...] also does like, she does lots of far more...like lots of Icelandic things which is also great, so...and that's the sort of music where they have the sort of inflections where you know you can't really tell...is this straight...is this a triplet you know. So we try and vary it, I try, that's sort of the best way getting them to...I mean yeah I mean if you are doing everything...I mean you can learn aural information the basics from Haydn and you can do that, but it will get very boring [laughs].

I: Absolutely, how effective do you think tutorials are?

P: I think when they are presented and used properly, they can be very effective. I think if they are just lackluster, they don't really work very well. So, I think when the tutor is motivated to present their best tutoring they can and I think it rather depends on the tutor, because the tutor needs to be able to make an environment where the tutlings...I call them tutlings, so that they want to come. So that they must never see it as a chore. They must still see it as a lesson, it mustn't be like a fun time, but it must never be a chore where they think "oh I have to go to aural." That's so...it is very much important for the tutor to make it exciting and make it interesting, because if they just go through the motions like 'ok we're on page 1 now, let's go to page 3, do page 3 for homework, ok now let's do page 3, 4 and 5. I would never work like that, so I know I have to get through stuff in the workbook for example, but maybe I will do this and then I'll go back to this and then...I don't believe in sort of lets start at beginning.

I: Then, do you think that there is anything that can be improved, in general, in tutorials?

P: I think so, I think we have now sort of...I think there needs to be some sort of moderation in terms of to have a lecturer or the course convener sort of sit in on one of the tutorials just like, you know, once maybe every four, five weeks. Just to see how it's going because ...as a surprise because you know if you tell them, then they'll prepare to make sure the lesson is fine, but because the they can see actually, I mean...there's only two people in this tut and there should be seven, or something like that or oh the lecturer is not teaching as well, we need to address that. Because then they can help...cause sometimes you don't know if you are doing it right or wrong. Sometimes for me it was...back in 2016 it was the first time I've ever taught, you know so you have to...Thankfully I had [...] and I had Hendrik to talk to about the teaching and they both, you know...have been great. So, I think, yeah... we need moderation.

I: I agree with you on that one.

P: Ok, great.

I: Tell me briefly about your own experience as an aural student?

P: Yeah..., I had [...] and [...] to teach me, as well as [...] for a semester um...and then my tutors were [...] and [...]. Yeah, I think...my...I had fairly decent aural training. I was...I have unfortunately perfect pitch so that does give me an advantage or disadvantage [smiles]. So, but I think I really sort of, I pushed myself a lot in Aural II. I think the sort of concepts area had stretched me, and I think [...], she has a very good aural course and the books that there. Yeah stuff in Aural II are sometimes not even covered overseas. So, I think we have that to our advantage, so I think I was very lucky to sort of have the training in this system. Yeah and especially even if you just sort of do that five minutes a day, five minutes a week or five minutes ..I asked them to do like five minutes a week, like if you do five minutes before the lecture, because then you will think "oh I know how to do this" It makes such a difference.

I: Has your style changed now from tutoring and tuts going into lecturing?

P: I think it has, um...I think in the tuts I was little more informal, and I sort of just, I taught a lot off the cuff, but I made sure that I covered everything. Now, in lectures I want to make sure that its sort of a very much structured thing. Because the worst thing is to have a lecture that's like a tut, where you just all over the place. So, I think I spend more time sort of reigning myself in, saying “we need a structure here.” But I still try and make it interesting though... [laughs] you can chat to the students about that...

I: And then last question. What in your opinion do you think needs to happen in aural research?

P: Ok, that's a very good question. I think um, I think there's lots to be done. I mean and I think it's one of those subjects where the more you know, the more you know you don't know [laughs], you know the more research you do, the more questions you have to answer. Um...I think a good thing for us to look into is lots of, sort of ways to dictate and to notate traditional African music and this is pre-colonial so we're talking before the missionaries came and cause it gets really interesting they had like equal division of the octave and sort of special tunes systems that they used especially in central and North Africa . I think for South African music it would be a very, very fascinating topic and I think it doesn't even have to be linked to Africa. I mean to...there are so many like ethno-music studies that you know...it isn't...that's sort of...none of it is necessary which is great. It's not like the building needs to be built so that... Aural it can be like an interest to you and I think those sort of historical ...and also incorporating that into today's music and seeing where that, if that's still happening or its not, why is it not or why is it you know. Yeah so that's my two cents.

I: Thank you so much.

## **C.2 (email correspondence)**

I: What is your current occupation?

P: Pianist/artist/student.

I: Did you study for a degree or a diploma?

P: A degree.

I: Which stream were you in?

P: Western Classical Performance

I: What was(were) your main instrument(s)?

P: Piano

I: Do you play any other instrument(s)?

P: I sing, but not professionally.

I: How long were you an aural tutor?

P: Three years, if I recall correctly (2010 - 2012). Maybe also 2013.

I: Did you tutor Aural I or II or both?

P: Both.

I: Can you tell me why you agreed to tutor aural?

P: I was happy to have the extra income. I also wanted the teaching experience.

I: Have you faced any challenges as an aural tutor, if so, can you tell me about them?

P: The aural skills required for Aural I and II came naturally to me, so it was actually a challenge to formulate strategies for people who struggled. It was outside of my personal experience, so I had to use my imagination and try things out.

I: Can you outline some insights you have gained as an aural tutor?

P: As I said above, if certain skills and techniques come easily to you, it does not mean you should teach those things. In fact, you will have to work harder to become good at teaching them.

I: What in your opinion were areas that students struggle with and why do you think that is so?

P: I think the rigidity of the structure made it quite boring for students, they were unmotivated. Even though some of the examples were from fairly well-known pieces in the classical repertoire, I think there was a gap between the exercises and their practical application, or not enough context was given. This is a problem I found (find) with Western classical pedagogy generally: not enough connection between listening and doing/making. I didn't have the perspective at the time, unfortunately, to think of trying out some more embodied, creative exercises with my "tutlings" to compliment the syllabus. I think I was also concerned with getting them through the syllabus in good time. Some students actually didn't have a good note reading foundation, and it was difficult to try remedy that when they just wanted to pass. This is a difficulty with classical music, that it relies so heavily on this notation system. So, there are two very complex domains of skills that have to work at the same time: the making and listening to the sound, and the translation of the symbols. That's too much for a tutor to deal with in the framework of the tutorial as it was then.

I: How well were your tutorials attended?

P: Pretty well. Most of my tutlings liked me, and some were even my friends at the time, or became my friends. There were just a few people who would repeatedly miss the tuts because they didn't care.

I: Can you comment on the overall student motivation in your tutorials when you tutored?

P: Overall, the students were motivated because the environment was mostly relaxed and filled with humor.

i: While tutoring did you try anything to maintain or continue improving student engagement and motivation, if so please elaborate?

P: I tried to make the environment relaxed and fun. Usually this included making humorous strategies for understanding complex rhythms or for remembering intervals. I also poked fun at myself and the exercises.

I: How effective do you think tutorials are and why?

P: As an educational tool in general? I think they can be effective, if well implemented, because there are fewer students in each class, so attention can be given one-on-one. The traditional lecture setup doesn't allow for deeper engagement with the material, should the student want or need it.

I: Since there is always room for improvement, what in your opinion are possible improvements that can be brought into tutorials?

P: If you are referring to aural tutorials specifically, I would have a number of suggestions. I would take a more embodied approach, incorporate some Deep Listening exercises (see Pauline Oliveros), and incorporate improvisation exercises throughout. I mean, I would change the whole curriculum, essentially. Ha Ha...

I: Tell me briefly about your own experience as an aural student. Did your tutoring style change over the period that you tutored?

P: I think I got better at helping people, because I had learned through trial and error over the whole period. I also became quite tired of the syllabus, though, so I sometimes found the tuts quite boring myself.

I: What do you consider were your strengths during aural training, and what were your weaknesses?

P: I was friendly and invested in helping the students, but I could sometimes be impatient, and didn't always figure out the best strategies for people struggling with certain exercises.

I: How motivated were you towards aural training as a student? Did it change or fluctuate and if so, when and why?

P: Not really very motivated because it was easy for me. I should have pushed myself to do my own exercises, but I must admit, I was sort of coasting through the program during those years.

I: Can you remember what coping strategies/problem-solving strategies were generally used by your students during tuts and tests to complete aural tasks?

P: I can't remember very well, to be honest. It was always helpful to try find references that were meaningful to each student, which would help them remember intervals, cadences, or rhythms. Mnemonics. Little games or images would work for some. There ended up being a lot of "quick fix" strategies because students also mainly just wanted to get through the material, rather than contemplate what listening really is. That is something I would rather use as a departure point now.

I: How often did you practice aural and what did you practice the most?

P: I would practice a bit before the exams, I think. The more difficult rhythms, the atonal sight singing and the cadences.

### C.3

I: Ok so just a couple of questions. What is your current occupation?

P: I am a music teacher at the moment.

I: Did you study for a degree or a diploma?

P: Degree.

I: What stream were you in?

P: I was in music education.

I: Alright. What was your main instrument?

P: Flute, flute was my main instrument.

I: Did you play anything else?

P: Piano was the secondary.

I: How long were you an Aural tutor?

P: Oh goodness! (laughing) I can't even remember. I think I started Aural...I did Aural Introductory in 2011 and then I did Aural I in 2012. So, it must have been from 2013 to about either 2015 or 2016.

I: So, it was a couple of years.

P: Yeah

I: Did you tutor for Aural I and II, tutored for both:?

P: Yes, I did.

I: Can you remember why you agreed to tutor?

P: For the money.

I: Did you face any challenges?

P: Tutoring

I: Yes, while tutoring.

P: Uhm...there were...I can't remember exactly. There weren't any big ones, one's that come to mind very readily. I had quite good students who were quite strong uhm luckily. Some of the rhythms I remember struggling with. For me it was teaching, I think it was especially in Aural II definitely...Aural I don't remember struggling

I: Yeah

P: But Aural II I remember I had to actually really go through the material before a tut. So I suppose you can say that was a challenge, uhm yah, especially some of the rhythms. I can't remember what they were. Was it five against...seven? those strange ones...and it took me a long time to actually really feel confident with those and to actually then be able to teach someone else.

I: Uh huh.

P: The other thing...you don't have by any chance the book.

I: No, not with me.

P: Because I know that if I saw the actual tut book it would come back to me. Uhm...

I: Yeah.

P: Otherwise, all my kids and the people I was teaching, they passed.

I: That's awesome.

P I am just trying to think, yeah...

I: So, it was pretty much strong groups to work with.

P: Yeah.

I: Yeah, my kids also.

P: And they did not have very big groups either.

I: Yeah, smaller, it's easier to work with.

P: Yeah.

I: Can you remember any insights that you gained while you were tutoring? Did some things work, and others didn't? Did you learn anything from teaching?

P: I was actually really grateful that I went through the Aural Introductory course, because that helped me a lot. A lot of the techniques or strategies from there I used in my teaching. So definitely for intervals and stuff like that I used songs that I learnt in the Aural Introduction course.

I: Yah, that helps.

P: Those worked a treat and I still use them sometimes in my teaching.

I: Awesome.

P: Yeah, and then there were some from the Aural I and II, some strategies that we've done in the lectures but then I just reiterated them.

I: Oh yeah, you just enforced what was already said. Okay. What are your opinions, what areas in the tuts did the students really struggle with?

P: It varied from student to student...it was the singing, I kind of remember now. Yes, it was. The singing was, yeah, quite a difficult one. Yeah, I think it was also people's confidence with actual singing.

I: The sight-singing?

P: And then rhythm also. I was surprised by how many people struggled with rhythm. Yeah, because for me I personally enjoyed rhythm.

I: Me too.

P: And then to see the other people wasn't. It was weak area yeah.

I: Yeah, a lot of people apparently struggle with it really.

P: And it was just being able to subdivide all the notation and...

I: Beats and stuff. I kind of picked up that one as well. Definitely a problem. So, if you can remember, how well were your tuts attended? Were there any DPR issues?

P: I don't think there were DPR issues but there were some times when it was a bit thin, and the people who didn't come, were the ones who struggled. And it is funny that the strong people often came.

I: To the tuts who didn't need it that much.

P: So, I don't know if it's the work ethic or what...

I: Could be. Can you comment on the general motivation that you had in your tuts? Were students motivated. Did you struggle to get them going?

P: Ah, yeah. Motivation wasn't great from what I remember.

I: That seems to be running throughout. Motivation is a problem with Aural definitely.

P: Yeah, no. I think definitely also as the years went by, I felt that it was less and less as well which was strange.

I: I noticed that trend as well, it's getting worse actually. It's actually a question I have: why is it getting worse?

P: It would be interesting to look at if it's worse just in Aural or if it's across.

I: Everywhere. That would be interesting.

P: Yeah.

I: So, while tutoring, did you try anything to get them more engaged to try and build the motivation?

P: Uhm...

I: Was it necessary.

P: To be honest I didn't really. I tried to build a rapport with the students because I find that always helps.

I: It helps a lot.

P: As far as external reward...no. Maybe I should have. Uhm yeah, I think mainly just building a connection.

I: Just getting a good communication. So, how effective do you think are tutorials?

P: I am trying to think from when I was taking tutorials. I think I found them quite effective. Especially being able to be in a smaller group, so you are not...because it is a practical, it's the practical side of Aural. I think it was definitely helpful and you could troubleshoot with your tutor.

I: Absolutely.

P: Whereas perhaps in the lecture you're a bit shy or maybe you're not sure...

I: Or it's too fast. Do you think they can be made more effective?

P: Uhm...I don't remember any training for tutors. Perhaps that could be a good thing. I am sure I would have benefited from it as well. Uhm...anything else to make it more effective...I don't know what the DP requirement is at the moment...

I: I think it is still the same as it was.

P: I don't know...motivation, to find a way to motivate students more...In hindsight I feel like Aural was one of the most important, if not the most important course.

I: Absolutely.

P: Just because...I mean now as a teacher especially I use...My sight-reading is terrible on the piano, so I use my ear all the time and I think a lot of my strength in that area is from Aural, and I think if students could see or just understand the importance of it.

I: It could carry them through later.

P: And it is also not just to do the here and now, the passing Aural here or helping you better with your instrument here, it's a lifelong...those kind of skills, they are really so valuable.

I: I agree, absolutely. Tell me briefly about your own experience as an Aural student. Was it difficult, was it a good journey?

P: It was a good journey. Uhm...I was obviously good enough to be a tutor. As I said before I was really grateful that I went through Aural Intro and I don't know if you have gotten in touch with [...]...[...]?

I: I am going to talk to her as well. I went through Aural Intro as well.

P: I think we were actually, because I think I know you, I just don't know which course...

I: That really helped. I mean that was...

P: Yeah, she was so confident and so practical, and I don't know, the way she went through very systematically. And I think just a slower pace for me. Even though I was quite a strong Aural student, but from my school experience I had almost no training in that area.

I: Same here.

P: So, for me it really helped to consolidate and have that kind of foundation. By the time I was in Aural I and Aural II.

I: It's a big gap...

P: Yeah it was a big gap, but I felt prepared for it.

I: But it made it a lot easier from my own experience. Do you think there is a huge gap between high school and getting into Aural I?

P: Definitely, Aural I yes, but I don't know what high schools are like now and my high school...I did not have a lot of aural training at all. For me it was just the Royal Schools...

I: Yeah...Unisa...

P: ...and pass that aural component, so it wasn't taken seriously.

I: Ok so what do you consider were your strengths and weaknesses in aural courses here?

P: Um...I was quite good at rhythm...generally um...sight singing I was least confident with... intervals, I loved intervals.

I: Yeah, they feel more concrete, you can hook at it...

P: Exactly, whereas the sight singing I felt like I wasn't able to read, interpret and then execute quickly enough. So, I think for me that was the scariest part of an exam or yeah. There were some rhythmic things I did struggle with like going the cross-rhythms. When they got a little more tough then I did struggle. I wasn't always sure...

I: How motivated were you generally as an aural student?

P: I was quite motivated, but I think that is more because of my personality and my general work ethic. I was quite a motivated student in general. I don't know if it had anything to do with Aural.

I: You were just that way?

P: Yeah...

I: Can you remember what coping strategies the students in your aural tuts used? What did they do to try and finish the tasks...do the sight reading and get the rhythms? Can you remember?

P: Um...what did they do...? To be honest I actually can't remember...I have such a porridge brain at the moment...no, if I saw the book it would trigger my memory...

I: I know there is a lot of humming and clapping and...from what I've seen...

P: I know for the cross-rhythms we used little mnemonic...something about a big fat piggy...that was for three against four...and that would help a little bit...and then for the intervals I used those songs, the beginning of the songs to help them. I can't remember any that I picked up from them.

I: That they tried to do?

P: Yeah...shucks I wish I could help more. I'm trying to...because this is such a good study.

I: It tries to go in-depth to find problems, because motivation seems to have really gone down since we were Aural students.

P: I think that's generally...

I: I think it is a case it seems it's too difficult, if you just stand back. It's completely overwhelming for some, and that's probably why you don't pick up coping strategies because they don't even try to engage.

P: They don't even know where to start...

I: Exactly! There's no concreteness to hold on to.

P: Thinking back now some of my students might have felt that. They were the people who would just never pitch.

I: They just don't bother.

P: Yeah...I've got such a bad memory though...

I: Don't worry. It's just like...That's awesome. Thank you so much! That is all the questions I have for you.

P: Sure! I wish I could have been of more help.

#### **C.4 (email correspondence)**

I: What is your current occupation?

P: I currently work as a freelance musician.

I: Did you study for a degree or a diploma?

P: I studied a BMus General degree

I: Which stream were you in?

P: I was in the classical stream, though I did dabble in the African music department for my final two years

I: What was(were) your main instrument(s)?

P: Trumpet

I: Do you play any other instrument(s)?

P: Yes, my second instrument is violin.

I: How long were you an aural tutor?

P: I tutored aural for 2 years in my 3rd and 4th years of my degree.

I: Did you tutor Aural I or II or both?

P: Both.

I: Can you tell me why you agreed to tutor aural?

P: I was interested because in my experience tutoring helps me improve at whatever I'm teaching and also it was an opportunity to meet some of the younger students.

I: Have you faced any challenges as an aural tutor, if so, can you tell me about them?

P: Besides getting to class in the early morning to tutor I think the biggest challenge was when there was a student in the class that was at a very different level (either better or worse) than the rest of the class. This meant that either you struggled to keep their attention if they were significantly better, or you would have to slow down the pace for everyone else to help them. There was also a time where a student was lacking some of the music theory fundamentals to properly take part in class. It was a struggle helping them keep up with the rest of the class and trying not to embarrass them in front of their peers.

I: Can you outline some insights you have gained as an aural tutor?

P: As an aural tutor I realised the importance of setting up a class correctly based off the level of the usefulness of the subject matter to that student. It was far more difficult to teach someone who was not convinced that the subject matter would be of use to them in their music making. Aural skills are used throughout all music, but sometimes the students from streams other than classical were less convinced that the classical focussed aural classes were useful to them.

I: What in your opinion were areas that students struggle with and why do you think that is so?

P: Most students had individual problem areas. Those students that had come to university with a strong aural training background sometimes had problems coming to class as they felt that they had little to gain. Most students who struggled with sight singing and transcription had their problems stem from them being not entirely comfortable with staff notation. Those who struggled with sight reading on their instruments would struggle in aural class. Some of the opera students who did not play instruments could often fall slightly behind in transcription as they might be confronted with reading staff notation and complex rhythms less often than those who played instruments. Many

students struggled to project their singing voices in aural tests which led them to miss intervals and rhythms. Students with weak theory knowledge would more than likely fall far behind in aural class as the aural that we teach is focussed on the link between notation and real sound. These students may have had excellent ears for pitch or excellent musical memory but struggled to translate that between the sound and the page.

I: How well were your tutorials attended?

P: Usually quite well, I often emphasised the DP requirement of tutorial attendance to motivate students to come.

I: Can you comment on the overall student motivation in your tutorials when you tutored?

P: Most seemed more motivated by a desire to pass rather than wanting to actually learn about aural. Often it was the students that struggled the most that were the most motivated to go out of their way to learn. I had a few students who seemed to love coming to class to show how good they were at aural too.

I: While tutoring did you try anything to maintain or continue improving student engagement and motivation, if so please elaborate?

P: I didn't find student engagement to be a big issue in my classes to be honest. There were a few students who I would give one-on-one lessons to and it was a struggle to keep them motivated in the face of poor results, but they seemed to find that within themselves while in the classes we mostly focussed on how to do the actual work.

I: How effective do you think tutorials are and why?

P: Tutorials are effective as the tutor can give more individual attention to each student than in a lecture. But ideally, I think one-on-one lessons are always preferable. I did feel slow improvement in some of the students I tutored. Mostly I feel that the effectiveness of the tutorials comes down to the relationship between the tutor and the students as that is really what motivates them to do the actual work they need to do on their own.

I: Since there is always room for improvement, what in your opinion are possible improvements that can be brought into tutorials?

P: I think in an ideal world, students would be grouped in tutorials based off their skill level at the start, this would mean that everyone could stand to gain. The stronger students could go into larger groups as they tended to improve when paired with many other strong students, while the weaker students could be put into smaller groups of two to four as I feel that that is the ideal size to help and can form the basis of a self-study group. One of the other problems was that of the students from streams other than classical could definitely benefit from aural classes tailored more to their musical knowledge. One of the things that I could personally have done more in my aural tutorials was to use material not from the book more often and to have learned to play piano a bit better.

I: Tell me briefly about your own experience as an aural student. Did your tutoring style change over the period that you tutored?

P: As a student I was always in a class of strong aural students. This was quite helpful for me to keep engaged in aural. I often felt that I could've advanced a bit more with my aural skills if I had put more work into it, but I often had other priorities. My tutoring style did change as I realised that the students' primary focus was usually just on passing the course I would usually focus more on the aspects of the tests which I know would get them the marks and encourage them to really nail these parts of the tests while focusing less on things that they were worse at. This was a good strategy for helping classes run more smoothly and getting the students to pass but was perhaps not so good for their overall aural development.

I: What do you consider were your strengths during aural training and what were your weaknesses?

P: I think my strengths in aural training were in the seen sight singing that we did as I was quite easily able to remember the melodies that we had seen before. My weaknesses were in the rhythms and the atonal sight singing. I got better with the atonal as I developed a better approach and praised my downward intervals more.

I: How motivated were you towards aural training as a student? Did it change or fluctuate and why?

P: I was not very motivated to practice aural in a dedicated way first year as I was fortunate to have had good aural training prior to university and so I felt quite comfortable with the level. I enjoyed practicing the clapping cross rhythms on desks and my chest while I was doing other things. I also always tried to work out melodies and harmonies of music I heard in my head. This was very helpful in my aural development as it was practice that I was doing almost constantly. In second year, I spent more time before exams going through the examples we had done in the tutorials.

I: Can you remember what coping strategies were generally used by your students during tuts and tests to complete aural tasks?

P: I'll try to give some examples. Some students would purposefully spend less time practicing the sections they were less confident with and the sections which were worth fewer marks and focus mainly on the areas in which they could get the most marks. Many students would get others to record the seen sight singing examples on their phones and listen to them extensively so as to memorize the melodies. Students who struggled with the rhythm reading would frequently take the examples very slowly in the tuts and try and count in half beats. Students who struggled with the rhythms would also practice clapping right through confidently without stopping so as to show that they were confident which would often get them better marks in the test. Some students who struggled with clapping and saying 3 against 4, 3 against 5, etc. would learn mnemonic phrases that they could repeat which imitated the sound of the rhythms otherwise they would precisely subdivide the rhythms and do them really slowly. Students who struggled with the atonal sight singing examples would have to practice singing all their intervals. Students would often practice these by associating the intervals with songs, this would serve to tonicize (tonalise?) the intervals, to give an example: students who learned the perfect 4th up interval as the first two notes of *Away In A Manger*, would learn the two notes in terms of a dominant to tonic. However, this is not useful in atonal sight singing as the dominant tonic relationship might have very little relationship to preceding and following pitches in the exercise. Students who struggled with this would often try to internally repeat each note of the atonal example until it was tonalised in their head (in relation to the song that they associate with the interval) and then move forward. This would lead to them completely ignoring the rhythmic aspect of the atonal example. I can probably provide more examples if I take some more time to think about it, so let me know if you are interested in hearing some more of these.

I: How often did you practice aural and what did you practice the most?

P: As mentioned in question 2 I would practice some aspects of aural all the time, like the cross rhythms and working out melodies and harmonies, but the only times I would practice the aural examples which we did in the tuts was right before the exams, sometimes even while waiting to go in to the exam room.

## C.5

I: Thank you so much. Okay, I am not going to take much of your time. So, what is your current occupation?

P: I am on a gap year between degrees, so teaching piano part-time and doing paid choral singing.

I: Did you study a degree or diploma?

P: Degree

I: Oh, BMus and Western Classical stream?

P: Yes.

I: So, what were your main instruments?

P: I did my degree in Piano.

I: How long were you an Aural tutor?

P: Three years.

I: Three years and you did Aural I and II?

P: I did.

I: Okay. Can you tell me why you agreed to tutor?

I: I knew I was good at it, I did well in the course, and I mean, to be asked for it is already a compliment, and then obviously you get paid and keep it on your CV. And I would love to come back and work here at the University. Yeah, it would probably contribute towards that. And actually, as well as teaching Piano I coached students for their Aural exams before from about Matric. So, I knew I had some experience with that.

I: Oh, I see. Have you faced any challenges as an Aural tutor? During the years you tutored.

P: I think the biggest challenge is probably students not pitching up. I think aural is a practical skill that you can't cram the night before an exam. It takes steady effort and consistent work and that is one of the biggest challenges that a lot of students are not used to put in consistent work like into many of their other courses.

I: That's true.

P: And the Aural written exam you can't cram the night before I think that was a challenge, but generally my students were pretty alright. And students, it's possibly, students... it's something that you just believe it is something you are not good at. And I think students did sort of...a couple of them when they didn't do very well sort of gave up and thought that they don't have a natural inclination to do. But I don't think it is so and there are a lot of tricks that you can use to cheat the system and still do you well in your exams.

I: Can you outline any insights you gained while tutoring with this stuff that worked, that didn't work?

P: Um, I think my biggest take away was that there's probably a different structure, she had a different method for every single Aural student. I knew that methods I use did not necessarily work for other people and so the biggest insight I would have as a tutor would be able to explain to each person. It is quite a personal thing I have to work on.

I: What in your opinion were the areas that the students really struggled with, like the trouble areas?

P: I think, um...atonal singing is something that you need to practise out of context like I don't have perfect pitch, I am not one of those people, but I have practised different intervals for a very long time out of context and as a result was good at atonal singing. And because it's something that does need more work and it's not something that you can just learn now and be good at all of it. You need to be able to sing every single one at the end of it. That's probably one of the biggest things the students struggle with. And maybe cross-rhythms. I think cross-rhythms especially. It eventually got so complicated that you need to...yeah, it's very difficult to do the cross-rhythms.

I: Yeah, I think you are right there. So, how well were your tuts attended? Were there any DP issues?

P: They were attended pretty well. In my three years I DPR'd one student and that is because he did not come to a single tut until the end of term test. So, I told him there is no reason for you to be here. Don't fake. You don't need to do this test. And in general, I think my students were pretty good

attending, and attendance definitely had a direct correspondence to how well they did in the exam and in the test.

I: Yeah, it makes sense. Can you comment on student motivation during the years that you tutored?

P: I spoke to them.

I: How well were they motivated.?

P: I think aural at university, it's such a shame, because I think it is such an important skill and I think overseas Conservatoires place a huge emphasis on aural training and being able to write out four-part music by ear. But I did get the impression that to a lot of students it was a course that they needed to pass, and that it was not a lifelong skill. For me it is something that is a lifelong skill. I really enjoyed it. I really think that is very cool, and having sung in choirs for twelve years, it's something that really benefited me to be able to sight-read is a very important skill and it made me money. So I mean, I think...maybe the part that it is only a two-year course has something to do with that as well. It is something you can pass and forget about for the rest of your life.

I: It seem to be happening.

P: Yes.

I: So, while teaching, did you try anything to get them more engaged, or try and lift motivation? Was it necessary?

P: Yeah, it was sometimes necessary. I think my tuts were very...everyone had equal voice. If there were questions they were taken and we would do, especially later in the year we would do examples that were not in the book, real sight-reading examples or real choral music. And I think it's always good to have fun at a stage. It is always a small group and so it was possible in the summertime to have our tuts outside which was nice. We would go and get coffee sometimes. I think it's good. I didn't see myself as this overarching teacher, but more, I am a student, you are a student, I am better at this than you, so I am trying to get you as good as me...which I think is good.

I: So, how effective do you think tutorials are?

P: I think they should be brought back. Maybe having tutorials more than once a week would make a difference. I know of a lot of students, the only time they practise their aural is in the tut. I think very few students do want to put in a few minutes, seeing that it's something that needs consistent practise. Maybe more frequent tuts would help actually, because they would be working on it more than once a week.

I: Yes.

P: But tuts are only effective if they are approached in the right way. Um, I think they are.

I: Okay, so there's always room for improvement in everything. Do you think anything could be improved in how tuts are done here, except having more? Anything else?

ER: I think what will be good would be to have more of a focus on the unprepared singing as students are given this book of melodies and they are terrible sight-readers but if they memorise this they will do fine, which isn't true in the real world. But this isn't really in the structure of the tuts per se, it is more actually the curriculum providing unseen examples to be used in the tuts, like pieces of music given to them and then taken back again. Because often you find students in the exam are presented with a piece of unprepared singing and have no clue what to do. Because the only thing you can say is go back to the beginning and try and read those, because there's no real practise examples of unprepared sight-singing, because it is on a different standard of what's in the book as well. I think that is something that could be improved upon, especially considering that it is something that, well, students would need to do later on, especially vocal students.

I: Yes, that happens. Absolutely.

P: I think I am more focused on that. I don't know how many marks it's worth in the exam either. Probably not as many as the prepared which also strikes me as odd. Maybe in training the rhythms is good but preparing melodies is not something that looks like Aural skill.

I: Can you tell me briefly about your own experience as an aural student. Was it good, was it bad, did it change?

P: It was good. I had three lecturers in two years just because of various sabbaticals being taken. I thought it was good. I was a good...I did well. It was never something I had any problem with. I did really well with Aural, so it was...I looked forward to it, because I personally enjoyed it. Maybe, I know it is not your question, but maybe lecturers could be a little bit more time efficient and maybe if the course was streamed even more, they would also be more efficient, I think. Because I was in the normal Aural class and there for the entrance exam you had to get more than sixty to get into that class. There's more to get into international Conservatories, um, things like being able to recognise extended dominant chords, I mean skills that are even asked you in MTA III, being able to recognise chords, being able to, I don't know, that sort of thing. Considering that it was asked in the third-year course but was not covered in the Second-year course...Yeah, it is a little bit of disconnect to that. It is difficult though to sort of anticipate the expectations, but more could have been taught, it wasn't. We were held back by the courses. Otherwise it's unfair. There's nothing wrong with that.

I: I see your point. So, what do you consider your strengths and weaknesses in aural?

P: I may have had some a long time ago but that was a really long time. Like I'm coaching ABRSM grade seven now like...what was I bad at...I can't really tell you. I think I developed strategies to deal with most things maybe...atonal singing is difficult for everyone. Maybe internalising rhythms and making sure that you do not get the beats wrong.

I: Then, can you remember what coping strategies you noticed your students used in the tuts. What did they do to get the tasks done, if you gave them sight-reading or rhythm? What did they do to try and cope with it?

P: I had one student who sang everything in tonic sol-fa which I did know how to do so that I could help them, which was also a good thing, which was fine. So that was one skill. Of course, if you are singing in tonic sol-fa you need to have pretty good intonation so that your 'do' does not go everywhere which happened. So that was difficult. And I think they mainly used strategies that I told them to, because that book is like your Bible. You can write in it what you want, and you will have it in the exam, so, I'm playing the hard bits, write in the beats on the rhythm, so it joins with the melody.

I: some reference pitch.

P: And then you have...exactly. Those are strategies we used. We did practise intervals out of context for atonal. We labelled the intervals. If I am preparing intervals, I would label every interval. Yeah, basically that. Oh, and um, sort of, you know, I don't know what you would call them, but using a rhyme for the cross-rhythms.

I: Okay, last question. Do you think it would be good if we could start aural training at a younger age?

P: Yes! I probably owe everything to my first piano teacher who, without knowing it, was training me in aural, and as a result I was a terrible sight-reader on piano, because she would sing the note and I would play the note, instead of reading the note. So it's probably something that needs to be, yes, started at a young age, but also knowledge so that it does not ...in other areas which was quite difficult because I was a terrible sight-reader until about first year. But I think it is very important. Coaching aural at school level is really difficult because you are teaching the curriculum, you are not teaching a skill. And you are teaching section one A, one B, one C, one D instead of this is how to do a rhythm, this is how to sing intervals. It's more like "please repeat two bars after me", it is put into this box and I think a broader education in aural at school level will benefit the students a lot.

I: Absolutely. Thank you so much for your insight.

P: Sure!

## C.6

I: All right it's just a couple of questions.

P: Of course. I am glad I can help.

I: Thank you so much. [chatting]. Ok so firstly what is your current occupation?

P: I am a high school music teacher.

I: Did you study for a degree or a diploma?

P: Degree.

I: What was your stream?

P: Classical.

I: What is your main instrument?

P: Piano and flute.

I: Do you play anything else?

P: I sing. I play bass guitar, accordion for a variety.

I: Wow ok how long were you an aural tutor?

P: Three years.

I: Did you do Aural I and II?

P: Yeah.

I: Why did you agree, if you can remember, to tutor aural?

P: Aural was always something that I was very good at um...and the opportunity to help people also I wanted to be a teacher, so I thought "this is a valuable experience." So that is why I wanted to do it.

I: Have you faced any challenges as an aural tutor? Were there things that didn't work or...?

P: Um I think in general the varied levels of people coming in with what they were able to do and able to understand and then you'd come with Aural I 'cause I know there's an Aural Intro?

I: Yes.

P: And obviously these people who passed [...] first test and then put into Aural I, but their aural skills were still really bad if that makes sense...and so it was kind of you had the really strong people who would sit in the tut and be so incredibly bored, yet you are trying to cater for the three or four that really can't clap and then you are expected to do things like three against four and all that kind of thing and they can't clap four times so how are you expected to...um and then you...often what I wanted to do I'm my tuts is I wanted to get to the enrichment bit as well and I thought it was really helpful cause...to push the boundaries because that is really good. So, I would try and do the enrichment work which would cater to half of my tutor group and not to the rest. So, there was this constant divide and to try and address this was really difficult. What is so ironic is most of the weaker people were singers. Which I found so ironic because you need to be able to sight sing and you need to be able to warra warra warra [makes as if reading a list with hands] but this was still an issue. So, um... I mean I found even at high school level today. I take especially from the aural workbook there are some things that I like to do which some people are like "ah that's difficult" and I'm like "so

what's your point?". Some of these kids want to go to university and you need to prepare them because the government level aural to the university level aural is like [gestures a falling motion with hand accompanied by a whistle like plane crashing] its huge. So, I do especially some of the clapping things and the duets and the kids have a lot of fun, but those who seem to struggle are the singers. So, I'm just its really, really interesting cause I would think that singers would really excel.

I: Exactly and they are using it...

P: All the time!

I: Can you outline any other insights that you gained while teaching aural?

P: That practice really is everything, but at the same time you can't prep for your exam. Like I found that a lot of people would...obviously now I'm good at aural so I was really never too...I don't know why I'm good at aural...it just was a think that I enjoy. I enjoy actively listening to things. It freaks my kids out immensely 'cause I'll go on some philosophical tangent and they'll be "but it's just some pretty piece of music" and I'm like "no listen beyond" [laughs]. So, but I think it was just the fact that people wanted a serious guideline like "cool so question 1 is gonna be this and question 2 is gonna be that" and you can't 'cause you don't know what [...] is gonna choose, you don't know what she is gonna do...and I found that...I felt that there was almost a lack of structure within the course so that everyone was kind of "Yes for the practical component absolutely, we can clap, we can sing cause we can prep, but for the written exam question mark." And then I found often that because of that lack of structure that people would then become very dishearten. They are working so hard and they are practicing and there listening and they're trying to do 'x', 'y', 'z' and then there's an ugly piece from Finlandia that you need to transcribe and you are like reading your part and "say what?"... "I don't hear it with an upbeat, I hear it in x, y, whatever." So, I found that that lack of defined structure within the course and the actual parameters so "for this year you are only going up to A and B or wada wada wada" just so that people knew...especially for those who aren't gifted. Let's be honest we have those musicians that we are like [makes bowing gesture] ok cool...must be nice, some of us have to work on it. But like and that was a very discouraging factor and then you'd have those who like "ag I suck at aural so I'm not going to the tut." So, kind of that...that is a viscous cycle which wasn't...well which I found wasn't really helpful.

I: What in your opinion were the areas that the students were struggling with?

P: [laughs] atonal, but then that's just practice. You need to sing intervals. Um...but I think the general concept which was really difficult for a lot of people to wrap their heads around was "this isn't high school." It's not going to be Mozart, it's not going to be Beethoven, it's going to be Webern. So "welcome to this life", you know. It's not...everything is not going to be in your range "figure that out." It's kind of...so I think just the whole working beyond the parameter that everyone was used to is a big adjustment and some rose to the occasion...which I felt is...then becomes a projection on the course because those who then rise up and excel you do fantastic and then you have those who like "I will never pass aural."

I: Yeah, they lack the motivation...

P: Motivation gone [swipes hand off table] yeah.

I: How well were your tuts attended generally?

P: Hmmm...so I was there for three years. The first year I did Aural 1 'cause I was in Aural II. That tut was exceptional because those were amazing kids. Yeah when I say really well attended as in almost every...all right get a WhatsApp "I'm dying in bed; I'm not going to be there" and then they'd make up the time. They were a... I was blessed. That was an amazing group of kids who have now gone on I assume to be some fabulous musicians overseas. The next year they became Aural II. Kept the group, then I got a new Aural 1 group. So, that group was fine, but the new group...I always try...look...it reflects my teach style...I always try and make my lessons accessible and they must be a high level of audience participation and enjoyment. So there's a lot of laughter, a lot of learning

through that because...and then you have someone who is a fabulous pianist but can't sing and I now need you to try an atonal sing something and you have in a tut...you have to do it one by one because the minute they do it in a group there's that one who withdraws and nope [swipes with hand]. So, it was to try and make it as comfortable as possible. That group was very responsible, then here were those who didn't want to be at university in the first place and who would rather be practicing than doing this. So then I would say about 80 percent and then when I was in fourth year I got a bunch of singers...[grimaces] and the only reason I got then was because my timetable worked with their timetable, because I was doing a BMus Ed I know the degree no longer exists...ok...so I was...fourth year was combining with postgrad so I was doing my PGCE and my fourth year in one year. Not fun but we did it. So, I had to consider my academic courses so my timetable for everybody else went [swipes hand and says pssshhh] down the drain. So then I had these, but what happened was I had to split them because sometimes I was at Upper campus then at Lower and it got very complicated and then opera season arrived and then it was like "tuts for what and it was nice knowing you" but by that time because I wasn't working with first and second years anymore I was working with my peers there was...not that there was respect like "you know what you are doing I should listen to you" it was more like "I'm doing this to pass" So while they tried when they were there, there was no motivation and no dedication. There was no wide-eyed wonder. The first and second years are like "we want to do well, what is this, we want to get this aural thing out of the way cause we don't want to carry it," but by the time you carry it for fourth year...you just need to get through it to get the grade. So, then it was just that broad spectrum of "yeah I want to," or "I really couldn't give a flying fish." That then I would say those tuts were maybe thirty percent which was insulting. You make a plan to run from upper to lower and then "ok I'm here" and not even...no message, no nothing. You're the last person on campus you are looking sad with your life and they are like "Oh no I forgot to message you" Ah and I'm like "yeah I could have gone home."

I: So, this leads into the next question regarding the overall motivation you noted with students generally.

P: Generally, not great. I think the problem is...now this is obviously ok, so I trained to be a high school teacher that's all I ever wanted to do with my life...um...but I think the problem stems from high school in the sense that Aural is not important. You... kind of when you do your exams its thirty marks and what happens...happens kind of thing. Teachers don't really want to prep for it and I'm very blessed to be at a school where its divided. I teach everything about music paper two which is the aural and the form and they have separate music theory.

I: I teach everything about aural and form and they teach separate theory and harmony and separate history which is really great, but it's a big department they can do that um...and, but what I've noticed is that the level that is in the CAPS document that we need to follow, which my HOD is very {bans table} about me following it...like "give me some free reign please" um...is basic its Grade 5 and you come...and I mean I love [...], but that first Aural 1 lesson melted my brain and freaked me out and I realized cool I need to sit in the front row to hear her. I need to be early. I need to make sure that I attend my tuts. It's funny though because my tutors weren't the best tutors which was really fascinating so there was a lot of self-study for me and a lot of self-practice...then again my natural inclination wasn't so bad, but I saw my peers around me who were as brilliant as I like to think I am and they were just like "we don't understand what's going on in aural". I think the problem was you are coming from Grade 5 and all you've got to do is you've got to clap; you've got to notate a sequence or two. Not "here is 24 bars I'm giving you to start with, have fun"... um...so I think that level and also the focus that they want is that it's...you just need to pass the paper. It's like "oh, you can't sing... that's ok" you know like my children just need to be able to sing a major and a minor triad. You come to university they're like "cool half diminished go..." and everyone was like "what is half diminished?" So I think it is...from high school Grade 10 there is practically no aural, Grade 11 there is pathetic amount of aural, in Matric its literally just "can you clap, can you sing and can you sight-sing four bars?" Which would nine out of ten times be in 4/4 time and the range of an octave and so there's this I feel this disconnect and as we say "the divide is so great", but I want to argue why can't there be like not an Aural Intro but an Aural 101 for first years then you go to Aural 1 and then you go to Aural II. Yes that makes it a three year course but it's just so that I really feel that a lot of

my tutlings who struggled didn't want to go into Aural Intro, because Aural Intro was really "ok, this is a semibreve." They needed the Grade 6 level of Aural to get to the higher grade aural that you are going to do in Aural 1. I felt if there was more a bridging kind of thing, we wouldn't have so many people in Aural 1 and then into Aural II because they just managed to scrape through Aural, who would be doing so poorly. And it's a really big problem and its literally just to keep clapping, to keep hearing to keep "oh so I can hear the Neapolitan chord" because all of a sudden I mean you speak of these perfumed languages and you are talking about Italian sevenths and you sit there like "dominant of dominant what?" because they don't have to do that in theory, but in aural we have to be able to hear it. You need to hear where the modulation is going, "was that a pivot...wasn't it" and I mean I realize when I talk to my scholars at school who want to go and do music, I'm like "prepare yourself, come sit let's talk so that you get used to the terminology, the jargon." You are coming to university and you are dipped in hot water and it's like "cool...off you go transcribe something..." but I feel at the level we are supposed to be as professional musicians Aural 1 is perfect. So you have these exceptional young musicians who come in freak out, drop out and you never see them again, but if there was some sort of bridging course, because you often only decided at the end of the year in Matric "oh I want to become a musician" and then it's kind of too late to be like "cool you need to be able to do this." I still have children who can't tell the difference between 6/8 and 4/4 time and they are in Matric. Funny they actually just wrote my paper this week and I ask for tonality and I get words like "hate and love" and I'm like surely you must be relating to mood...question mark, but like you know there are only two options...major or minor. They don't do atonal. They don't do anything else and they have been doing this since Grade 10. So, it goes to show. These people want to come to university because they are exceptional musicians. So, I don't have the right to say to them "you won't make it." I have to try and tell them "ok cool but there needs to be a game plan and we need to get here." I just think like as I say a bridging, like an Aural 101 just...even if it's just the first term or the first semester just to say like "ok just so you know that there are these things expected from you."

P: Those are all the questions I have. Thank you so much for being willing to chat to me.

### **C.7 (email correspondence)**

I: What is your current occupation?

P: I'm a performer, composer and music educator.

I: Did you study for a degree or a diploma?

P: A BMus degree.

I: Which stream were you in?

P: Jazz Performance.

I: What was(were) your main instrument(s)?

P: Voice.

I: Do you play any other instrument(s)?

P: I studied classical piano for two years at university-level (I was a double major), and saxophone through my first year of jazz studies at university.

I: How long were you an aural tutor?

P: For a year in 2006.

I: Did you tutor Aural I or II or both?

P: I tutored Aural I.

I: Can you tell me why you agreed to tutor aural?

P: I had very good aural training throughout junior and high school, so I didn't struggle with the subject and, as a result, enjoyed Aural. I wanted to share tips and tricks I'd learnt with fellow students. It was also a nice opportunity to earn some money and it was a skill that could be added to my CV.

I: Have you faced any challenges as an aural tutor, if so, can you tell me about them?

P: I've had students who have been tone-deaf or really struggled with pitch accuracy. I really struggle teaching students who have pitch challenges, it requires a teacher who specializes in that field or someone who has done adequate research into how to help students with severe pitch issues. It is also very challenging to address this in a group setting. It's better worked on in a private/one-on-one lesson.

I: Can you outline some insights you have gained as an aural tutor?

P: If a student has a solid theory knowledge, then developing their aural skills is much easier. Knowing note values, key signatures, rhythmic patterns, being able to count quickly and efficiently. All these skills are developed in theory classes and make aural abilities easier to acquire and finesse. I also find that "tricks" are incredibly useful and should be taught. For example, using song snippets associated with different intervals or using "one and two and" for reading rhythms.

I: What in your opinion were areas that students struggle with and why do you think that is so?

P: Students struggle with any form of sight reading, whether melodic or just rhythmic. The reason is that they often come to sight reading later in life and don't practice a small amount of sight reading daily. Reading music is like reading a book. If you want to improve, you need to practice every day for a while until such time as it becomes easier.

I: How well were your tutorials attended?

P: It was a small group, so it was usually attended by about 80% of students.

I: Can you comment on the overall student motivation in your tutorials when you tutored?

P: Students were engaged but not particularly enthused by the prospect of studying or practicing aural. They were at the tutorial because they acknowledged they needed assistance in the subject.

I: While tutoring did you try anything to maintain or continue improving student engagement and motivation, if so please elaborate?

P: Yes, I tried to use popular music for tasks like melodic and rhythmic dictation.

I: How effective do you think tutorials are and why?

P: They are only as effective as the drive for betterment in the students that attend them. Tutorials are like extra reading. If you do the reading, it will help. But you have to want to improve and to do the work required to improve. If that drive is non-existent, then the tutorial is moot.

I: Since there is always room for improvement, what in your opinion are possible improvements that can be brought into tutorials?

P: I think a dynamic teacher makes all the difference.

I: Tell me briefly about your own experience as an aural student. Did your tutoring style change over the period that you tutored?

P: My style didn't change because I was an aural student while tutoring. However, my teaching style (I lectured in Jazz Ear Training in 2017) has changed now that I've developed my ear long after getting my BMus. I have a better understanding of how people learn in general and what occurs

psychologically when students are challenged and anxious and unsure. I've also learnt that you have to teach the student and not the subject. i.e. you have to adapt your teaching style so that you're communicating in a way that works for the student at hand.

I: What do you consider were your strengths during aural training, and what were your weaknesses?

P: Strengths: clear and concise communication and being able to share helpful tips and tricks for various aural skills that had helped me; Weaknesses: lack of teaching experience. Aural tutors show an affinity for teaching, but they haven't had any formal pedagogical training when they start tutoring. I didn't know about lesson plans and the psychological aspects of teaching. These aspects might sound unnecessary for merely tutoring, but they would have made me a more effective tutor and taught me more about the learning process at the same time. Having aurally talented students tutor others in aural is a nice idea, but the tutors should undergo some, even brief, training before tutoring.

I: How motivated were you towards aural training as a student? Did it change or fluctuate and if so, when and why?

P: I found aural training fairly easy and logical, so I enjoyed studying aural and being challenged aurally. It didn't change and I still enjoy aspects of aural practice in my own practicing and work today.

I: Can you remember what coping strategies were generally used by your students during tuts and tests to complete aural tasks?

P: The students didn't understand that they needed to practice daily, even a small amount, to progress in aural. They didn't commit to consistent practice, generally, and so didn't develop many coping strategies for aural preparation or tests. They hoped that merely showing up to the aural tut would help them progress, but they soon realized they needed to be doing their own practicing in-between tuts and aural classes. However, very few of the students actually worked on the skill outside of class.

I: How often did you practice aural and what did you practice the most?

P: Because I was a Jazz Major, practicing aural was sewn into the fabric of most of my classes, like improvisation and singing in general (pitching correctly, learning melodies and navigating intervals within repertoire). So, I didn't practice aural in an isolated manner but was dealing with training my ear constantly, even without knowing it.

## **C.8 (email correspondence)**

I: Did you study for a degree or a diploma?

P: A degree, BMus with Honors.

I: Which stream were you in? Classical performance, and for Honors ethnomusicology and performance.

I: What was/were your main instrument(s)?

P: Violin with 2 years of piano.

I: Do you play any other instrument(s)?

P: Piano.

I: How long have you been an aural tutor?

P: 2 years.

I: Did you tutor Aural I or II or both?

P: Both.

I: Can you tell me why you agreed to tutor aural?

P: I saw it as a good experience of teaching, so I could have more understanding of what I did subconsciously. Also, I saw it as a good experience for me to be in a semi teaching position where my students were older than what I usually teach.

I: Can you outline some insights you have gained as an aural tutor?

P: I think the main thing was observing students and learning life lessons from that. Seeing for my own eyes how persistence and continuous work outweighs any amount of talent. Seeing how those who struggled but were focused, persistent and came to class would end the year stronger than those who perhaps took it lightly, didn't come to tuts and were not focused in the tut and then ended up barely passing at the end of the year.

I: How well were your tutorials attended?

P: Mostly they were very well attended, it was strange to notice that those who might have fallen short of attendance thought they were doing better than they were in reality.

I: Can you comment on overall student motivation in your tutorials?

P: In the beginning of the year it is sometimes difficult to get the students to understand how important getting the 'easy' things completely right. Often then with singing the more difficult intervals then self-consciousness and demonstration of how difficult it is sets in. I found it especially difficult to take on the 2nd year aural group as they did not seem to have much groundwork at all and there was not enough time to get that groundwork into them as well as moving onto the more complicated rhythms and melodies.

I: Have you personally tried anything to maintain or continue improving student engagement and motivation in your tutorials, if so please elaborate?

P: As I usually teach primary school students, the motivation level of the college age students in the tut seems amazing comparatively to the young kids who most often are thinking about the soccer ball outside or dress up day tomorrow. But some things I did realize was that by adding a bit of strictness the students were more motivated and focused. Not to set a level for the poorest student but rather for the most advanced.

I: How effective do you think tutorials are and why?

P: It definitely is necessary to have smaller groups to practice practical aural training, as the large class would never manage to get through everyone. Having to sing and do the rhythms practically in front of people really helps as, you can imagine in your head that you are doing it right but when you have to do it practically and in front of people it is a lot different.

I: Since there is always room for improvement, what in your opinion are possible improvements that can be brought into tutorials?

P: It would be helpful at UCT for the aural tutors at the beginning of the year to receive an email with all the requirements that tutees will be expected to do for the exams. So that there are no misunderstandings. If the tutors had good tutors themselves then they should be able to pass on their skills, however it might be good to have a training session where tutors are told how important drilling intervals is for the sake of the tutees.

I: Tell me briefly about your own experience as an aural student. Did your tutoring style change over the period that you tutored?

P: In my first year of being an aural student, I found that the tutor was really helpful, the second year was ok, but I didn't find the tutor to be so helpful. I ended up sometimes attending other tutors tuts to try and understand and practice things better. I think the main difference between the two tutors was

that the first one did many extra activities that were outside of the book if we were not getting something. Being a tutor myself I had to realize that there was only so much I could do and that I had to just let the students find their way in-between. The most difficult thing about aural skills as a tutor is that it is a practiced art, light bulb moments are few because it takes time for the brain and aural response to recognize sounds, and then to articulate them takes more time. So, as a tutor you can't force people to practice with you every day or take a whole day to drill something into them. That has to be the student's determination and will to sit at the piano (or without the piano) and spend the time for their brains to find it. Personally, that is what I had to do myself, for instance with hearing a bass line I had to spend hours just to hear it before I could sing it, then with rhythms I also had to do it on my own until it clicked. But once I got it, I could do it. The main help of the aural tut is to have the opportunity to practice out loud in front of people, so that you can be corrected if you don't know where you went wrong and also get tips on how to think of something or practice it.

## Appendix D

### Interviews with current tutors

#### D.1 (Aural I tutor)

I: Just a couple of questions. The first question I'd like to ask you is are you currently studying for a degree or a diploma?

P: Degree.

I: Degree...what stream?

P: Performance.

I: What are your main instruments or your main instrument?

P: My main instrument is violin, but I also play piano on B level.

I: Do you play any other instruments?

P: No.

I: How long have you been an aural tutor?

P: From the beginning of this year.

I: So, this is your first-year tutoring. So, its Aural 1?

P: Yes.

I: Can you tell me why you agreed to tutor?

P: Um...I just wanted something to do that was interesting and it's not bad to have the money as well even though it's not that much but still...

I: Have you faced any challenges so far with your tutoring?

P: Um...not really. I think...I mean the most difficult thing to me would be how to mark. That's the only thing that I struggled with, but otherwise it's been quite simple.

I: So, the students are engaging well...?

P: Yeah...yeah there's no one that like doesn't want to do it or that kind of thing.

I: Have you gained any insights while you were tutoring? Has it changed your outlook, or have you learned anything from tutoring?

P: Um...I don't think so. I've just been doing my thing. Yeah, I don't think anything has changed. I don't look at it differently or anything like that.

I: Ok, what in your opinion are areas that students do struggle with?

P: Atonal and sight-singing kind of thing um...sometimes they struggle with rhythms, but once you...tend to...like break it into quavers or something like that. You just count the quavers and all of a sudden it becomes very simple. It's mainly atonal and learning the different intervals and stuff like that.

I: How well are your tuts attended?

P: Um...I think I have a hundred percent. Maybe someone was sick once I think, otherwise yeah its been really good.

I: Can you comment on your students' overall motivation in the tuts?

P: My tuts are in the morning [smiles] so [inaudible], but generally they are really well engaged and I try to keep them engaged by asking them questions all the time and making sure that they actually are working through the stuff. I think they do actively evolve themselves...yeah.

I: Have you tried anything to maintain or continue improving what you do in the tut?

P: Um I try to do a little bit of everything. Um, but sometimes I do have one aural tut where I just do say rhythms for the whole tut and the next tut just atonal. Something like that and then sometimes just a mix of everything so like spread it out evenly yeah.

I: So, you ask them questions to keep them engaged and motivated. Do you do anything else or...is it necessary?

P: I don't think so we are all friends amongst each other.

I: Since there's always room for improvement do you think anything can be improved in how tuts are done?

P: Maybe if there was a clearer syllabus and I don't really stick to it. The process changes with the tut group because some move way faster than others, but I think the fact that their small is really helpful, because a larger class you aren't able to get things done. I think maybe if they focus more on something like interval training, just interval training. That would make things much easier. I think that's maybe something they could look at.

I: So, tell me briefly about your own experience so far as an aural student. The bumps and the successes and how did you experience it?

P: Um...well I just remember my first test which I didn't know there was going to be one, but I did well...I don't know how [laughs] I was just like...I actually...I forgot I had the test so I realized that morning and I'm like "ok I'm going to go through the book" and I remember getting to atonal...so I thought "It's too late for me now." So, I just sang random notes and it worked sort of.

I: So, it has been good so far...?

P: Yeah, I think I prefer the tuts than the lectures cause the lectures are too general and lots of the time it's very uninteresting kind of stuff that happens in the lecture with regards to like writing down stuff and specially since everyone works at a different pace. Then people are like still on the first bar and I've already transcribed the whole thing so yeah.

I: Have you noticed in the tuts that students use coping strategies to do what you ask them to do? If they are struggling with something what do they do? How do they work it out for themselves?

P: Um...what I do notice is when we do rhythms at a faster tempo so if it's in 4/4, they would tap the two quaver beats to make it easier. For atonal sight-singing I taught them some of the intervals like *Eine Kleine Nachtmusik* and for an octave Somewhere over the Rainbow. So, they hum that if they are struggling with the interval.

I: How do you define aural training?

P: Aural training is the development of the ear to be able to recognize and understand different intervals and rhythms to the point where it is comfortable, and it becomes...listening to music becomes as if you are talking to someone or like listening to someone speak.

I: Would you say aural training is one of the most important subjects? How important is it?

P: I wouldn't say it's the most important, but I do think it is important um...because...maybe not for like the basics or something, because I think if you are playing music you know you have your instrument with you, you can get all these intervals, but I think it really speeds everything up if you

have it in your head already. Especially for something like the violin for intonation. If you have a good ear, then playing with good intonation is way easier.

I: Would you say aural training is necessary at primary school level for small kids? Would it help to start there?

P: I think it would help, because it becomes much easier later on. Obviously like most things you start easier with, just eh basics or something, it makes learning the more advanced stuff a lot easier to learn

I: That's all thank you so much

## **D.2 (Aural I tutor)**

I: Just a few questions. Thank you so much.

P: Yeah.

I: So, it's just a couple of questions. Okay, so firstly...my first question is what are you currently studying for? A degree, a diploma?

P: A degree

I: A degree. And what stream?

P: Western Classical, hopefully Performance.

I: I know the feeling. What year are you in?

P: I'm in second year.

I: Second year, okay. And your main instrument?

P: Violin.

I: Do you play any other instruments?

P: No, I mean Secondary Piano, but I don't know if that counts [laugh].

I: So how long have you been a tutor?

P: This is my first year.

I: And so far, how is it going?

P: It's okay. It's a new experience I will say that. But it's okay.

I: You are tutoring Aural I?

P: Yes.

I: Do you plan on continuing tutoring?

P: Yeah, why not.

I: Yeah, it's a different experience.

P: Yeah.

I: So, can you tell me why you agreed to tutor?

P: Um, that's kind of difficult. The thing is, I just took it as a new experience to do. It wasn't...I mean I did not expect to be asked to tutor. So, and I am also not the best at Piano, so I mean I did not expect any of it. But I don't know, I think helping other people just helps me really.

I: It does.

P: Yeah, plus it gets me out of the normal thing so like, do I have to come to College, then I guess that's a reason [laughter].

I: [laughs] That's a good point. Have you faced any challenges so far while tutoring, any problems?

P: Some problems. I find it difficult sometimes when...the thing is, last year I was in my own tut group. It seemed it was a lot easier because I think I was paired with a strong group as well. So I think it was also easier on our tutor as well as on us. So, I think the thing is for me I don't have a strong group. Maybe two group students. It's not a problem, it's okay, now I have to work harder at helping...but I won't say it's a problem, I think it's just like an obstacle.

I: A little bit more challenging?

P: Yes.

I: Did you get any insights while working with these groups?

P: Yeah. I think um...it depends on. I think when it comes to streams you can see who is like...instrumentalists in my opinion do a lot better than like the opera students.

I: Yes.

P: What I was told is a lot of them like learning when it comes to the music. They do it, They don't do it like reading the music, they learn it by listening.

I: Memory

P: And memory. So, I think as a person like finding this is that, and that is that, what's like the interval or that kind of stuff.

I: So, you find the instrumentalists are much more capable or it's easier for them?

P: Yeah.

I: I think you are right there. Okay, so what in your opinion are the areas these students really struggle with?

P: Interval recognition. That's definitely...Rhythm is difficult in general I think for like everyone. I struggle with rhythm, but I mean I think...in terms of Aural intervals are like the basis of everything.

I: Absolutely.

P: You can't do anything not knowing like what a fourth is or a Major third.

I: Or what it sounds like.

P: So, I think that's the biggest thing.

I: Ah, interval. And atonal, same thing.

P: Yah. So, like every tut that I begin, I am always asking intervals, because...without tonal sight-singing, unseen sight-singing and then atonal sight-singing you need intervals for that. You are not going to be able to do anything.

I: Absolutely. Have you noticed like any coping strategies? What do they do to try and complete the tasks you give them?

P: I think...I mean obviously, I was always going at them for practising, but we don't all have the time. But then there's things like...well, when you say coping strategies that's difficult. When I think if we are doing a cross-rhythm like how to explain to them about triplets and this and that, and then with intervals like what is this note compared to that you can think like a song like Amazing Grace and

stuff like that. And then obviously writing in your intervals between every single note, that's what I did. And then rhythm it's putting in your beats and then telling them you can subdivide and things like that. I'm not sure if that's the right answer.

I: Yeah, it is what I am looking for. Do you find them like conducting while, or tapping out beats or stuff like that as well?

P: Yeah, the only thing is I think while it's not the necessarily best thing to do, like one, two (making big hand movements), you don't like to do it in the exam. So, it's like...

I: Don't...

P: You try it, you need that but you like want to stay away from...

I: Yeah. Alright, and, are your tutorials well attended? Or is it a struggle?

P: It's interesting. I think, okay. So, the first term my Monday class would always, maybe one or two people wouldn't come, I don't know why. But then the Thursday ones...they were a lot of times that they had to, not that day, they just did not pitch, like I had one person coming. And the thing is cancelling tutorials, I feel bad because obviously now that one or those two people who actually came, when you're sick or something on, the thing is you can always say, if you have a problem come and talk to me. Nobody ever does. But I mean nowadays, I think it was last week only three people came to my Thursday one as well. And I was, you know let's just have the tut we'll go over what I think you'll have in your exams. Yes, attendance, it has gotten better, I'll say that, but in the beginning...I don't know why, I think because people think Aural is "easy" we don't really have to come to these tutorials, it's just singing you know.

I: Yeah. Could you comment on the motivation then overall in the tuts, the student motivation.

P: I mean some people...oh, it's so difficult. I think people are just lazy. I try to get the best from them. So, I don't mind going over time with them. Don't mind to...I try my best to help. I am always there for them, I guess. I let people come and switch their tutorials with me, but I think one problem is that no-one is really motivated. The thing is there's only so much I can do. I am not going to be like, listen if you don't come, DPR. If you pass, then I don't see you the...But people aren't...they just want to get the course done without actually learning.

I: It's general. Have you personally tried anything to like improve motivation or to get them engaged, to give them a jumpstart? It's a difficult one.

P: That is, yeah difficult. My guys have a test next week, then all of a sudden, they come to me... only missed one tut, that's okay. I always send the same message so like, if you have a problem please talk to me. I am always here, just a message away. That's like the only thing I can really do at this point, or what I could do at that point. Strictly the test is always the thing that works

I: The one thing that works. How effective do you think tutorials are then?

P: No, I think they are almost, if not a lot more important than the actual lectures. That's how I found it. I mean, the thing is a lecture, there's only so much time because they are covering so many things into one time, whereas a tut, we just go over what we think is important or what everyone is struggling with and we go like intense on the different things. I think the tut is a lot more important.

I: And it can be much more effective.

P: Yeah.

I: So, there's always room for improvement in everything. Is there anything that you think that can be improved in the tutorial, the way they're done, how they are done?

P: I always think structure is a good thing. But I mean it...the tutors themselves. Actually, I am not sure. I think everything is so standard and simple but...I think I am the wrong person to ask

I: No, it's really interesting what you guys think. Do you think technology maybe like the aural training programs? Would that make a difference?

P: That could. The only thing is not everybody has access to like...the Wi-Fi thing. Some people don't have that. The thing is I told a lot of students that I am able to download a lot of things like the app, *Appletune* or something and it help if they record it, but I think it's only so much one can do. It comes down to either the tutor and/or the students.

I: The students themselves.

P: Because we can't literally give them everything. You have to discover that yourself, but we can't help where he should want to...

I: Engage. So, tell me briefly about your own experience as an Aural student. Did this tutoring affect your own experience or did your experience as an Aural student affect how you tutor?

P: The thing is like... It was pretty strong, so I think...Our tut group last was pretty strong, so I think... but it didn't seem as challenging. So, I think the difficult thing for me trying to put myself in students who didn't find it as easy. Yah I think my Aural experience as an Aural student is not necessarily the most common. Uhm yah I think the fact...just ...I think just because the way we experience I did not know how difficult it actually can be for other students...I think that's it.

I: I am going to ask you what do you think...let's put this in a different way. Do you think the definition aural training is the correct definition to get it or would you actually call it something else? For example, what would you define aural training as, what is its essence?

P: The word Aural already makes me think: singing and obviously Aural isn't just singing. So, I think, yes just as much it isn't much as literal, like literally what it means. I think aural training is like, I think it's suitable. I am trying to think what else I would name it if I would like Auditory training, something to do with the ears, I think. It's either your ears or your mouth. I think aural training is a suitable...

I: It is apt enough. Okay. So, is aural training necessary?

P: Yes.

I: How necessary?

P: I think it's very important. I think it's the closest to what we actually do besides the practical. No, I think it's very important almost if not more than Theory or MTA, absolutely depending on where you are going. But I think Aural is the one course that you actually need, because...

I: I can imagine what you mean...a disaster. So, tell me briefly your aural training story. Where did you start with aural training, always been good at Aural.?

P: Actually, Aural only really start...The thing is I always had to practise aural for the ABRSM exams, so that was the thing. Aural wasn't really a problem, but I think I never really thought about it until like grade six violin. That's when I started High School. High School we did aural training but was very basic like, what is a Major triad, what is a Minor triad. And then Theory in High School I wasn't the best in that. We did intervals and stuff, but it wasn't really associated with Aural. I don't know why; it doesn't make sense. But I also think from grade six of violin Aural became very important. I also think playing the violin helps or playing anything that can play more than one note at a time, like double-stops, okay, that makes sense, it's actually measurable. I think with the piano as well, it's the same.

I: The harmonic basis is much stronger.

P: So, I think you are like subconsciously practising Aural as you are practising an instrument that can play more than one note. But I think High School was very basic. I think everything had to do with my external exams, that helps.

I: It does. Do you think they should start aural training in Primary School? As a type of subject. Very basic?

P: I think so. Also, the thing is in Primary School for me we didn't have music. We had music which was like extra mural in Arts and Culture. That's good and all, but if you want to do music, I think aural training in music in Primary School would help a lot more.

I: I agree with you there. What do you consider to be your strengths in Aural?

P: It's definitely tonal and atonal, anything to do with melody or harmony, that I have done. Rhythm is obviously, it poses a challenge, it's easily doable but I think definitely atonal and tonal.

I: Rhythm, it's actually a lot of people that have an issue with rhythm. We all do. How motivated are you, or have you been throughout your aural training years? Has it fluctuated?

P: I will say in the beginning I was very motivated to get quick. The whole thing with me is, I just want to get a good mark. Some things are, okay, let me just pass this. But the things that I find the most important is beneficial for me specifically. I was [inaudible 00:06:19.4] motivated. I was brought up to get nothing less than a distinction so you have to get an all-round mark, so I could not rely on one thing, I had to rely on everything. So, I think for Aural I was very motivated. Even last year I wanted to get a good mark for something that I knew I could get a good mark. So, it was just practise and all that and everything will work forward.

I: Absolutely. I kind of felt the same. How often do you practise like Aural specific skills?

P: I think I practise at least once a week. I think you should do it at least once a week but twice a week is good, but I think once a week is sufficient. Obviously, some people have to practise more than

I: Others.

P: But I think once a week is good.

I: Then a last question. What are your coping strategies for tests and stuff? What do you do to help you get the task done?

P: The thing is I stay away from coping strategies because I try to find the value for whatever it is for whatever it is.

I: Exactly.

P: With like intervals I am not going to be like what's this Major second Happy Birthday. I find it so distractive. I can't. Especially coming down, that's really difficult. Uhm, coping strategies...I mean I'd say it's all with the writing in the text, I think, that I... this is that, this is that, or like the beat it's here. I think that's the closest to coping strategy I will ever get.

I: That's pretty much what I did as well. Okay, that is awesome! Thank you so much.

P: You're welcome.

I: It helps a lot. Have an awesome week further and I hope your exams are going well.

P: Oh, thank you.

### **D.3 (Aural II tutor)**

I: So how is everything going?

P: Yeah...pretty relaxed.

I: That's awesome. All right just a couple of questions. Are you currently studying for a degree or a diploma?

P: Degree.

I: What stream are you in?

P: Performance.

I: Ok, and what is your main instrument?

P: Clarinet.

I: Do you play any other...?

P: uh...I used to play piano and I did that in first year as well as clarinet, but then I stopped.

I: It's a lot.

P: Yeah exactly

I: How long have you been a tutor?

P: Since second year...so two. This is my second year.

I: So, you've tutored both Aural 1 and II.

P: Yeah.

I: Why did you agree to tutor?

P: Um...I find I quite enjoy teaching and tutoring um...it doesn't pay much, but it does buy the occasional coffee and also, I think it looks quite good on a CV.

I: All right, have you faced any challenges while tutoring?

P: Um...not particularly. They all seem to...I think I've been lucky in my two groups. They are all for the large part seem to be pretty bright about everything. Sometimes struggle with getting a few rhythmic ideas into them, but apart from that they are all right.

I: In your opinion what are the areas that the students do struggle with?

P: It depends on whether it is Aural 1 or Aural 2. Aural 1 it's the atonal, just because it's so new and Aural 2 it's the rhythm...it's just so... [grimaces].

I: Can you outline any insights you gained while tutoring? Things that worked, things that didn't.

P: Um...hmmm...I do think that after a certain stage tutoring does become more of a practice session for them and ultimately, it's what they put in. Tutoring only goes so far after the initial "this is how you do it etc." So, I do think it is good in that it forces them to like actually practice, but I think sometimes it's just a bit superfluous just to have a whole tut devoted to just that.

I: How well are the tuts attended?

P: Oh...very well um...one or two absences perhaps a week, but I mean it's a big...its nine so...yeah.

I: Can you comment on their overall motivation.

P: Um...I don't think anyone necessarily loves the subject [grins], but I think they enjoy the tuts...yeah it's pretty relaxed.

I: Social atmosphere...

P: Yeah exactly.

I: Have you tried anything to get them more engaged? Is it necessary?

P: No I don't find that, not with this tut group at least um...I basically had the same tut group last year as well um...so that went quite well and last year...they were...so far I had a very...I mean we would go out for coffee or something um...instead because they didn't need anything else.

I: A really easy group...

P: Yeah, it's great.

I: How effective do you think are tutorials?

P: I think they are necessary to a certain degree um...the tuts are that...if they don't happen, I don't think people are going to go over the work and practice on their own. If they do that then I think they could be phased out certainly for the latter part of it...you know maybe once every two weeks or so um...but I don't know if that's going to happen, like if people are actually gonna start doing that.

I: Ok, since there is always room for improvement in anything...can anything be improved in the tutorials? Specifically, how they are done, what is done in them?

P: I think maybe they could be...cause the tutorial is always a mixed bag some students who are very good and some students who struggle. I think it could perhaps be a bit more streamlined so that the very good ones...I mean they don't need to come to all the tutorials, and I feel like some of them get impatient. Whereas I can't go quite so fast with them if I also have to deal with other...so I think maybe there could be better groupings,

I: Tell me briefly about your experience as an aural student. Your experience, has it affected how you teach?

P: I think so. I teach according to how I was taught. So, there are a lot of notes in my book from when I was in the tut and I sort of pass these on.

I: How was your journey as an aural student?

P: Very easy I didn't work. I had pretty good grounding before I came to college so that really helped.

I: Motivation wise...were you always motivated to do aural?

P: I was always at the tuts, but I didn't really do any of the work...I didn't prepare much until the day before the exam so...but I just didn't find I needed it.

I: How important do you think aural training is?

P: I do think it's...it has a place especially rhythmically if you are going to play...For instrumentalists at least rhythmically its massively important if you are going to play in ensembles and you encounter complex rhythms it really does help a lot um...and just to be able to hear melody or whatever before you play also helps. So, I do think it is necessary yeah.

I: Do you think they should start aural training in primary school?

P: Um...yeah, some basic form could be implemented yeah.

I: Last question. Have you noticed the students in your tutorial using any coping strategies? Any problem-solving strategies? What do they do, especially the ones who struggle, what do they do to try and complete the aural tasks?

P: Um...sometimes they will form little work groups and I think they will practice together. Um...otherwise its mostly just note bashing on the piano, but the ones who do struggle I find aren't the ones who work as much as the others um...it's more the sort of mid-range students who actually put in a lot of time trying to improve.

I: Do you find them for example conducting while they are trying to figure out beats or tapping?

P: Nooo...oh tapping? All the time. I have to try and stop it sometimes otherwise they get a bit high spirited, but yeah definitely that or they'll sort of hum passages to themselves to try and figure out what is going on.

I: Thank you so much that's all.

#### **D.4 (Aural II tutor)**

[chatting]

I: Are you currently studying for a degree or a diploma?

P: A degree, BMus.

I: Which stream?

P: General.

I: General. Okay so, what are your main instruments or main instrument?

P: Piano.

I: Piano. And do you play anything else?

P: No, just piano.

I: Okay. How long have you been an Aural tutor?

P: It is my second year.

I: Second year. Have you tutored Aural I and II?

P: No, I only tutored Aural I and it is my first year tutoring Aural II.

I: Okay. I need to ask you, why did you agree to tutor Aural?

P: To an extent it's a...I wanted to improve my own skills. So, by teaching I can improve, and I think it is important as a teacher to be able to, even as a piano teacher, to be able to incorporate Aural into that.

I: Absolutely. Have you faced any challenges in your tutoring, or difficulties?

P: Uhm, other than attendance?

I: Well, it is one.

P: Uhm...rhythmic ability is actually lacking a bit in our students.

I: So, can you outline some insights that you gained in and during your tutoring?

P: Specifically, to...?

I: Tutoring, or have you noticed anything the students struggle with that you tried to fix it somehow? Did you find things worked; things didn't work?

P: Uhm, let's see. The problem I have with them is getting them to practice. And so it is sometimes difficult because they see the tut as a practice session, which is really confusing sometimes, because if you do not really know how to approach that...So, no it is just that to improve that to drill in class, but then you don't get through everything. So, I try to concentrate on the skills that they struggle with, but

by doing that I feel that you don't get everything grounded. Yeah so, it's kind of a give and take though.

I: It is a difficult balance though. So, in your opinion, what are the areas they struggle most with, that are really difficult for them?

P: Uhm, I used to think it was atonal but, as they improved, I think from Aural I, it's gone into, it's more rhythm now because it is getting more complex, cross-rhythms and yeah...

I: So, the dreaded question. How well are the tutorials attended?

P: Uhm, you get your students that are trustworthy and then you get students who just don't show up, and you can tell them that you might DPR them...getting on things and they still don't show up. So, it's...

I: Difficult.

P: And you can't really do anything...

I: It's a tough one, that. So, can you comment on overall student motivation in your tuts? How much of them are there to do the work?

P: It's actually interesting. I spoke to my one class and they honestly thought that only people who enjoy Aural, do well in Aural. Which...

I: Interesting.

P: I actually told them I didn't enjoy the Aural, I hated it, but it is a skill that you need as a musician, so I don't think they understand the link between being a musician and having your Aural skills yet. Uhm...yeah, the question was?

I: How motivated they are.

P: So, that makes it very difficult, because they just want to get the course, they just want to get through the course.

I: Wing it sort of. Yeah. So, have you tried anything to try and engage them as much as possible?

P: Well, it's nice to give them a challenge, but a challenge that they have to face in class. So, if they get it, like they get a rhythm that you drilled for an hour, I can see that it's kind of exciting to them. Other than that, is quite difficult.

I: I know the struggles. How effective do you think tutorials are?

P: I think to students who actually want to do Aural, which I would say about thirty to fifty percent of the students,

I: So, it does have an effect on them.

P: Yes. Think uhm...they won't really go practice by themselves. Just in a class, like in the teaching class...but you don't have time to practice. I think it's useful.

I: It's useful. So, there's always room for improvement. Do you think anything can be improved in how tutorials are done, or presented?

P: Uhm...it's difficult, it's very difficult, because we have limited time...So, trying to figure out the attendance situation and I think that...I am not sure how, it's difficult to...

I: Uhm...difficult to...Okay, tell me briefly about your own experience as an Aural student and did it affect how you teach?

P: Definitely. So, I wasn't really very good when I started the first year, but I did enjoy it and I could see the cross-over between Piano and aural training. So, it's kind of forced me...even though I didn't enjoy it, it was important to me to build up that skill. So yeah, I think coming back to the other question, sorry, I think it is important to help the students find the link between their art and the aural training.

I: It is definitely missing.

P: Definitely.

I: Alright. Then, one or two more questions. How would you define Aural Training? What is the essence for you, what do you think of aural training?

P: It's more a...it works on an unconscious level I feel, there is the direct influence like, I am not going to get these crazy poly-rhythms or cross-rhythms in my...well I might, depending on what I play, but it is not something you come across in your usual day. So, rhythmic stability is extremely important in any music and understanding pitches especially for singers, it is extremely important. Or anyone of these instruments you know. Basically, it is just the piano that has it easy. But it is useful for all musicians.

I: How early do you think should kids be taught aural training? How soon would you start with them?

P: I think from the beginning...

I: Primary school...

P: Yeah, whenever there is a chance to do this, but I think it should be more of an integrated system. Because I can remember when I played my exams and the kind of Aural part, you can always ignore it. It's the same with scales. You know, it is something that feels separate from music. I am not sure how one would integrate it, but I think that is something to look into.

I: Definitely. So, what do you consider to be your weaknesses and strengths in aural training?

P: Uhm...I think I improved a lot with rhythm. That was quite tricky, but to me rhythm is the most important thing to keep my music stable, because music is art in time inwards. But I do struggle, I guess to a certain amount, not really, uhm...it is a confidence thing like with sight-singing or...I think it is just a confidence thing.

I: Almost like a psychological thing as well.

P: Yes, that thing to be more confident.

I: More confident. I think a lot of students might have blocks and fear that get in the way.

P: Definitely.

I: How motivated have you been throughout your aural training? Has it changed?

P: Like tutoring or...

I: As a student.

P: It definitely changed...uhm...but as I said I think I find a way that I integrate it into my music. So, it is not that I am going to sit and practice Aural, looking at different harmonies and trying to hear what's happening in music. It's become part of my practice rather than me sitting with the Aural book.

I: Separately working through it. Makes sense. Last question. Have you noticed the students in your tutorials, that they are using any coping strategies, any problem-solving strategies? Do they mark beats or hum before they sing? What do they do?

P: I think this a very big problem. I've told them so many times, please go mark in the beats, like repeat it and then you will get it when you come to the test or the exam, and they will just ignore everything I said. So actually, I make a point of telling them every single time, mark in the beats, mark in where it changes like... Well, you know what I mean. Or the way that enharmonic intervals...because they have some Major thirds, just go write it down for yourself, rather than see it as something weird. But actually, it takes quite an effort to get them to do it.

I: To do those things.

P: But I must say that like I try and help I send them to websites that have aural training. Especially like chord recognition and interval training, because not all of them you know, can work at the piano. So I try and...I hope it helps, I hope they take a look at it.

I: And use it, yeah.

P: To work towards being a good Aural student.

I: And just getting them to use it.

P: Yes, getting them to know the importance.

I: Thank you so much for your time.

## **D.5 (Aural I tutor)**

[chatting]

P: Yes, yeah, I just played my exam now. It was okay. I am happy with it. You always think you can do better every time, so...I played very musically, there were a few memory lapses. There were quite a few technical errors in my Etude which was frustrating a bit, but it's fine.

I: I know what you mean.

P: It's over, it's fine.

I: I just have a couple of questions for you. So, you currently study for a degree or a diploma?

P Degree.

I: And which stream.

P: I was in Classical Performance.

I: And your main instrument.

P: Piano

I: Do you play anything else?

P: I am not at the professional level, I don't take like lessons or anything, but I...I mean I love music in general, but just Classical. So I also play guitar and ukulele but not very well. Ukulele I play quite well, because it is very easy instrument.

I: You are currently tutoring for Aural I?

P: Aural I, that's right.

I: It's the first time you are tutoring. Can you tell me why you agreed to tutor.

P: Well, I think...you know obviously it's always the incentive of a little bit of cash. A little extra is always nice. Other than that uhm...you know if I only get all sentimental and stuff I guess I like helping people and help them to understand things. I like teaching people in any capacity because it is nice for me to see succeed and obviously another benefit to me is if you have tertiary education, you participate in educating on a tertiary level. So that is also part of the reason

I: Okay. Have you faced any challenges so far?

P: Yes, definitely. I mean it was difficult for me because uhm,...a certain instrument...I have opera students in my tut and opera students are very difficult to teach anything. So it's very hard. The one satisfying thing is they had pretty much all a non-existent aural skill at the beginning of the year and they just did their aural test, tut test, practical I should say. In the tut yesterday the first term and the beginning of second term and then we did the great exam last week...Monday. Last Monday I was tutoring. So we did the prac and I was very proud of everything. They had improved a lot. Their practised memory is cool. Yeah, I think probably...I mean the standard issue for a lot of people is time and people not pitching up for some of the tuts, not making time to be at the tuts...But I mean that's in every aspect of life to be expected. I mean, not everyone is going to attend every tut, you know, they don't have to either. So, it comes with the program. Yeah, other than that pretty much just...I think people, you know...trying to explain things in a way that they understand as well, and I mean there's two people in my tut that are...the one is a pianist and the other a violinist and they are both very good in Aural and explaining things to them is easy because I am an instrumentalist as well. So you explain it in those terms. It's all about the way you think so it does not take forever to explain. And then with the others, you know, you have to make extra effort to explain in a way that they will understand which helps me as well to grow as a musician. And helps me understand, obviously I can try and understand as many of the instruments as possible, I think that is what I understand here and be able to help all sorts people. And my piano teacher last year, [...], he also helped and he is coaching as well. Amazing pianist, amazing accompanist. Even... my friend...violinist, he always explained to her how to enhance her violin style, you really should play violin, and he knows that, and because he had the knowledge to explain it in such a way. I mean the only way you get that knowledge is exposure. So I mean it is good for me, it's annoying, it's difficult and I have to check myself constantly and make sure I am, you know, equipping them to succeed and that it is not always easy. Teaching them in a way they can understand which is very important here. Coming across and making sure you reach them. So, it has been challenging but in a good way and productive and like strengthening of character in a skilled kind of way. It's not fruitless challenges if that makes sense.

I: So you gained these insights while tutoring. Any other insights you gained so far.

P: From tutoring.

I: Yes.

P: I think uhm...just patience I guess and learning how to navigate when someone can't do something. Because at the beginning I used to be a very [hand movement to demonstrate preciseness] kind of person. I am very hard on myself, so I need to watch out for other people because automatically you treat yourself and it spills over involuntary and you have to watch for the way...I mean, I need to treat myself better. It is still not there but even so you can still manufacture this, and you know, what's the word...steward...kind of way being with other people and having a patient and understanding way of dealing with other people even though you aren't so much for yourself. Ideally you should be softer.

I: Yes.

P: In any way, long story short pretty much like learning from and allowing them to teach me as well how to be a good tutor, and learning how to be patient and how to get the best out of your students. And that really comes with trial and error.

I: Absolutely, I have been there as well. In your opinion in what areas do students really struggle in tuts?

P: The tonal is fine, tonal is always fine because our brains are so wired. But I think rhythm is generally fine and cross-rhythms are fine. The atonal stuff is often a struggle for the opera kids because they are used to sol-fa, which is a diatonic...

I: System?

P: It is Ionian mode and uhm...you know when all of a sudden you start bringing in random intervals like seconds and augmented fourths and then they don't know what is going on, which is understandable. If they are only exposed to sol-fa their whole lives...revolve around it. I think they can have more atonal training and less sol-fa. I mean you do have [chromatic] scale degrees around sol-fa. Never the less, it's still a struggle for them to sing. For me that's pretty much the weakest thing I would say is the atonal, that's the biggest struggle. And there was a very good breakthrough. I was speaking to them about minor seconds and major seconds and I said to them, because they were really struggling "sorry, that wasn't right but you know what I mean." And it would be minor second up, major second down. And they really drop it and together. and I said to them, first of all you must think of the first note as being the tonic for like forever, based on what I am about to say, and you want to sing a minor second, think of "ti-do" because that is a minor second, and then a major second is "do-ray." A number of people said it helps a lot. So I think for them to understand the matter in their mind, I think it makes a lot of sense based on what they already know, the familiarity and stuff. I mean other than that it just was a struggle.

I: Are your tuts well attended?

P: They are well attended. I think there's two guys that normally don't come, the rest are pretty much there most of the time I think. It's maybe a third of the group which isn't, I mean it's not a bad deal I mean the one boy...it was like two out of eight we have, there's one guy who missed about five...I'm like, honestly, and then the other guy who missed two or three weeks. So, yeah, about a quarter. If I look only at the attendance it's about a quarter of that time that could be for all of them.

I: And general motivation.

P: I think definitely positivity and patience I would say. I mean, my old tutor is so lovely and he always informed you and he is so great and patient and gentle and kind and everything. I don't know if you know, it's [...]. He's lovely and we would sign up for tuts this year. I could have signed up for tuts last year but I did not know like about the procedure. He is also very patient and very helpful and never corrects you or laughs at you or anything. He's very...and he's on the team you know and it's probably the biggest thing as well is to be on their team and it's like you are on their team, you are helping them. You are like their coach. Your coach is not going to want you to lose, he would want you to win, for their sake, not only for your own sake. Yeah, I think you can picture it, you're on the same team. It helps a lot if you have a lot of patience.

I: And the students how motivated were they?

P: I think it also depends on competitiveness like definitely...There are two dimensions...I mean the girl, she is not super competitive, she is just really very good and she always comes to tuts. She's good, so she does well. The boy, he came second in the class in the tut test and he got very upset about that because he is very competitive and he is motivated to do better. He's amazing, I mean he is already coming second and he still wants to do better.

I: Wow

P Which is awesome. And I mean general involvement, like we have a group chat on WhatsApp, I mean there's a few others I think two of the other guys, they also sing opera, the ones that actually come. The two who still come to the class, they would often ask questions on the group and in tuts they would ask questions and you can see that they want to do well, I mean I can see that they try

I: The last question. Do you think aural training should be started earlier like at a really young age?

SH: Yes, I know, because the thing is, it's kind of like with...like until they...I don't know, it's difficult to say. I think obviously when you are doing an instrument it shouldn't be like a separate subject, something that is very... You can't force it on people. You can't get non-musical people to get to do it if they don't want to. But I think for music students it should definitely be a good thing. I think something that is an issue for me that like...I had aural training since I was young because I did piano exams from when I was nine, so I had aural training then whereas a lot of people, they don't actually do exams. I know a lot of musicians here who did a lot of competitions and they perform a lot, but they don't actually ever do any exams and they never get exposure to Aural, which I have seen with my friend who's doing a little piano with me. She is an amazing pianist, but she struggles a little bit with Aural because she was only exposed to it much later on in her life. I think she has played a few exams, but I don't think she's done exams for the past six years. So, it's been a long time. So, all that time and then coming to Uni and all of a sudden Aural again, so, I mean I did exams through grade three until Matric. Piano exams. and even in music as a subject at school and they would do Aural in the curriculum. So, for the music subject it was needed. So yeah, all these things, I think definitely you ...start it off with little exercises and even if...You see in an ideal land people will make time, but it does not always work out that way and especially if you don't want to do it every day, if you only want to spend an hour in the morning, for example. You know, so you cannot say "okay I am going to do Aural once a month with the student," likely you will easily forget. "oh, oops, it's been a month and so..." So, I think you can be practical about it and get a good window of time in which you practice Aural. You give them the examples, also making it fun, making it a game especially with kids. and making it fun and making it enjoyable then I think it can be very beneficial. And even I mean like taking five minutes of a lesson, do a few exercises...

I: Yes.

P: To help them. It's like starting with little things like in Royal Schools they really like to ask earlier in the exams like what period is this from, teaching them already to recognize characters in the music and stuff like that. Starting off with little things like that actually that you can make them listen to and enjoy it.

I: And get used to.

P: So I think it would definitely benefit uhm...I think it's up to the teacher and subject music is not in Junior School unfortunately. So I guess for Junior School students it's up to the teacher to make sure it happens, but I guess from High School if you are doing the subject it means that...you should have a teacher in any case, I know it's alarming. I think definitely from High School like they should look more into doing more aural training. I am trying to think now if I did any Aural stuff. I think for History we had listening examples that we had to listen to like identify a period or identify a cadence or stuff like that. Because I also handle Theory as well, it's great fun, Theory has a lot of my priorities as well. Yeah, I think that will help a lot definitely from an early age.

I: Thank you so much.

P: No problem.

I: Good luck with the rest of the exams.

## D.6 (Aural II tutor)

[Chatting]

P: Yeah so hopefully that will also motivate them. Yeah, I still want to sit with each one and like talk to them about their marks about their first test, cause that will also motivate them to come more. So that they realize “oh wait I'm not actually doing as well as I thought I was.” Yeah so that they could come more.

I: All right so can you comment on actually what have you tried to maintain their motivation apart from talking about their scores? What else have you tried to get them engaged or...?

P: I try to make my tuts fun and like it doesn't feel like I am the lecturer or I am the boss lady. I try and make it fun and funny. Everyone is chilled um...ok they can, they can talk to an extent, but when I'm busy I'm like ok it's my time now. [laughs]. I just try and make it fun and not so serious so that they would wanna come, but that also could be why they are a bit...[grimaces].

I: It's difficult to keep sort of a midway there?

P: Ja, so maybe if I was just a bit more stricter about like saying “if you don't come I'm gonna DPR you,” then they will come more.

I: Yeah, I think sometimes you have to do this. Ok so, since there's always room for improvement like in anything, what could you do to improve tutorials?

P: Um...tutorials at SACM, like...?

I: What do you think can be improved in the way they are done or organized or anything?

P: Oh, um...what can you do to improve tutorials... Um...I guess it depends on how you do the tutorials though cause everyone, every tutor does it differently. So ...to...maybe for me, maybe making it easier by not giving everything at once, because in the aural book there's a um...like a type of schedule thing that says “for this week do this and this and this, for this week do this.” A lot of people follow that cause they are told to do this, but I actually think that it's better not to go that way. To maybe spend the one tut on tonal...split it a bit and then another tut on rhythm or maybe like split it like tonal and rhythm and then the next like tut tonal and atonal because the atonal and the rhythm are the two that are the most difficult, they struggle with the most...because ja.

I: That is actually a very good idea, I can see where you're going. Tell me briefly about your own experience as an aural student. Did it affect the way you give tuts or did the one effect the other?

P: [Laughs] Not really. It's actually funny cause um as an aural student 'I'm sorry [...] um...I didn't really attend much lectures and I went to the tests because, but even if I didn't feel like it then I didn't go to the tuts, but that, that was because I don't know I, I just knew. I don't know I can't explain it but I just know how to do the things, I know how to...yeah that's the only reason why and I knew how to, to learn and to study for these things and how to practice the stuff...So going to the tuts was just like...Ok it did help. The tuts do help cause they do explain maybe like um...how to do things differently, how to... Ja so I would with my experience recommend going to the tuts and going to the lectures... ja... [looks unsure]

I: A lot of people agree with you that tuts seems to be more effective than the lectures.

P: Ja, ja they help a lot and even like in the tuts you can even go over some...if you are struggling in the lectures you can go over some of the stuff from the lectures.

I: I'm just gonna ask you a question. aural training as a term do you think it's a good term to use for what we do?

P: Aural training...?

I: Ja the term aural training.

P: Aural training...well...we, we just do specific things. aural training is, it's bigger. It's like a general term and its so many other things as well. So, maybe it's not the best term to use ja, but everyone I guess as, as...being brought up as a musician you know what aural...you would say aural training it means...ok doing that, like when I came actually when I came to um...UCT I expected int the tuts or in the lectures that we do things that we did for ABRSM and such, so it's confusing cause aural...it means a lot of things. You'd think that you'd be doing the things that you did when you were in high school, but no its totally different. Yeah so maybe the term aural training...but I can't think of another term though.

I: I know what you mean.

P: It is ear training, but it's also like um...it's not just ear training...well it is...

I: Not only ja...There's a lot more to it.

P: A lot more to it yeah [pensively].

I: Ok, do you think aural training is necessary?

P: Yes definitely.

I: And when do you think should they start aural training with kids?

P: Yoh, from like the beginning [laughs]...primary school...even younger. They could start like aural training can be so simple, maybe just singing up a scale, singing down a scale, just get it in your head. Singing like major triads, but they won't know that they are singing major triads. You do it in ways where you make it fun and then you are developing the ear and then soon, they will develop even better and they do better. Maybe, maybe that's also why I, I did netter with...But also it helps to experiment yourself as well. You can't depend on other people, because that's how I ...cause I experimented with things.

I: Encouraging kids to do that...That's a good idea.

P: Sing with tracks or...

I: Yeah getting used to...

P: Yeah

I: Ok, so what do you consider to be your strengths and if there are weaknesses in aural? In your aural training?

P: My aural training? With UCT or specifically...

I: Ja UCT

P: Like, specifically tonal and atonal and rhythm...Ja um...my weakness...um...ja I, I do. It does take a while to get some of the things, like rhythm is difficult. Like even me as a tutor I tell them "Ok, give me time, I will get into it, but I might also um mess up a few times," ok not a few times, maybe once or twice, "but once I get into it I will sing it perfectly for you guys cause it is difficult." So that maybe is a weakness that I can't do rhythms perfectly, but I don't think anyone can.

I: And atonal?

P: Atonal, atonal um...I have my own way of doing atonal and through uh...yeah that's why tuts are also good, through going to tuts and listening to different intervals over and over again [laughs] your ears get used to it and also like the, the putting the songs to each interval. Ja [...] doesn't like that, but, but it helps because I could literally sing each interval that's really singing each song. I showed my tutlings last week actually me doing that and they were like "oh my word that's actually cool let me try that." Ja but...ja I am actually also weak with atonal, but that's how I make it better for myself to learn. Tonal is just...I would just say tonal is just like learning a song so that was fine. Tonal is always fine, but it's just rhythm and atonal, like everyone else, rhythm and atonal and sight-singing actually. Sight-singing is also difficult but that's just where chunking comes in to make it faster so that you don't panic in the thirty seconds that you have to look at it. That you just chunk, see what you got and then you get it.

I: And how motivated were you throughout like your aural training so far? Has it fluctuated? Has it changed?

P: To um tutor?

I: To..., for your aural training?

P: Oh, so when I had to...me as a student hmmm [laughs] sometimes I'd just literally learn things on the day [lowers her voice conspiratorially with a grin]

I: Ja I used to do that, but its only because I know what I'm capable of. Ja I know I can do that.

P: That's the thing, if you can like...

I: Um...because I always check with my marks and stuff if I do it this way, but ja

P: Ja I was...I was motivated to go to tuts, because I just felt...not because anyone told me to go to the tuts, I just felt that they were necessary and that I needed to do them and if I wanted to do really well then I should go to them

I: Last question. Have you noticed your tutlings that you've got...have you noticed any coping strategies or problem-solving strategies to get the task done? For example, with rhythms do they conduct or tap their feet or move?

P: Yeah, al lot of them do that with the rhythm, but ok there are some rules with that. You can't like [bangs hand on table loudly as in keeping a beat and laughs] on the table, because some of them do that. But then some of them when they do that, they don't do it in time. That's the other thing. So, they have their methods but it's not working, but they do have their um own things, but I don't know about atonal and tonal cause they just literally sing and hope for the best

I: Ja

P: But I always tell them "write down your intervals." They are missing this interval and that intervals. It helps, it helps.

I: It helps a lot.

P: It helps a lot because a lot of them just come and then they just sit. They just come to sit and listen.

I: And you are just getting blank stares.

P: Ja blank stares and then I look in the books and I'm like 'ugh this is why you guys can't do the things if you don't listen'. But ja its rhythm mostly and some do conduct, a lot of them actually everyone taps. Ja...but I don't know about other strategies though...

I: For sight reading do they do anything? Do they like uhm...intervals before they sing them?

P: No, not my tutlings. Maybe other people do that, but uhm no a lot of them just try to sing through the pieces. They just go for it. I don't know it's like they don't listen [laughs]. You are telling them to do this certain things, but they just do their own thing sometimes. I didn't [laughs] but yeah...

I: [laughs] All right that is it.

P: Hope I helped?

I: Absolutely

## **D.7 (Aural I tutor)**

I: Just a couple of questions. Firstly, are you studying for a degree or a diploma?

P: A degree

I: What's your stream?

P: Composition.

I: What is your main instrument?

P: Violin.

I: Do you play anything else?

P: Um...I was doing piano last year as well, but it just took a lot of time so...

I: Are you currently tutoring for Aural I or II

P: Aural I.

I: Is this your first year of tutoring?

P: Yeah.

I: Why did you agree to tutor?

P: So firstly, it was like my Aural tutor he helped me so much last year and I was like ok, I can try to help people.

I: Have you faced any challenges so far in tutoring?

P: Um...mainly it's like if a student kind of has trouble...like I play a note and ask them...they can't exactly sing it...I'm always unsure how to go about it. I find they can get the intervals mostly, but they can't hear that they are not singing on pitch.

I: Can you outline any insights that you have gained while tutoring? Anything that works for you? Anything that doesn't work?

P: I think I'm quite lucky cause my Aural class, the one person has like perfect pitch so yeah, but I feel quite bad because sometimes I think she's not really benefitting from my...yeah and I do notice that like a lot of the time the other students kind of follow her so when I make them do it alone I think it's always a good idea because it prepares them for the tests and stuff. I don't know I feel like at the same time there is also not that much I can do for the students cause I can like help them as much as I want but if they don't really practice stuff then... [shrugs]

I: In your opinion what are the areas the students struggle with the most?

P: I think probably atonal and then rhythm was quite a tough one. I'm not really sure why...well I can kind of understand atonal cause it sounds weird and it's not like the usual way we are taught, but rhythm I find kind of surprising, just because I mean they're at a level where they can play all these amazing things and when you ask them to do like...I mean I'm not shaming them...even I get it wrong sometimes...

I: How well are your tuts attended?

P: Generally, they are actually very well attended, but I'm not sure if it is just my class, like 'cause I know most of them as well.

I: And general motivation?

P: I would say probably like one or two of them are like "I really don't want to be here," but they are still there because of the DP kind of thing yeah, um...but most of them understand that it does actually help them. It seems like silly at the time, but it does actually help.

I: So, they are pretty engaged and want to work with you?

P: When I ask them to do something they usually do.

I: Have you personally tried anything to maintain their engagement or motivate them even more? Is it necessary?

P: Um I suppose with my group they are all like independent, like they don't really need me, but I know with the other groups they have to give like positive reinforcement just to like...

I: How effective do you think tutorials are?

P: I feel they are effective, sometimes it's a little hard to see whether I'm actually making a difference to them, because they seem sometimes like they don't want to be there. I think like if they are done properly and if you actually put in your own effort to actually listen what is happening, they can be very useful because even my aural from last year was good because Ivan helped us so much

I: Since there is always room for improvement do you think anything could be improved in tutorials?

P: I don't really know what I can do to make it better, but yeah, I think it mainly has to come from the students like wanting to.

I: Tell me briefly about your own experience as an aural student. Did it affect how you tutor?

P: I think it definitely did. There were a lot of things I was unsure about, but before this year started Conrad had a meeting with us to check whether we need help or anything and that was really cool cause I was like [shakes hands as if freaking out].

I: Your own motivation as a student how is it? Has it changed?

P: I kind of did what I need to, but now I am actually, it's actually really fun to like see things and like understand it without playing it

I: What do you consider to be your strengths and weaknesses?

P: I would say I think my rhythm is probably stronger.

I: How often do you practice?

P: I don't practice that often, but really enjoy sight-reading, so like when I'm doing piano like I see something that's like if it's a very good rhythm I'm like I can do this. So yeah that definitely has helped, the aural rhythms have definitely helped and if I hadn't practiced it that way I did, I would have been like [shrugs].

I: Have you noticed students using any kind of problem-solving strategies like do they conduct while they read rhythms or do they try a pitch before they sing it...?

P: Um ]...so with the like atonal I think I did the same as well in the beginning, like if they try and work out a thing, um...I know I used songs, but I sometimes here them [sings a scale] like trying to get to the note like step-wise. Um...but for rhythms I think mainly tapping.

I: Do they write anything into their books? Do they mark beats?

P: Yeah so last year even like this year Ivan helped us like put rhythms...especially for the bars we are struggling with, he'll be like just mark the beats here and here [gestures] or like for intervals he will be like remember that is a minor third and not a major third. Especially if it's like from an E flat to an F sharp you'd be like "What id that?" so like stuff like that

I: How important do you think aural training is?

P: I think it's very important because like even though it seems silly sometimes it actually does help like your overall playing as well, because if you are like aurally aware of things like your own playing you'll be able to tell whether it sounds good or whether it doesn't make sense like in the context of the piece.

I: Do you think aural training should start early with younger kids?

I: I definitely think it should, like even for my final exams and stuff we always leave aural like to the last minute and it's actually so important um but yeah I think like I was actually talking with my friend about it because um...like we would like to carry on with aural like after Aural II, because I feel like things only get more difficult from there and aural like prepares you. It's very good and like some of the stuff is really difficult and it would be cool to like even go further.

I: Thank you so much.

# Appendix E

## Interviews with Aural II students

- Three of the Aural II participants were also Aural I tutors. Please refer to Appendix D (Current Aural tutors) to source these interviews.
- One alumnus (E.5) was also interviewed

### E.1

I: Ok so, the first question I want to ask you is, how would you define aural training? What is the essence to you of aural training? What's the most important aspect?

P: Well, for me when I think aural, I'm like ok maybe singing and then the...obviously the rhythm, but both are important. I know I mess up a lot with rhythm...and I slow down and, you know, if you think about it... You know you're telling yourself in your brain "ok you must move along, be faster, but then, say for a concert, you'll arrive at the venue and you'll just be like [sinks back into chair] everything falls apart. Um...and I feel like I'm going off track... But ja, I know I have a problem with rhythm a lot and speed and I find it difficult to work with a metronome.

I: I know what you mean.

P: I find it difficult and [...] has told me, [...] has told me, [...] has told me and Prof told me "use a metronome", and I'm just standing there and I'm like "it's difficult".

I: It is difficult, I agree with you there. So, you say...the essence of aural training... Do you think it's necessary to just focus on for example sight singing or dictation? Do we need to do anything else?

P: Um...I don't think so. I think it's pretty ok. It's working...cause like I say for someone like you wouldn't it be difficult, cause it would be difficult for you to like learn the music by looking at it?

I: It's a battle sometimes. You do learn problem solving strategies with time, but it took me ages to figure things out. Sight reading I've learnt to do it, but you learn tricks. You know...

P: Ja, to be honest, a lot of the time when I'm doing rhythm, I'll write something down and then they'll write a different thing to what I heard and it's scary.

I: How's the sight-singing for you generally?

P: Tonal is ok, if I'm given the note, the first note, I'm fine, but atonal it's scary for me. We did a tutorial test a week ago ... about the 29th of April. I was actually really surprised at the mark. You know the atonal was much better than others and I just winged it. And also, with the 3/4, 4/3 polyrhythms

I: Another question. Aural training, do you think it's necessary?

P: I think so. Um... I had my own ideas in my head, but since coming to college... You know it's so difficult to find a pianist and my uncle is a pianist, but he's self-taught he learns by ear. And sometimes when I'm looking for a pianist, I just feel so disappointed that my uncle can't read music. You know, I mean he knows where the notes are on the piano, but like if he could read music it would really help me a lot. So, in that sense it is very important.

I: When do you think they need to start aural training? When do you think it's a good idea to start?

P: I definitely think when you're young, because they say... I saw something about music affects the development of the brain quite dramatically of premature babies, very premature babies and I think it actually turns them into musical little tots. Cause I remember my mom playing Beethoven and ... Ja and then years later I thought "wow, these sound familiar" and the rest is history. And so, I definitely think a very young age. Maybe as soon as the child can read.

I: Ok, tell me your aural training story. When did it start? When did you start with aural training?

P: When I was in Grade 8, so I'm a year ahead in terms of age of the class I graduated with in high school. Um... so I was 15 and compared to here at college they paid very little attention to aural. And I think it was the difference because we did Royal Schools. It made quite a big difference. It was like the difference between a distinction and a merit.

I: I see what you mean. Where are you now on that journey? Do you feel like you've grown a lot in it? Has it gotten easier?

P: I feel like it has in a way. Um...but sometimes I think to myself "why is it necessary for us to know how to, you know, dictate a melody... the rhythms...", because you can get some people to help you... arrangements..., you know there are people who specializes in music arrangement, so...and also like there are computer programs now like Sibelius. Although it's not great... you can't hear the articulation of the notes and it's like very fast.

I: What do you consider to be your strengths and weaknesses in aural?

P: My strengths... I feel like point dictation is the biggest strength...ja, but definitely for me, ... It's more like with my ears, I... with music I find it very difficult to in general to just read music, it bothers me, and I'd much rather use my ears. So, I feel like my strongest point is learning music by listening. But in terms of aural it's definitely the pitch dictation. The tonal dictation.

I: And how motivated have you been throughout your years here? Has it changed?

P: It has changed, a lot. Also, I think it's the load of courses. Like in first year I used to practice a lot of my singing course pieces and did very well. But, in second year when Chamber Music started it just overtook a lot of time. You know, because the lecturer for the course is very picky and very precise. Whereas the singing, our singing teachers are a bit more patient and understanding.

I: How often do you practice your aural? Do you find it necessary?

P: It is necessary, but to be honest I don't practice that much at all. Like maybe a few days before the exam. But to be honest I don't know how to study for aural, for the written. Like we wrote on Monday and I thought "how am I studying for this?" And I felt like a complete rock. I couldn't pull myself together mentally. You know it depends on your circumstances at the time, so um ja it was horrible. I thought to myself "maybe I should just wing it."

I: What do you think influences how you feel in an aural exam? Do you think it's what happens before or how your mod is at the time? Do you think it has any effect on how well you can cope in an aural exam?

P: Yes, your mood definitely, definitely impacts. You know when you're nervous you kind of can't function and I feel like...it's like that with every exam and when you're stressed, you know, there's a lot of stuff happening in your personal life, your brain kind of shuts down.

I: It doesn't work out. You know in aural I would find sometimes that you would hear the pitch, but you suddenly can't identify them and you're like what is this?

P: Yes, Yes!! I feel like going upwards with the pitching and intervals, for me it's easier, but going down is... [grimaces]

I: Ja, ja that's interesting how certain people... it fluctuates. Do you have any problem-solving strategies or coping strategies that you use when you are doing an aural task like tapping rhythms or writing intervals?

P: I kind of hum...I like doing things bar by bar and I'll skip some rhythms and then add it later.

I: Do you think tutorials are effective?

P: Yes, because they sometimes do recordings, but I do not know how legal that is, so, but it definitely does help, because also in terms of the intervals. Our tutor wrote down all the intervals on the board and I copied it into my book, so I looked at the intervals to see if one or the other exists or what tune you can...

I: Last question. Do you think that anything can be improved in how they present tuts or how they're done?

P: [thinks] I don't think so. I seem to think that they do their job...ja

I: More tuts maybe?

P: Yes...yes...and to be honest you know I was asking myself last year why we only get two years of aural and people were saying, no but you do it on your own, but to be honest ... If you get a lot of work and people, ask you "oh can you play for me and help me out and..." Like this year for chamber it's like six pieces or more, cause I'm helping out people and then it's the actual solo singing...and then...aural training kind of becomes necessary. It's kind of like a motivation to continue... it like forces you to continue because when you learn you're like 'ag [bored face] I'll do it tomorrow."

I: Thank you so much.

## E.2

I: Cool! Thanks so much.

P: No problem.

I: I am looking at aural training specifically about student perception, motivation, trying pretty much to look at the problems that there are, that we have identified and figuring out how to fix them. And if there are any other problems in the teaching and learning process. So, I am going to ask you first: what degree or diploma are you doing?

P: I am doing BMus.

I: What stream?

P: Performance.

I: And your main instrument?

P: Cello.

I: Okay, yes. So, how would you define aural training? What is it to you?

P: Um, aural training is learning about the different aural aspects of music, so like listening part, so what you are doing in theory, the listening version of that basically.

I: So, it's the essence?

P: Yeah.

I: Alright, is aural training necessary in your opinion?

P: Um, I do think so to a certain extent and when you are listening to music you should be sort of able to hear what's going on, rather than having...I mean if you are only learning Theory, having to actually look at it and not knowing what it sounds like. So, I think you should be able to identify things just by listening, and also if you are practising or something, you can identify things while you are playing it, because then you can hear it.

I: How important do you think it is in, for example schooling kids? Do you think Aural training should start earlier like at Primary level?

P: Yeah, I think so. Um, honestly listening should be a big part of your playing or singing, whatever. So, it should be dealt with as the basics, not something you learn later on. So, it should be as important as doing the actual thing.

I: Okay. I am just going to ask you about your Aural training journey here at College and when did you start with Aural, has it been easy?

P: So, I started with Aural I had to do it in my practical exams like Trinity, ABRSM, those ones. So that's when I started with them and then obviously continued with Aural I and Aural II now at the University. I think when I started, I found it relatively easy, and then as I got to higher grades, I think I started struggling with it a bit more. But I don't find it necessarily super difficult. It's just like first understanding it or learning about it may be a bit difficult and then afterwards I find it pretty...

I: What do you consider your strengths and weaknesses in aural?

NM: Um...I don't know my strength...my weakness is definitely like hearing chords and stuff. I am not very good at that. I think melodic notation is okay. It's just chords I can't do. And... yeah, I think.

I: How motivated are you generally? Has it changed? If so, why?

P: Um...I'm not very motivated by Aural, but I think that's generally because I care a lot about my playing. So, I am more concerned about doing better in that than I am doing well in Aural or anything. So I don't necessarily put in a lot of interest into it. Uhm, but that didn't take away from that I still think it is important, [ both laugh] I am not very good at following what I am saying.

I: Okay, last question: do you have any coping strategies or problem-solving strategies that you use to get the Aural tasks done like sight-reading or dictation. What do you use to try and do the task?

I: Um...using...what I do use basically...

P: For example, intervals. Would you write down the songs next to it that remind you of the intervals. Stuff like that.

I: Yeah, I use songs for intervals.

P: And rhythm?

I: Rhythm, I usually like to figure out per beat what...okay there's a short and a long one, so it's probably this rhythm. That sometimes picturing I played it on the cello helps a lot, because I think I'm just more used to it than rather hearing it on the piano or something like that. Um...yeah, I can't think of anything else.

I: Yeah, that's generally what people use. That's awesome! Cool! Great! Thank you so much. I really appreciate it.

P: No problem!

### **E.3**

I: Ok, This has to do with my Masters research and I'm looking at student perception, motivation, problem solving skills. So, first thing I'm going to ask you is what stream are you in?

P: Classical

I: Classical, and degree, diploma?

P: Degree...BA

I: Ok and what year?

P: Third.

I: Third year...and how did you find aural training? What is it to you? Is important...?

P: Well I think it's important to develop the skills within you music...I don't know...but it is important

I: And what is the essence of aural training for you?

P: I think it is basically to develop a form of knowing what tuning or ...you know different types of...I think it's basically just developing basic music listening and an aural sense.

I: Absolutely, do you think aural training is important and is it necessary?

P: Yes...[grins] I think it's necessary because when you start off as from a beginner you have to have basic aural training...listening, listening to pitches, listening to rhythms to help you in future references with your music.

I: Can you tell me just a little bit about your journey as an aural student. How has it been? Has it been good... has it changed?

P: Well, when I started with music...I've struggled with aural for many years. I've struggled with aural and my parents got me a teacher who only taught me aural for an hour. Basically like from the beginning steps cause I struggle with finding with knowing what pitch is played on the piano. I've struggled with aural...yeah, but I feel like it is important to develop a form of hearing.

I: How has it been here at college?

P: It's been good...I've been doing good with aural, but I, when I started my first year I struggled...I struggled finding a secure form of knowing where I am or what's going on.

I: So, what do you consider to be your strengths and weaknesses in aural?

P: I find that my strengths would be notating rhythms cause I've been playing in orchestras and I've been playing different types of music and that has been my strength like I'm fine with rhythm, but my basic problem is hearing and...like point dictation for example...that I won't be able if you play a note on the piano I won't be able to know what pitch it is or yeah, so I struggled with point dictation and I also struggle with singing cause I'm not a singer, so it's difficult for me to pitch something like on the...directly...that type of note or...so it's kind of difficult, but yeah you actually have to teach yourself I think...

I: How motivated have you been throughout your aural training journey? Has it changed, has it become more difficult...?

P: It has changed like it has become more difficult, but I started with aural intro and I started like...I didn't start in the A class, I started in the B class. Like I started in the B class and I felt like I didn't know anything and then it slowly progressed as time goes by. I feel like I'm more good in the written part then the actual practical part cause with the written I can think more and actually study for it...but like to practical part of it is just...it's a bit of a struggle like singing atonal for example and remembering your intervals in certain parts...yeah it was kind of difficult.

I: And how often do you practice? Do you have a way of practicing?

P I don't think it's mainly a way of practicing aural. In my first year I used to use ear training on the laptop or on the computer, but furthermore after that I stopped using it and I just went to the piano and played it and recorded it for me to get it like in my head as a song basically. So that's how I would do it...and I feel like we also use the Sibelius or like MuseScore to put in the short snippet of Beethoven that you have to sing or putting the atonal as well as the rhythms to listen to it and get in your brain after you go into the exam.

I: Are the tutorials effective for you?

P: They actually do work because they go mainly in the book and cause in class you don't get the opportunity to really like...they don't really work specifically with you...you have to like work with

yourself and where we are right now and in tutorials you can ask questions, you can you know try and ask for how to help with problem like atonal...right in intervals and all that.

I: Last question for you. Do you have any coping or problem-solving strategies that you use like writing in beats or writing in the songs or intervals?

P: Yeah there is. You obviously have to have certain things that help you with like aural training and stuff and I find that using songs for like intervals and with like rhythm and atonal exercises it's important to understand how many beats you have and the intervals as well as ...what is there more to say.

I: So, you do kind of...because not everybody does...

P: Not everybody does that.

I: Yeah, I used to do that as well, just mark the beats and stuff...

P: Yeah like if you're in 6/8 you mark like three quavers [shows with hand the beats] like at every beat there is, and I understand it within that context.

I: Last question actually. Can I ask how effective are the lectures for you?

P: They are pretty good cause in each lecture we start with like point dictation...first of all that's my weak...that's my...I hate it [laughs] that's my weak point, like sitting there listening to a pitch where they play a pitch on the piano. For instance 'OK we are in c minor' and they would play like any note whether it would be at the bottom of the staff or up top or in the middle and you don't know what pitch it is, so what I used to do is I would sing the pitch, but I would sing it down to the tonic and that's how I would ...but the most difficult part is knowing whether it's like a raised note or...do you understand...where it's like a weird accidental like going chromatic to that C sharp, or C, or...that is quite difficult.

I: I understand...

P: I struggle with aural in general. I'm not gonna lie...I'm not a good student at aural. I'm a good student at oboe [laughs]...I play oboe. Yeah but like aural training...I don't have perfect pitch. Its, its...people are born with perfect pitch. We have to train ourselves to have perfect pitch...It's so hard.

I: It's one of the reasons I am doing this study.

P: For me it's still there, it's like still "what am I doing?" But I'm still trying to you know take it step by step and trying to figure out how I notate this...and that's the way...cause like with point dictation I've tried to like get in my mind like 'ok' but it's just difficult at the end of the day, it is...especially I struggle with point dictation and atonal singing, like those two are like hectic, but it's just a matter of practicing and getting it in your brain.

I: I know what you mean...Thank you so much. I really appreciate your input.

#### **E.4**

I: Thank you so much for your time.

P: No, it's fine.

I: I am trying to do my interviews as much as possible now.

P: Okay.

I: Alright, so the first thing I am going to ask you, is: how would you define aural training? What is the essence of it for you?

P: I think it's probably to develop the ear. For me, what I see, I feel it helps me with my instrument quite a bit. So, I play the violin and because there are no notes or frets or anything, so Aural Training is quite important for that.

I: Okay. You are doing a degree?

P: Yes.

I: And stream?

P: General.

I: General, and you are in Aural II?

P: Yes.

I: Alright. Then, how necessary do you think aural training is for the students?

P: I think for me it is very important because I didn't get aural training at school. So, I think some of the pupils studying here are very good and they have a very good ear but definitely I find it quite important and I am not that great at it. And so, yeah. I think it is very important.

I: Do you think they should actually teach it at Primary school?

P: Definitely. I really, really wish I had like a better education in that and I think my instrument would be better, if I prepared my instrument better to make up for my ear.

I: Yes.

P: You can definitely develop it still, but it's very difficult.

I: That is so true. How motivated are you in your aural training? Is it...?

P: Yeah, I am not motivated. It's because...voice...I don't have a natural voice to be...to me sight-reading at the piano and stuff, I don't feel confident to do it. I feel like it is important for us to do aural training on our own, but it is not that important. You can get away with not doing it. But I am not very motivated, although I should be.

P: I understand. And have you noticed the people in your tuts...is motivation generally low? Are there people that are struggling?

I: I think it's quite diverse. I think there are people that are really good and there are people who are not good, and you get the in-between people that are a bit of each. And then there will always be the difficulty in the class that you will have people at various levels, so...

I: Especially in something like this. What do you consider to be your own strengths and weaknesses in Aural?

P: I think my strengths are rhythm. I always try and make up my marks with the rhythm. My weakness is definitely I think, pitch dictation. Yeah, pitch and melodic dictation.

I: Yes.

P: Yeah, but I enjoy the rhythm.

I: How often do you practice?

KM: I practice during exam times. So uhm... I did last year, I did it at a time when my teacher motivated me a lot to do aural training. So, I did work a bit on it, and I can definitely feel that I have improved, because I had Aural Intro and Aural I. Aural Intro with [...].

I: Do you have any coping strategies, problem-solving strategies when you have to complete these tasks like sight-reading or dictation? What do you do?

P: Yeah, I think our tutors and lecturers had given us some methods and I always try, with rhythmic dictation I did a pulse at a time and then just fill in whatever I hear. I guess when I need to do melodic dictation I just really try and listen for whole tones, semitones, fifths, fourths...Yeah, that I struggle with a bit. Yeah, I think that is a more relative approach.

I: Okay, last question. Just tell me briefly your own aural training journey. When did you start with aural training? How did it improve, has it improved?

P: In school I used to do piano and violin as my instruments, and with violin I never had...my violin teacher just never did any aural training. And my piano teacher...two weeks before the exam...do all these chords and all these things and I am just: what is this? And then they will always be frustrated with me for not understanding, and they would say, you should be practicing this stuff, but I didn't even know...

I: I see

P: So uhm...I had very, very little aural training in school, like literally...I can hardly remember doing any aural training.

I: I had the same.

P: And I think for me if I was a teacher now, that would be one of the most important things that I would focus on, definitely. Developing the ear...

I: Absolutely. How was your progress when you were at College? Has it improved?

P: Yeah, it's definitely improved, and also showed me the importance of aural training.

I: I only also realized it here.

P: Definitely. You always think it's just the instrument, but definitely the ear training is also an instrument that needs to be developed.

I: Do you think that tutorials are effective?

P: It obviously depends on your tutor, which tutor you had. Sometimes...it would maybe good if our tutors could be a bit more educated, I don't know.

I: I see what you mean.

P: Knowing more how to really help us. A lot of them are really good at Aural and they have like perfect pitch, and I wonder if that doesn't cause problems for them to understand how other people work. So, that's what I found...my Aural tutor is really, really good at Aural, but I always felt that getting across to us was a bit difficult, because it was too easy for my tutor, yeah, and so...

I: I see.

KM: Yeah.

I: So, thank you so much. That's everything.

P: That's a pleasure.

I: I appreciate it a lot. It is really helpful.

P: Yeah, it is so cool to do your Masters on.

I: Yes, it really is. Thank you.

## **E.5 (Alumnus)**

### **[Chatting]**

I: Your experience as an aural student here, how was it? How was your journey? Was it good? Was it bad? Did it change?

P: Um...aural?

I: Aural ja...

P Um...it was something unexpected but I... I've managed to grow into it. To get used to it uh...Of course its practice you know and it's not, it's not something that's easy. Aural it's not easy especially for people who came here without any musical background, you know what I mean. So, it was a challenge at first, but I mean I worked through it and I wouldn't say I survived but I just managed.

I: So, it wasn't always easy for you?

P: No, no, no, no

I: And um...Do you think that tutorials are effective? The tutorials, the tuts that we get here. Are they effective? Did they help?

P: Um...During my time?

I: Yes.

P: Uh...we didn't have any tutor for aural. I think we had two classes in a week

I: Oh, I see.

P: Ja unlike now. I think now they have one class in a week and then they have a tut. Ja, so in our time we had two classes in a week. So, we, we were able to cover a lot of stuff in class and...

I: Ask questions there and ja.

P: That's awesome, that must have helped a lot?

P: It did...

I: Was it also [...] that you had?

P: It was.

I: So... how would you define aural training? What is it to you? What's the essence of aural training?

P: I think it's just to familiarize us with music...how we can get around the idea of hearing new music to, to an extent of understanding and being able to, to...to pick up the mood , to pick up the rhythm, to pick up the pitches, all of those things that contribute to the musicianship of a person. So, I think aural training is effective in that way it gets the people [unknown word] about the sound that is produced by a vocalist or an instrument. So they awareness that comes with...when you hear a sound you can if you are aurally trained well enough you can be able to hear the pitch, the key, all those kind of things that...The mood if its minor or major and what does it do and all those kind of things yeah.

I: Ok, how important is aural training to you?

P: To me? Very important. I think it played a major role in, in me becoming a musician, because um...you, you get to listen to the radio and you hear a symphony there and you, you are able to...to differentiate between probably the movements, between the changes of key from the recap to the development and up until...You know these kind of things and so I think for me it was very effective and it's still in use even today because I mean wherever I go I listen to music, I apply those skills.

I: Um...Do you think that it should be...made more important or more emphasis should be placed on it for first years for example, so they can understand how important it actually is?

P: I thought the college was already doing that. I mean the fact that it's there even for the foundation students to such an extent that they have an Aural Introduction before they go to Aural I. I think the college is doing that already. I think that's my opinion, I think already they are making it as important as it can get.

I: Can you remember the motivation when you were in aural? What was the general motivation of the people around you? Were people motivated? Could they do it?

P: We all were I mean I went through the foundation phase myself so...the entire class was actually um...unaware of that when we get here, we are gonna do aural. So, it was a struggle. Remember I told you earlier on that most of us if not all...we were not musically trained before. We didn't have musical knowledge at all. Ja, so coming here and actually doing aural for the first time of course it was gonna be a struggle. But I mean I think we...we've managed to oil [moves hand as if spreading oil] into it if you know what I mean. We've managed too...because with the help of Dr Herbst of course we got to a point where we'd do a lot of exercises so that people get to the idea of doing aural every now and then. Ja it was a struggle, but we managed.

I: What do you consider to be your strengths and weaknesses in aural? What parts of aural were you like 'Yeah this is working for me'?

P: Uh..., the weaknesses I don't know. Do people still use the term perfect pitch?

I: Uh huh they do ja.

P: I think that's one thing I was unable to master the. You know hearing they key on the first...on the first hear and say ok this is key what what. The strength I think i can I don't know; everything has other value. Everything else worked. I mean I'm able to hear um... minor, major of tune, um... rhythm perfect, intervals and all those things.

I: What did you do in the beginning to start learning how to sight read, how to recognize rhythms? Did you have like any coping strategies that helped you?

P: No, I come from a Tonic Sol-fa environment, so I think for me to sight-read first I need to convert the notation into the Tonic Sol-fa in my head. I mean it started as something that I would write in the score [says do, re, mi, fa, so], but I mean as time goes by...when you do then you say ok this is in F major possibly the F is going to be 'do' and then as...I think it actually developed into the sight-reading, but I mean sight-reading as much as I didn't mention it, it is one of the things that I have learned from aural ja.

I: And rhythms specially like the cross-rhythms and stuff, did you have any ways to try and get used to it or try and make it easier?

P: Nah Silvia I think if I can put it bluntly, I don't think there is anything that beats practice.

I: Uh huh absolutely.

P: I don't think there is anything if you want to do it you'll make time to go to A level practice the rhythm until you get it.

I: Absolutely I agree with you there. Wish more students would think that way. Ok then just the last question. Do you think that it would be a good idea to start aural training with younger kids before they even get to high school?

P: Huh...Look anything is possible because we started aural here when we were much older ok, much more matured and all those kinds of things, but I think young kids can also do it. It's gonna take some time of course but I think anything is possible and I think the idea of teaching them aural at a young age is actually gonna be really beneficial for them going forward ja.

I: Ja obviously more basic than what we did

P: Yes exactly. So, by the time they get to university already... [nods head] you know.

I: Ok just one more that I am thinking of right now. Do you think that the aural skills that you've learned will be applicable to for example the direction you are going in with your studies? Did it have an influence at all?

P: Yes, everything that I, we learned in college during my undergrad time is gonna come in handy eventually doesn't matter where, but I know everything that I've learned is gonna come in handy at some point in life. So, and I'm grateful for that. Ja I don't think that there is anything that especially in aural that I've learned that I would say 'no but this one was just in vain because I'm not gonna use it again.' Everything that I've learned is...

I: Is really...ja I agree with you there. That's it thank you.

## **Appendix F**

### **Sample interview questions**

#### **F.1 Sample interview questions for aural lecturers**

1. How long have you been involved in teaching aural training?
2. Do you take all aural classes for all year groups at your university?
3. How many years are students expected to take aural training during their undergraduate years?
4. Could you elaborate on the structure of the course over two or three years?
5. What is your general approach to teaching aural training?
6. What are the underlying principles that ground your courses?
7. What goals or outcomes do you generally have in mind for your students?
8. Do you think there exists a connection between the acquisition of aural skills and a student's general mindset towards the subject? Please elaborate.
9. If you were to explain the importance of aural training to a student, what would you say?
10. If you could improve an aspect of the aural training, what would it be?
11. Are there any problems that you have consistently encountered in aural training?
12. If so, what do you think is the cause of these problems?
13. In your opinion, what further research should be undertaken in the field of aural training?
14. Do you think that 'Aural Training' is an apt term to describe the objectives and content of the course? If not, what alternative term would you use?

#### **F.2 Sample interview questions for former aural tutors**

1. What is your current occupation?
2. Did you study for a degree or a diploma?
3. Which stream were you in?
4. What was(were) your main instrument(s)?
5. Do you play any other instrument(s)?
6. How long were you an aural tutor?
7. Did you tutor Aural I or II or both?
8. Can you tell me why you agreed to tutor aural?
9. Have you faced any challenges as an aural tutor, if so, can you tell me about them?
10. Can you outline some insights you have gained as an aural tutor?
11. What in your opinion were areas that students struggle with and why do you think that is so?
12. How well were your tutorials attended?

13. Can you comment on the overall student motivation in your tutorials when you tutored?
14. While tutoring did you try anything to maintain or continue improving student engagement and motivation, if so please elaborate?
15. How effective do you think tutorials are and why?
16. Since there is always room for improvement, what in your opinion are possible improvements that can be brought into tutorials?
17. Tell me briefly about your own experience as an aural student. Did your tutoring style change over the period that you tutored?
18. What do you consider were your strengths during aural training, and what were your weaknesses?
19. How motivated were you towards aural training as a student? Did it change or fluctuate and if so, when and why?
20. Can you remember what coping strategies were generally used by your students during tuts and tests to complete aural tasks?
21. How often did you practice aural and what did you practice the most?

### **F.3 Sample interview questions for current aural tutors**

1. Are you currently studying for a degree or a diploma?
2. Which stream and year are you in?
3. What is(are) your main instrument(s)?
4. Do you play any other instrument(s)?
5. How long have you been an aural tutor?
6. Are you currently tutoring for Aural I or II?
7. Have you tutored Aural I should you now be tutoring Aural II?
8. Can you tell me why you agreed to tutor aural?
9. Have you faced any challenges as an aural tutor, if so, can you tell me about them?
10. Can you outline some insights you have gained as an aural tutor?
11. What in your opinion are areas that students struggle with and why do you think that is so?
12. How well are your tutorials attended?
13. Can you comment on overall student motivation in your tutorials?
14. Have you personally tried anything to maintain or continue improving student engagement and motivation, if so please elaborate?
15. How effective do you think tutorials are and why?
16. Since there is always room for improvement, what in your opinion are possible improvements that can be brought into tutorials?
17. Tell me briefly about your own experience as an aural student. Did your tutoring style changed over the period that you tutored?

#### **F.4 Sample interview questions for Aural II students**

1. Are you currently studying for a degree or a diploma?
2. Which stream and year are you in?
3. What is(are) your main instrument(s)?
4. Do you play any other instrument(s)?
5. How effective do you think tutorials and lectures are and why?
6. What areas in your aural training are you struggling with?
7. How often do you practice aural and what did you practice the most?
8. How motivated are you as an aural student?
9. Tell me briefly about your own experience as an aural student?

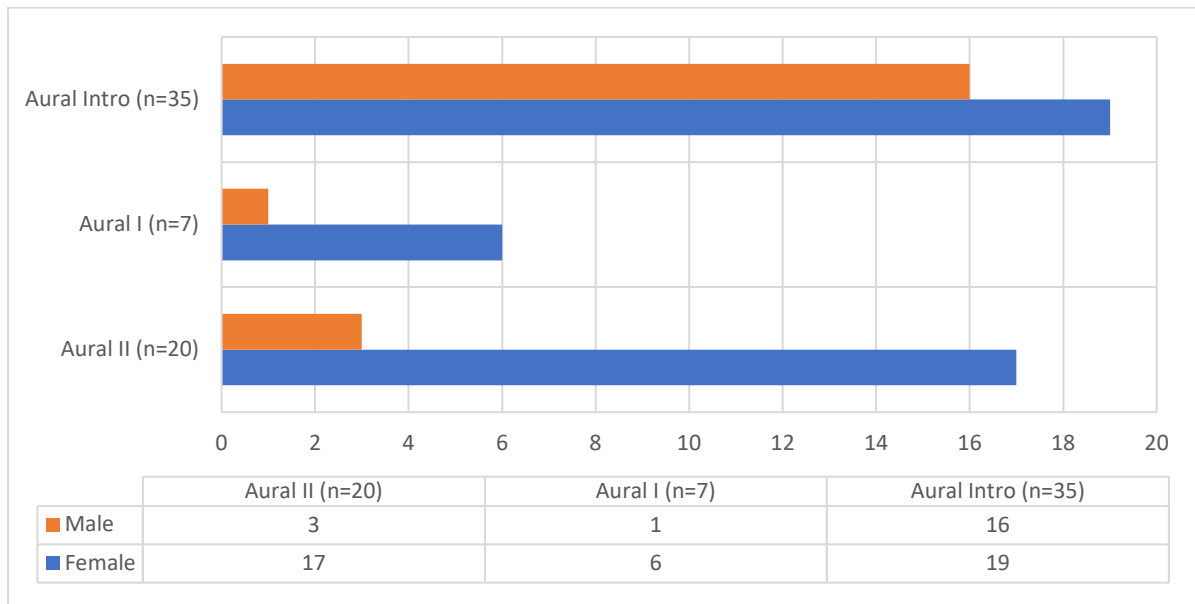
# Appendix G

## Survey questions and results

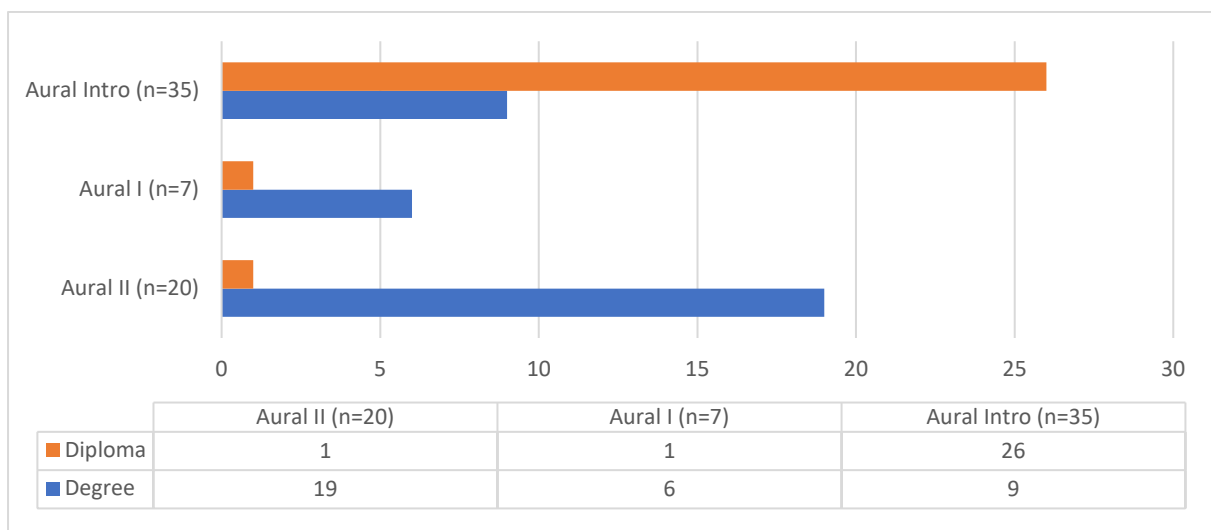
### G.1 Survey quantitative results segregated according to Aural course

- There were 62 participants in this study of which five formed part of the pilot study. As no changes were made to the survey questions after the pilot study these participant responses were included in the analysis;
- Written responses from the survey open questions are included below under G.2 with coding results under G.3 and a descriptive correlation plot using the Gower test under G.4.

#### Question 1: Please indicate your gender.

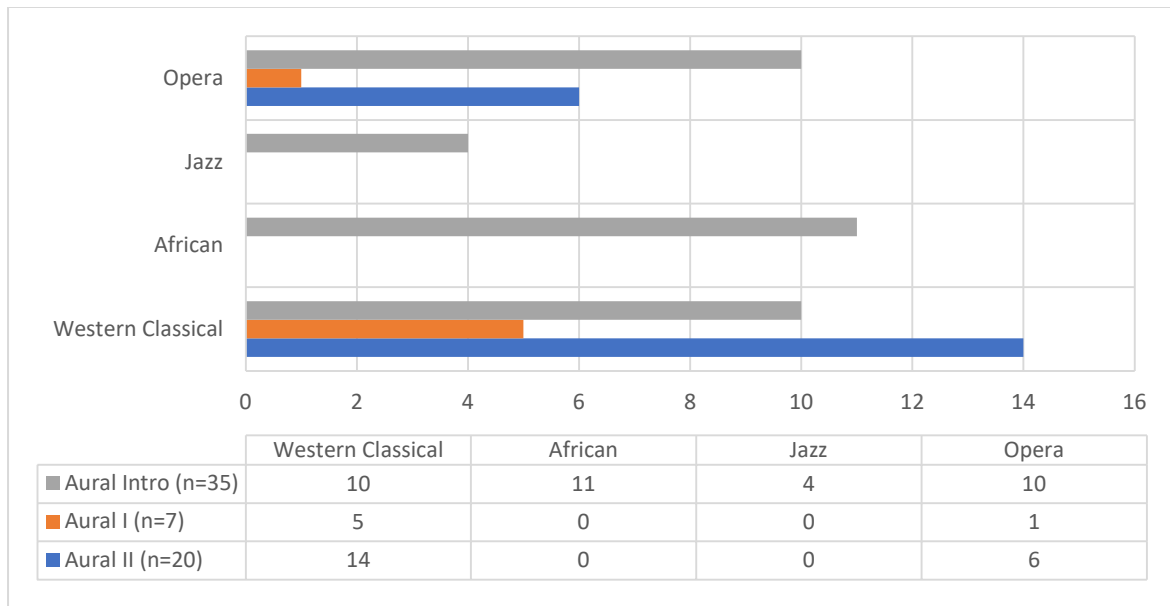


#### Question 2: Are you studying for a diploma or a degree?

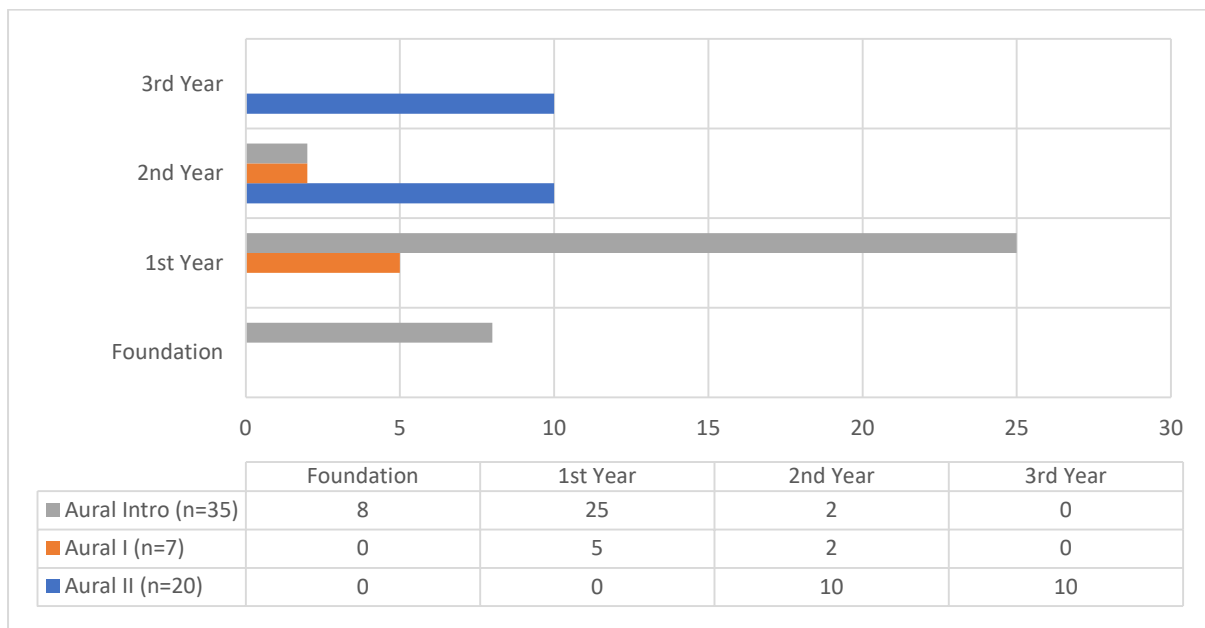




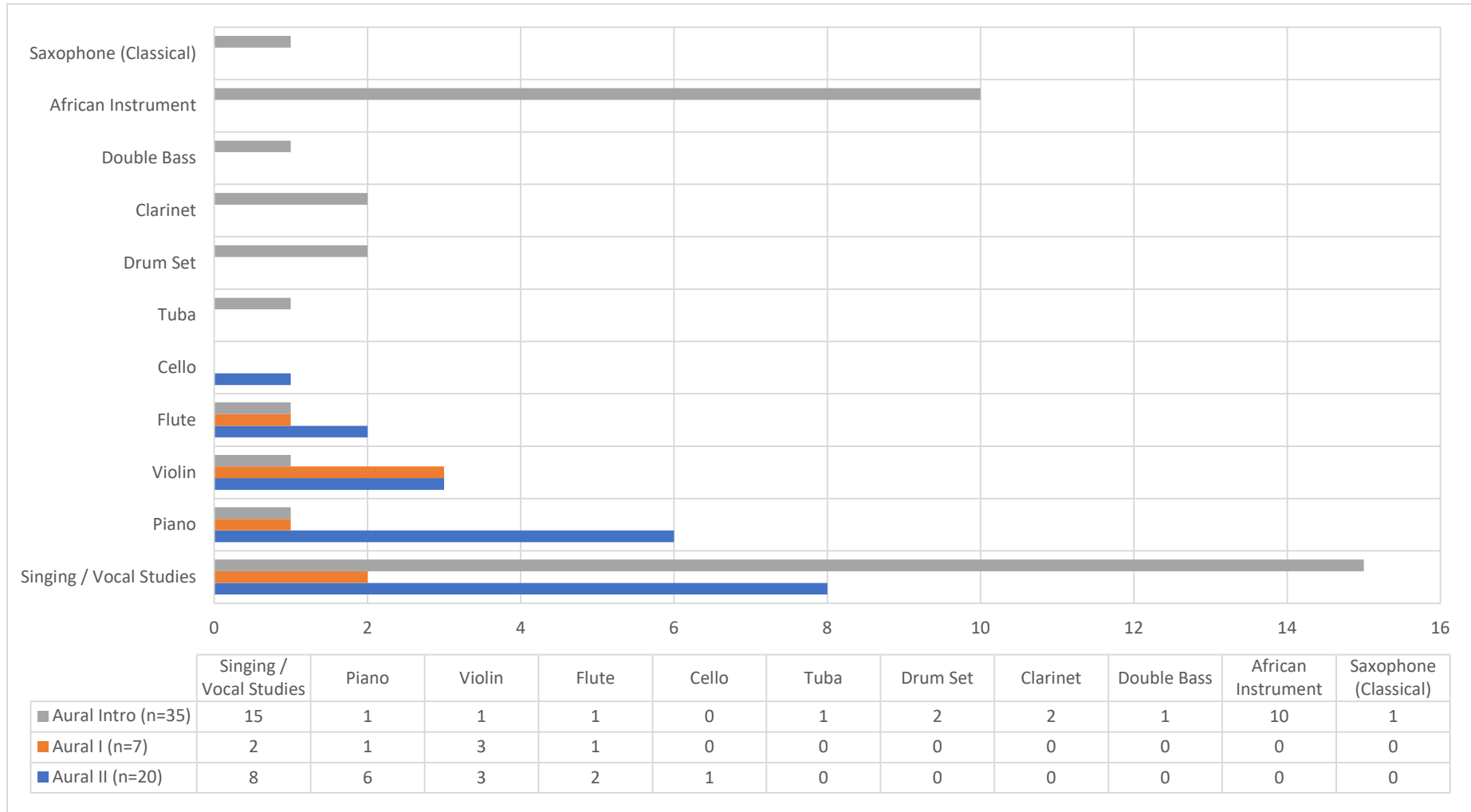
**Question 3: What stream are you in?**



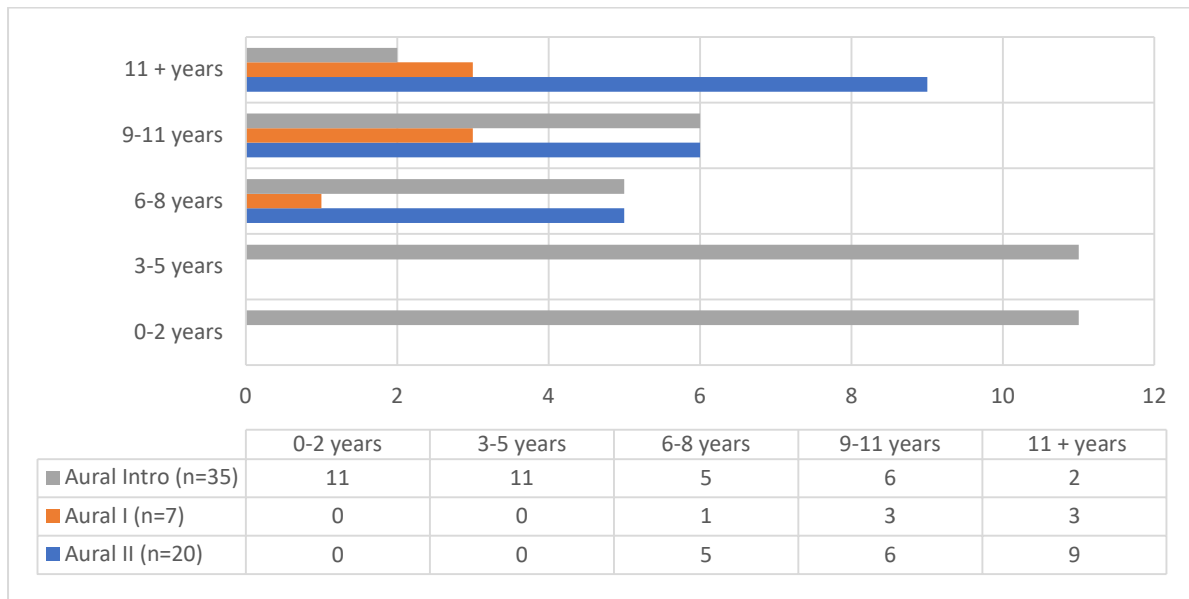
**Question 4: What year are you in?**



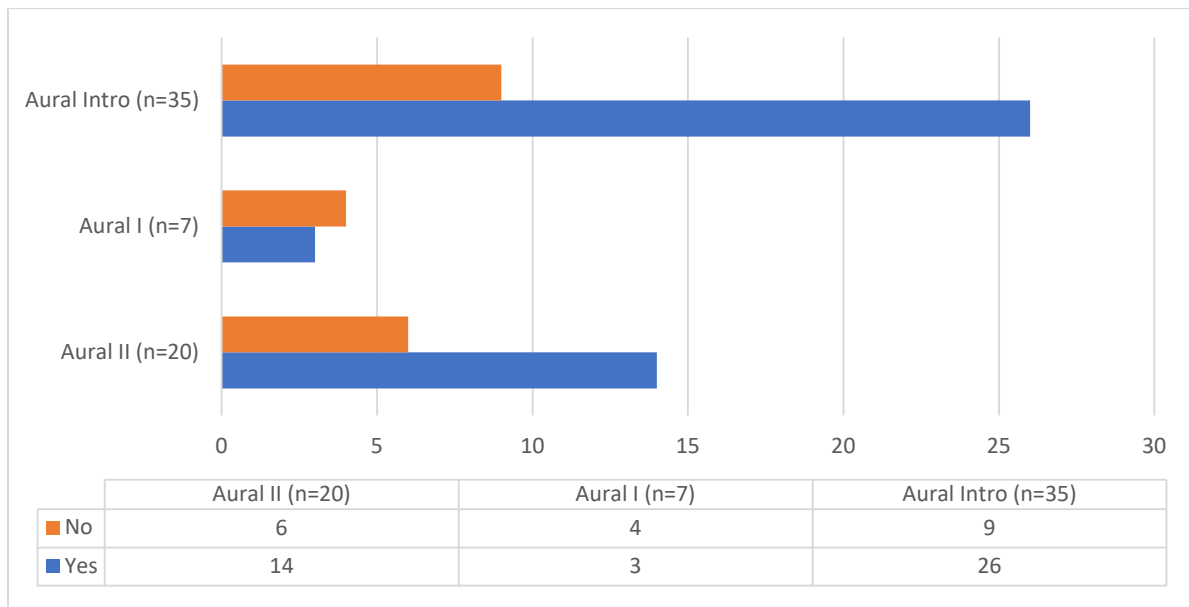
**Question 5: What is your main instrument**



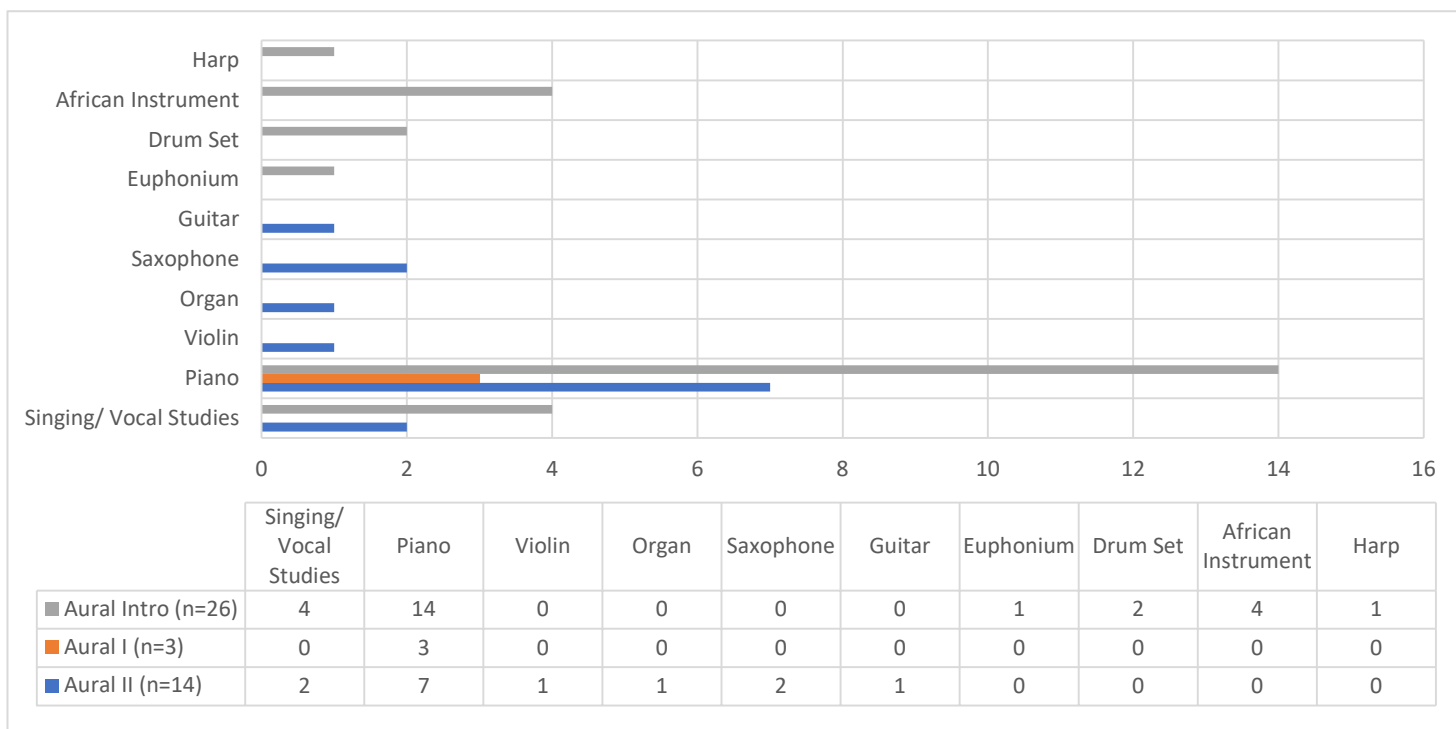
**Question 6: How long have you been practising your main instrument?**



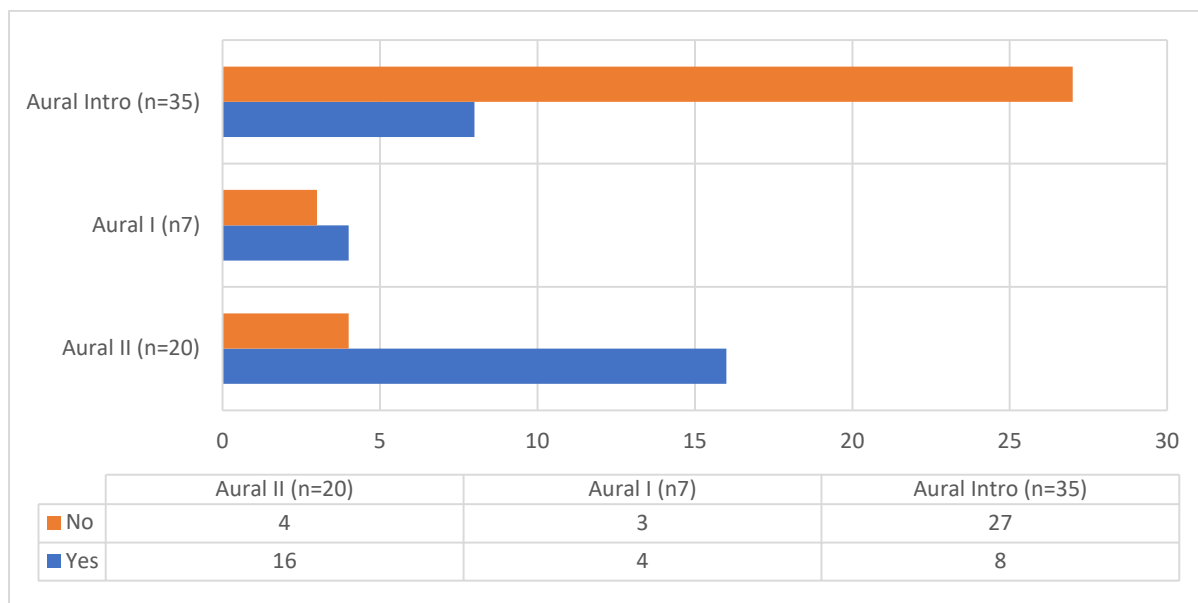
**Question 7: Do you play any other instrument or sing along with your main instrument?**



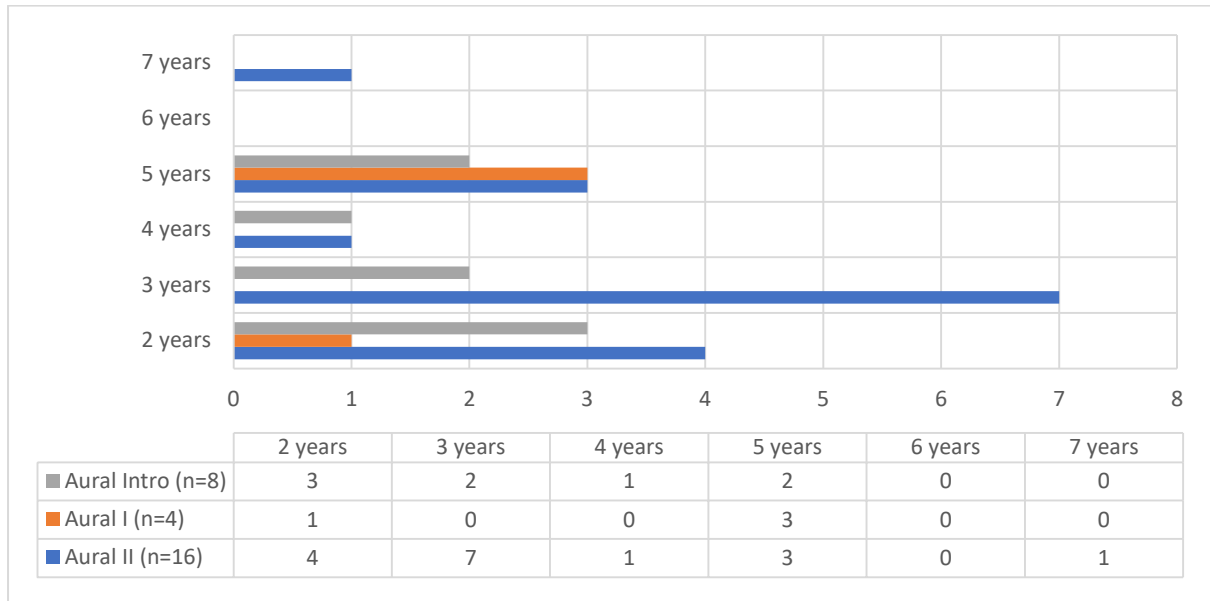
**Question 8: What is your second instrument?**



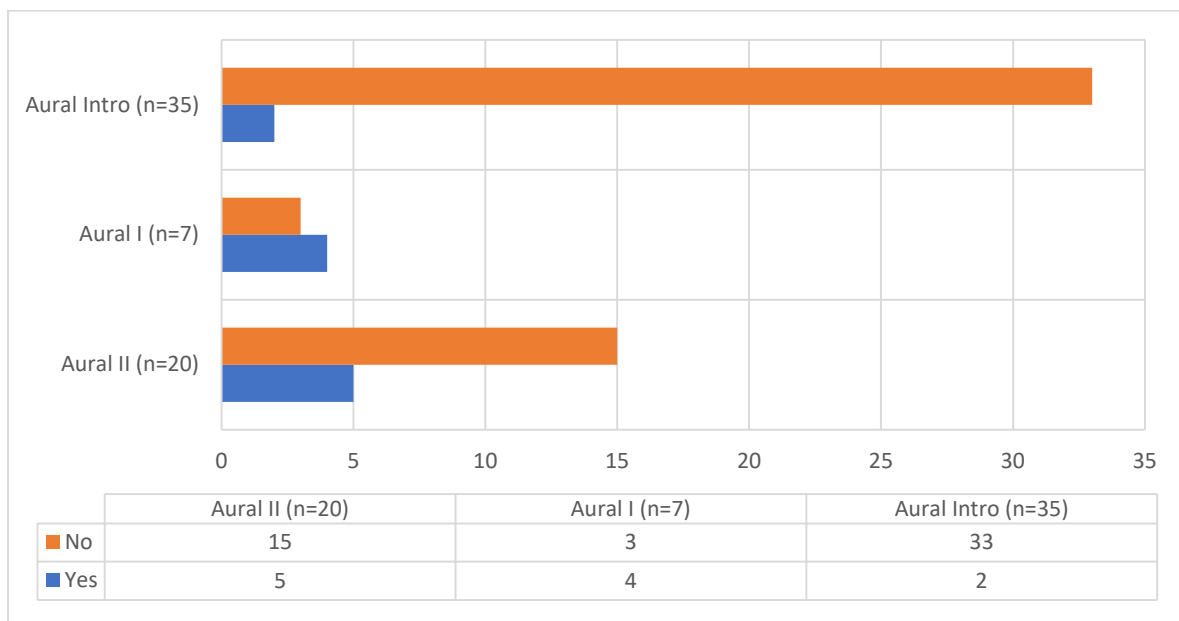
**Question 9: Did you receive any aural training (ear training) as part of your music classes at school?**



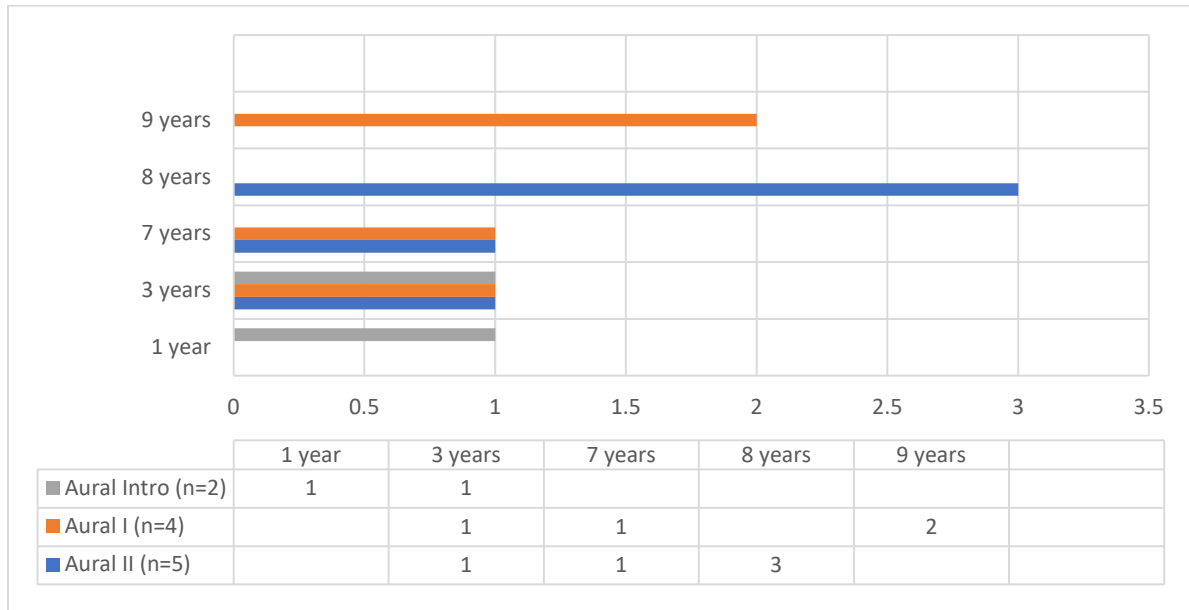
**Question 10: If you have answered "Yes" to Question 9, please indicate the number of years you have had aural training as part of your music classes at school?**



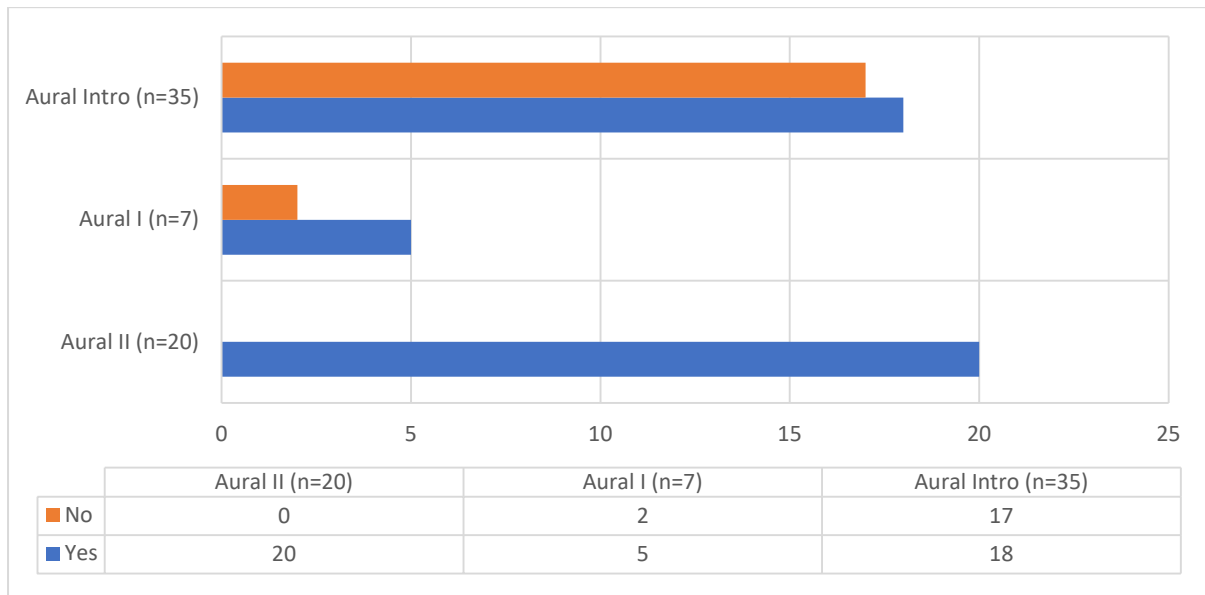
**Question 11: Did you have any aural training (ear training) privately while still at school?**



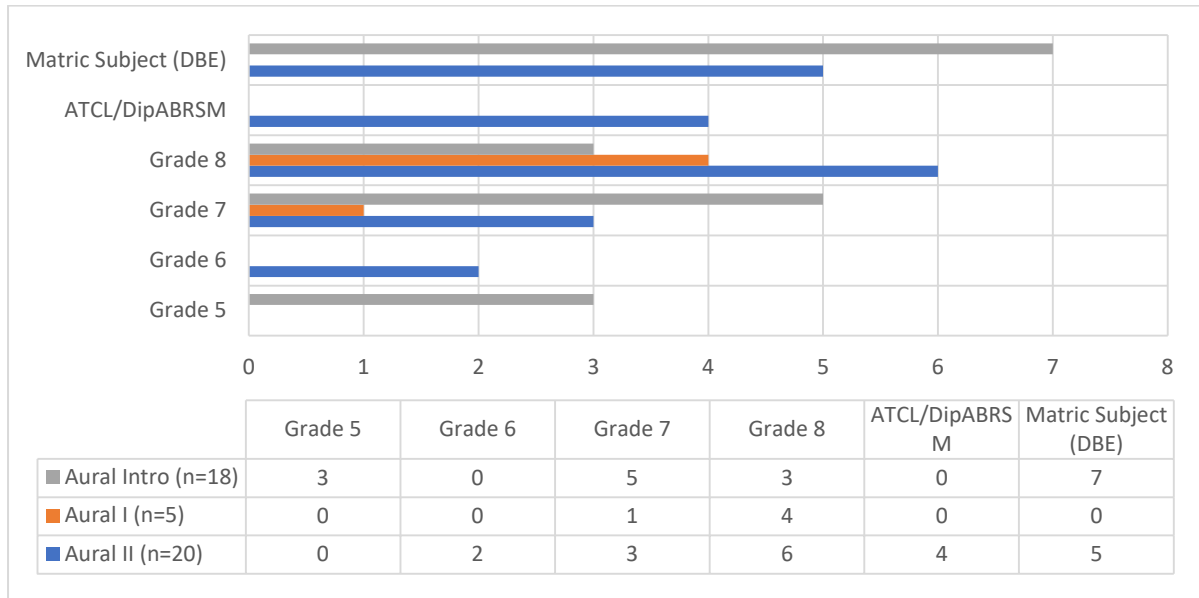
**Question 12: If you have answered "Yes" to Question 11, please indicate the number of years you have had aural training privately while still at school.**



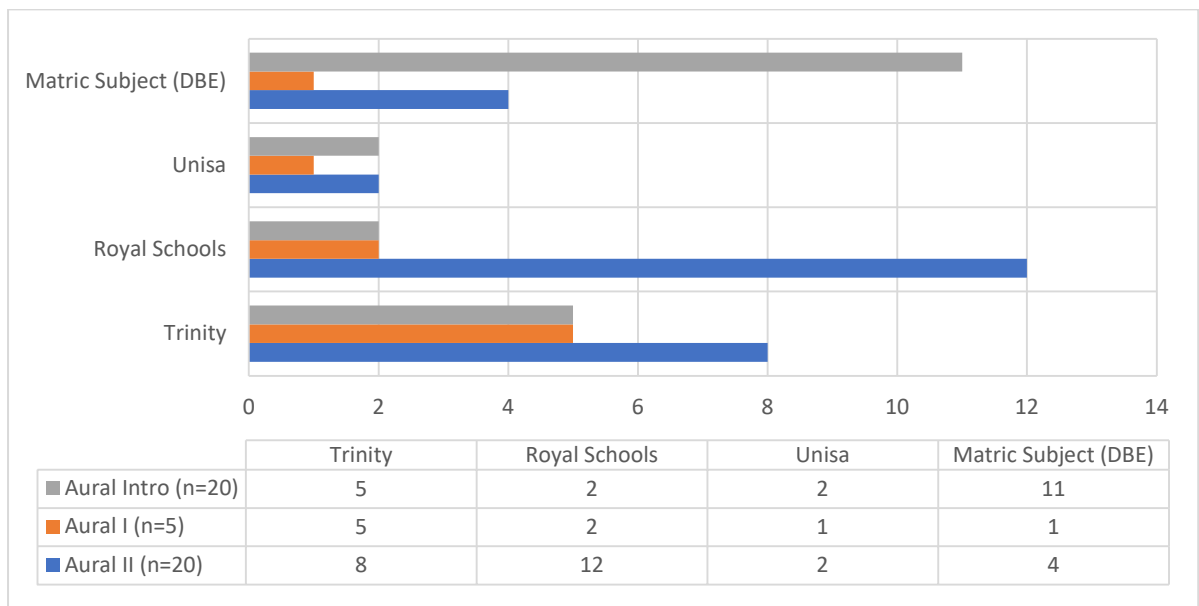
**Question 13: Have you played or sung any Trinity, Royal Schools, Unisa or DBE (South African Department of Basic Education, e.g. Matric) exams in your main instrument?**



**Question 14: If you answered "Yes" to Question 13, please indicate the highest grade played or sung.**

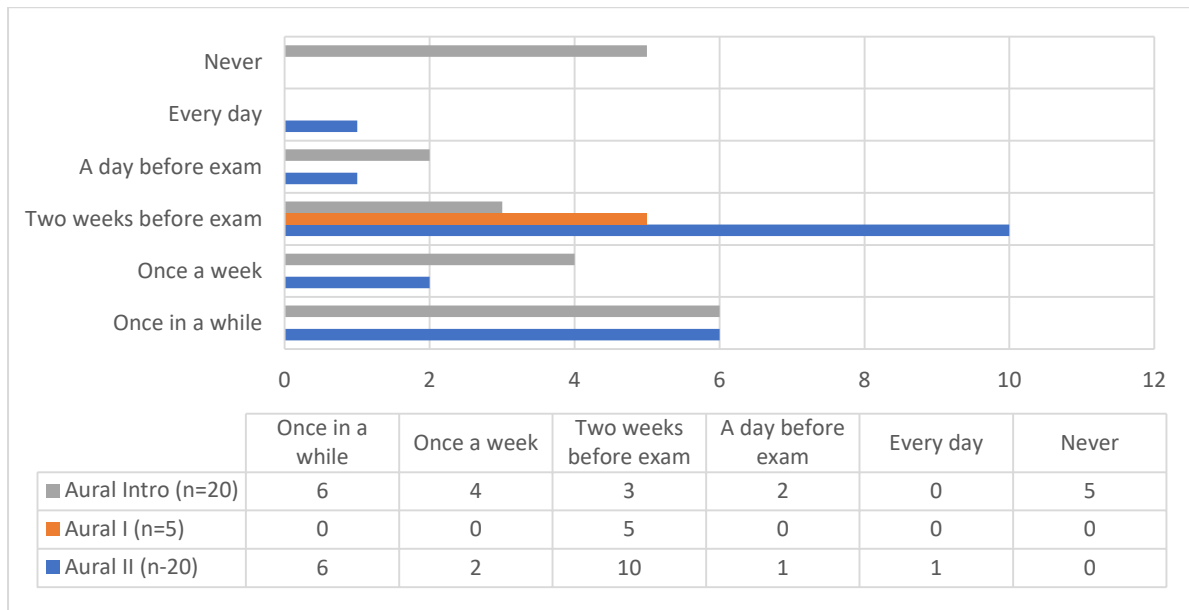


**Question 15: If you have answered Question 14, please indicate below which examination board's exam you took.**

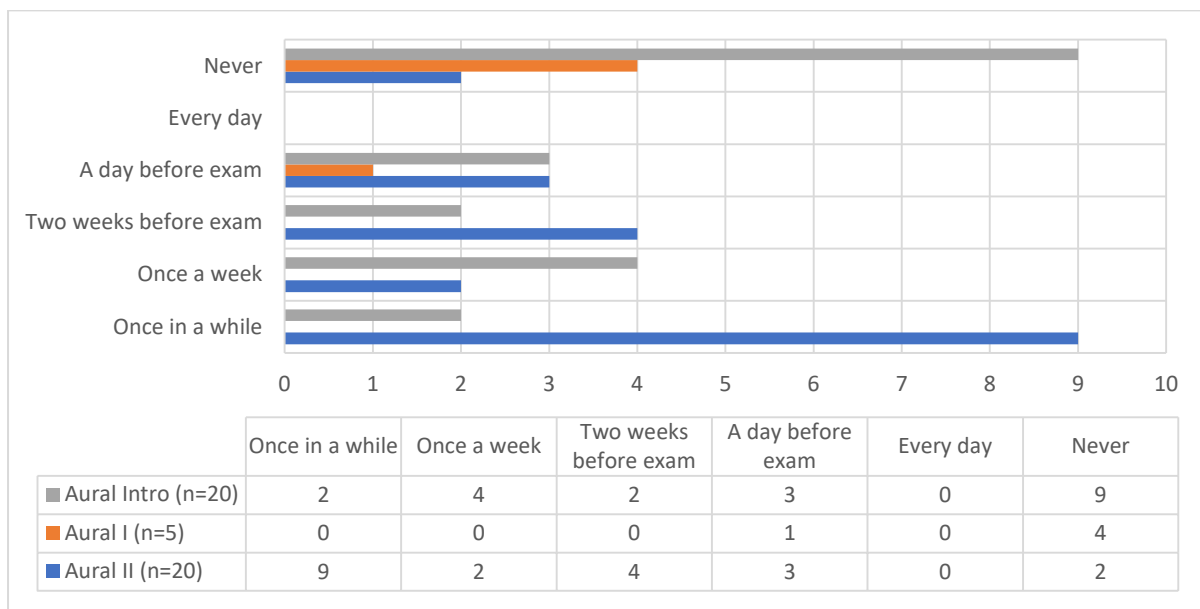


- Some students did more than one examination board's exam

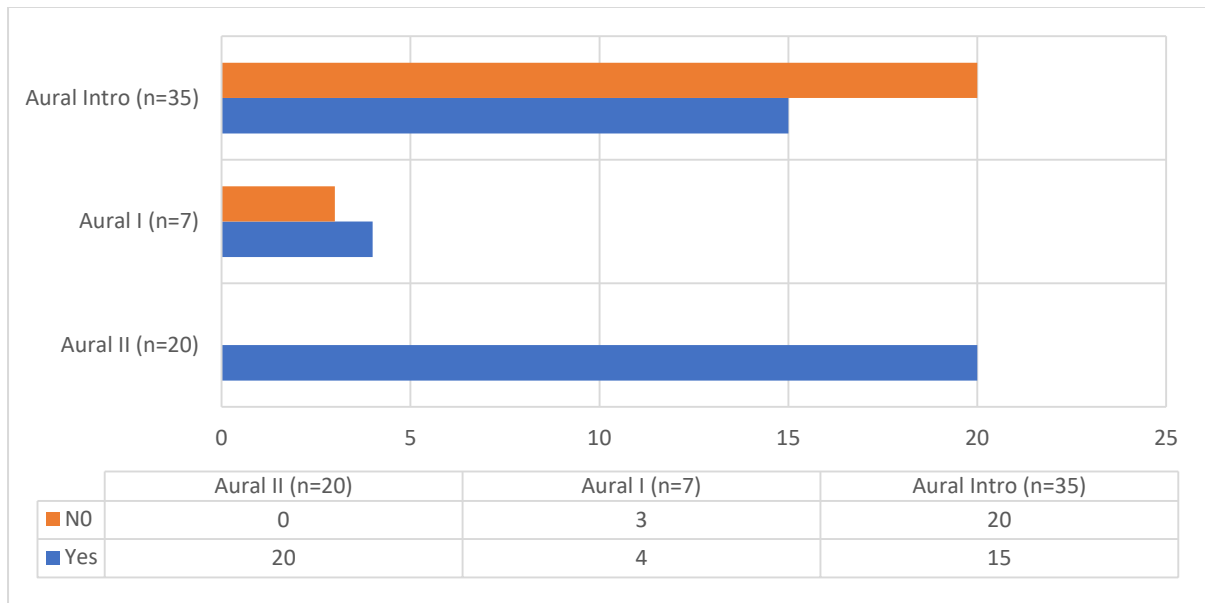
**Question 16: If you have played any Trinity, Royal Schools, Unisa or DBE (Department of Basic Education) exams, how often did you work on the aural (ear training) component with your teacher?**



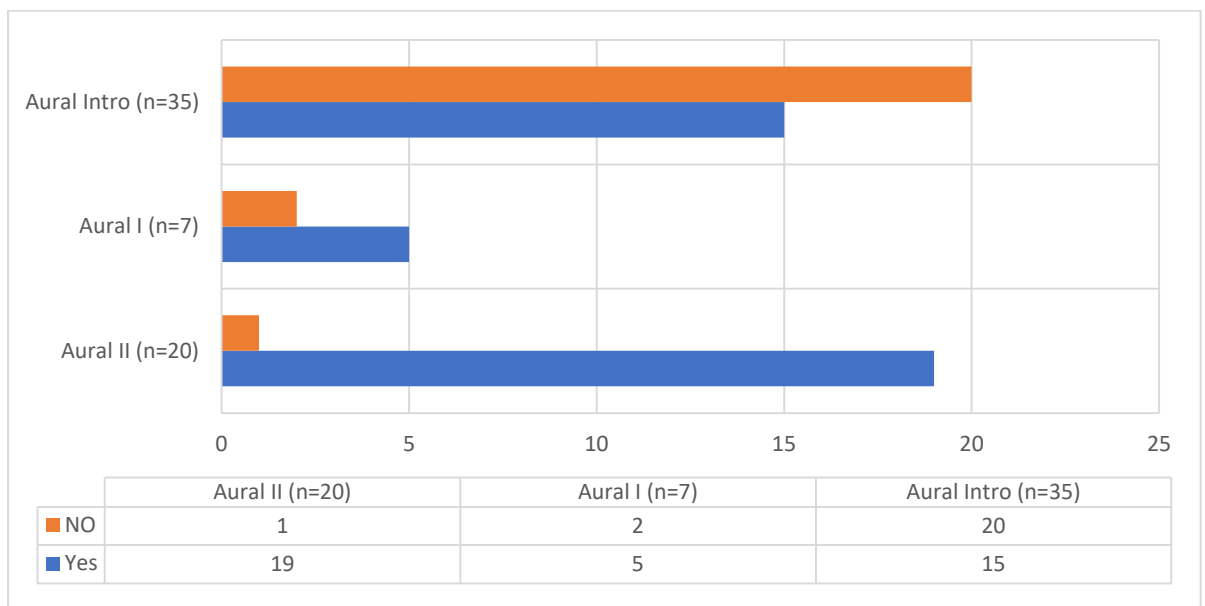
**Question 17: If you have played any Trinity, Royal Schools, Unisa or DBE (South Africa Department of Basic Education) exams, how often did you work on the aural (ear) training component on your own?**



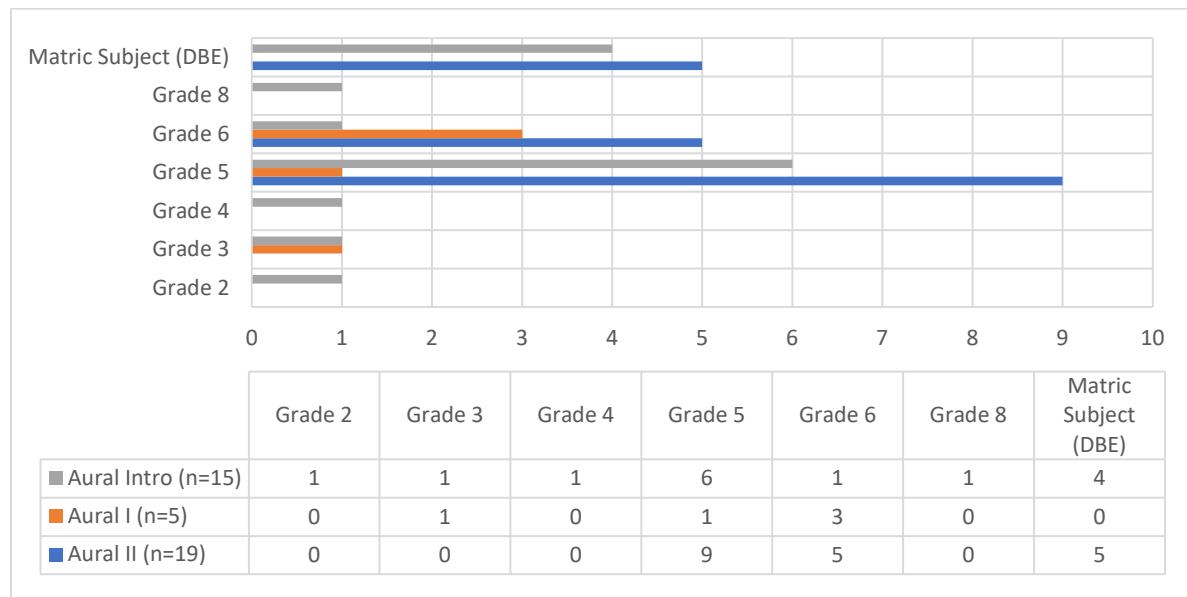
**Question 18: Did you take music theory as part of classes at school?**



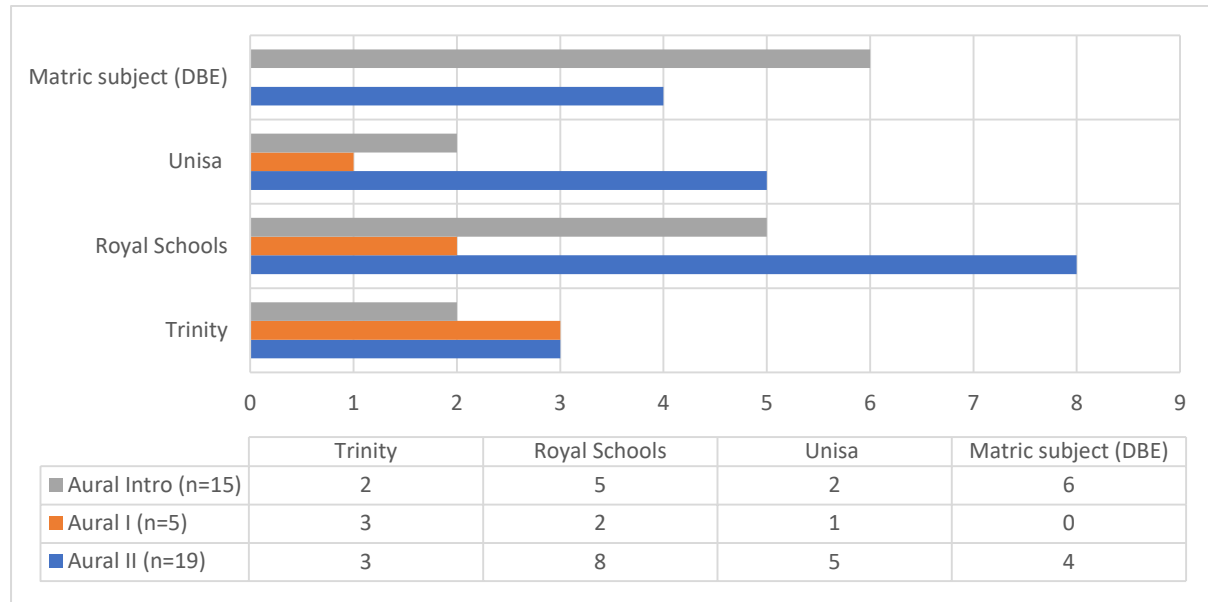
**Question 19: Have you taken any Trinity, Royal Schools DBE (Department of Basic Education) or Unisa theory exams?**



**Question 20: If you have taken any Trinity, Royal Schools, DBE (Department of Basic Education) or Unisa theory exams, please indicate the highest grade written.**

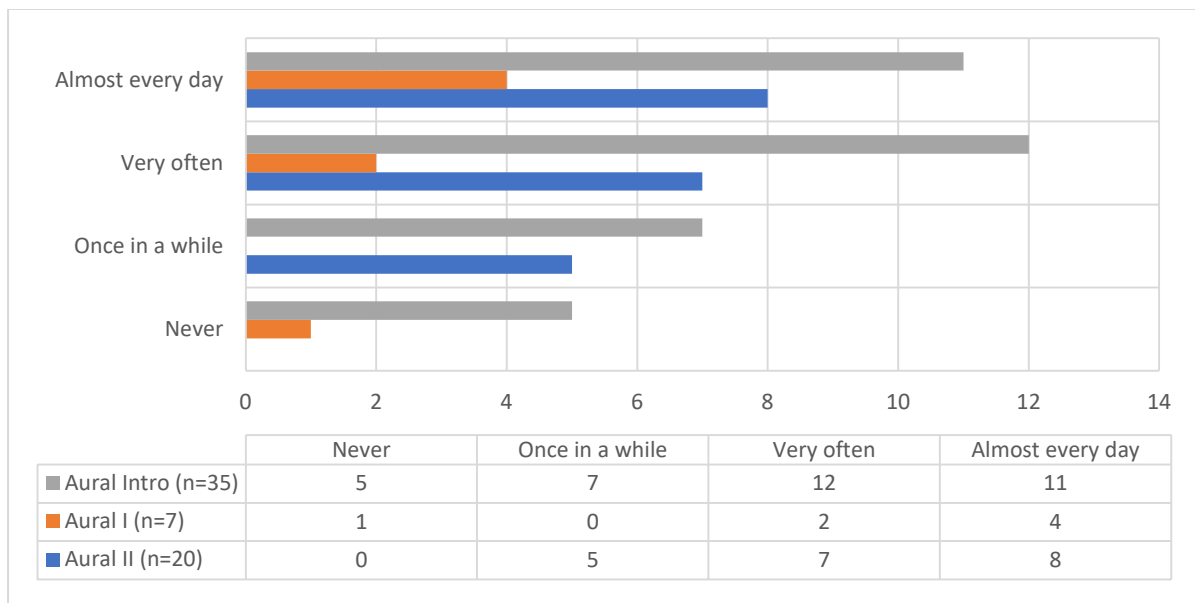


**Question 21: If you have answered Question 20, please indicate the examination board you wrote your theory exam for.**

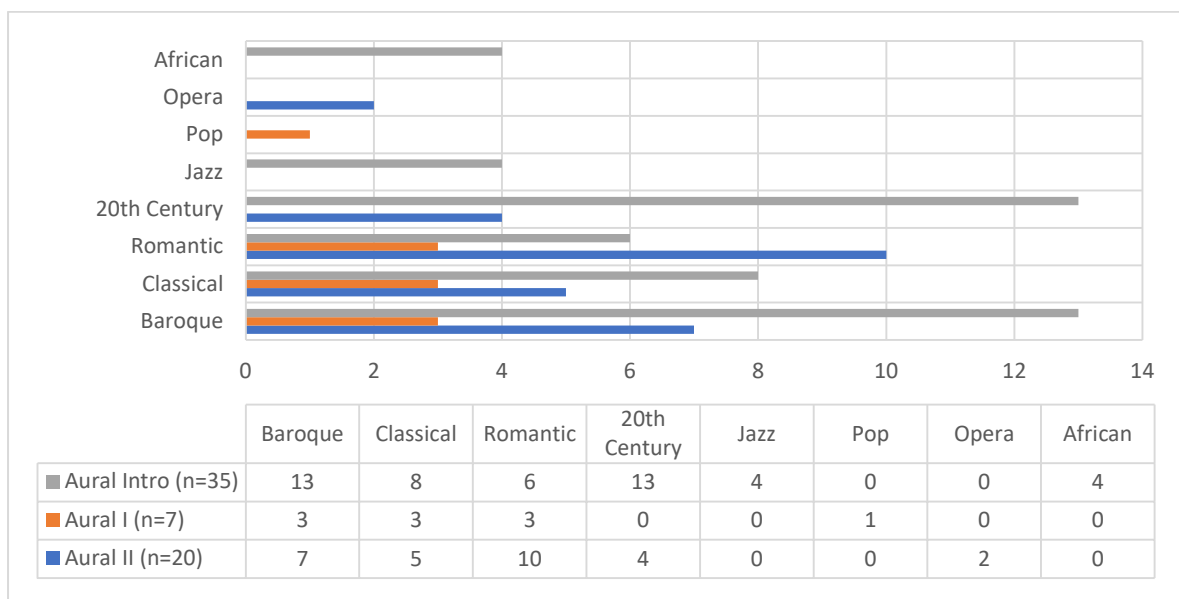


\* some students wrote more than one examination board's exam

**Question 22: How often do you listen to repertoire for your instrument or voice?**

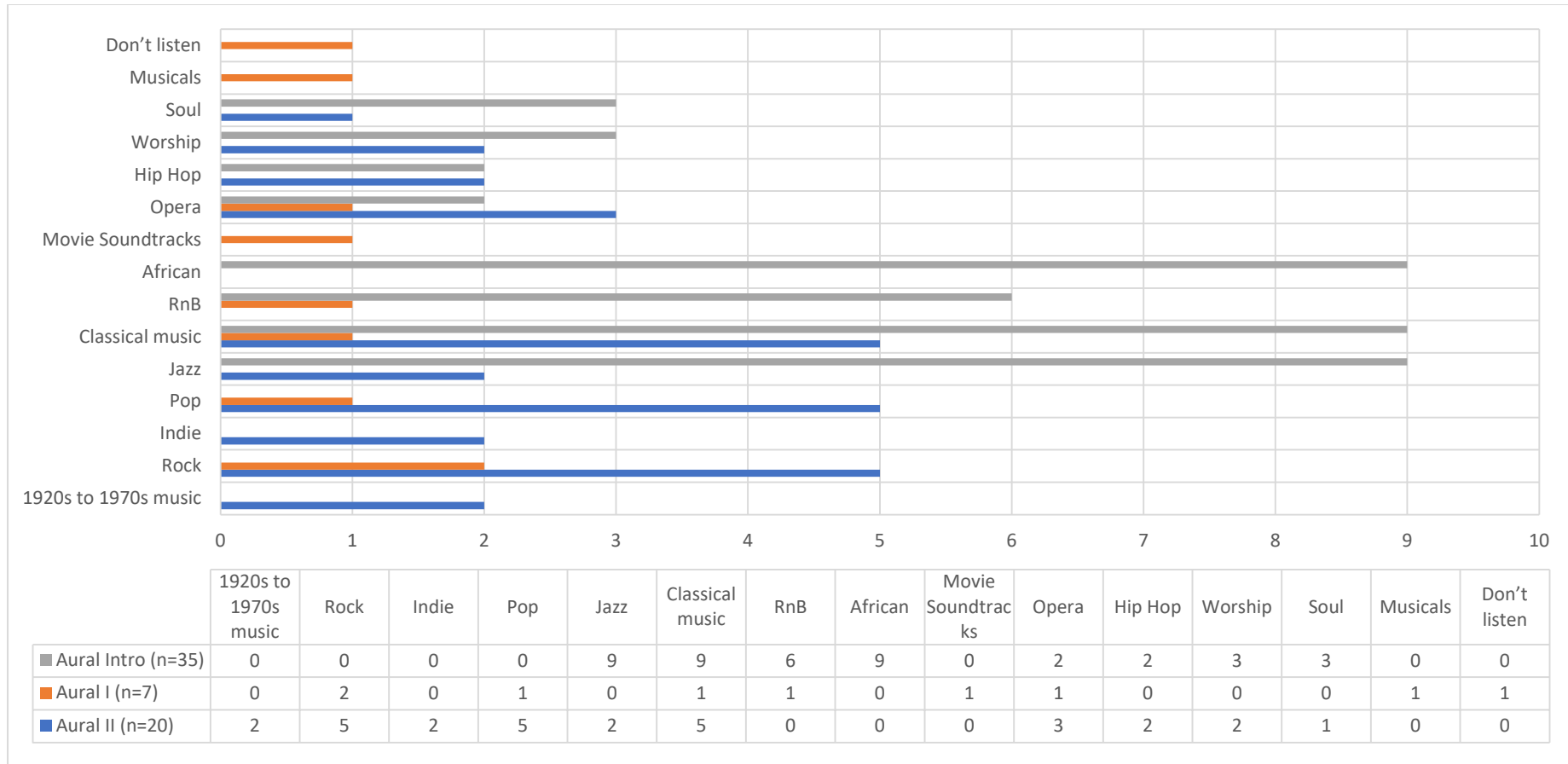


**Question 23: List the repertoire you listen to for your main instrument (e.g. Medieval, Baroque, 20th Century etc.)**



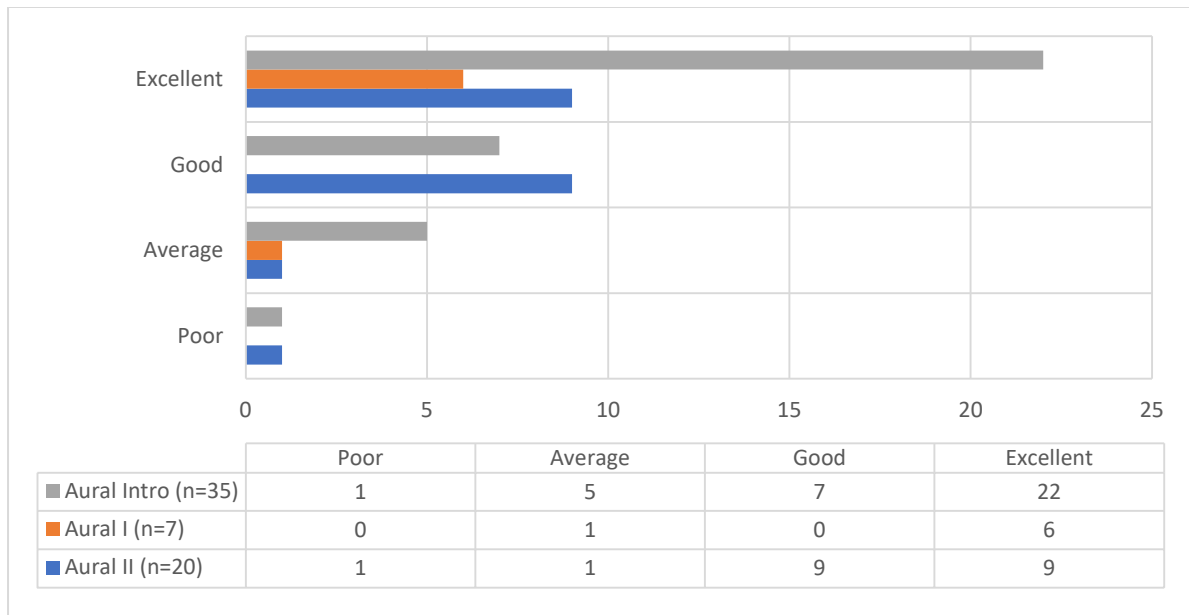
- Participants often listened to more than one style

**Question 24: List the kinds of music you listen to the most in your free time.**

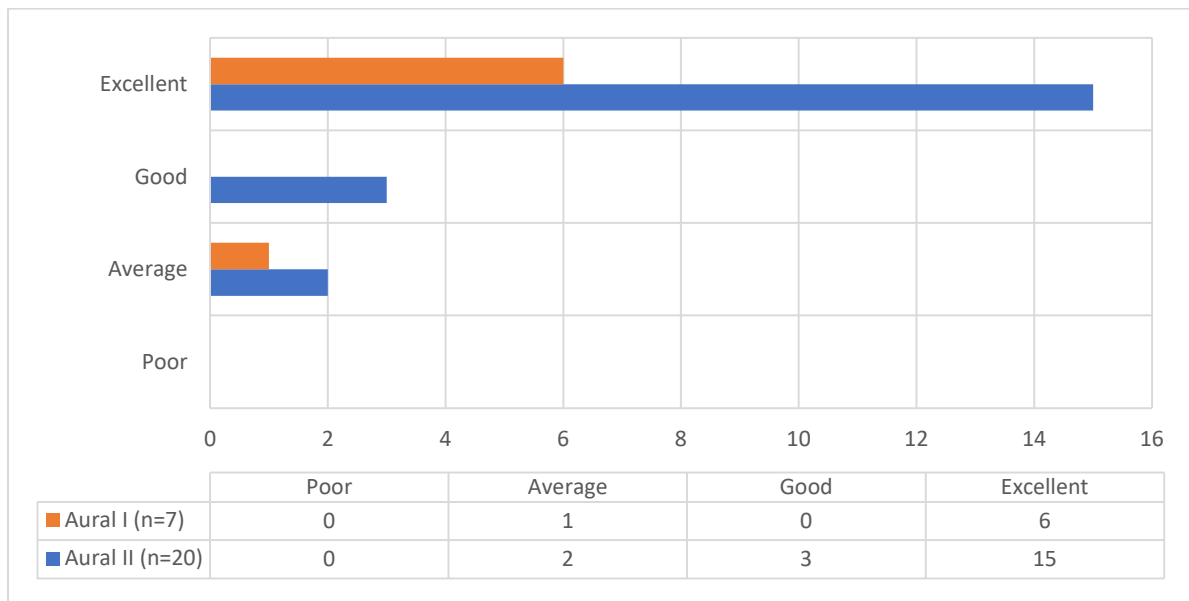


- Participants often listened to more than one style

**Question 25: Please rate your aural lecture attendance.**



**Question 26: Please rate your tutorial attendance.**

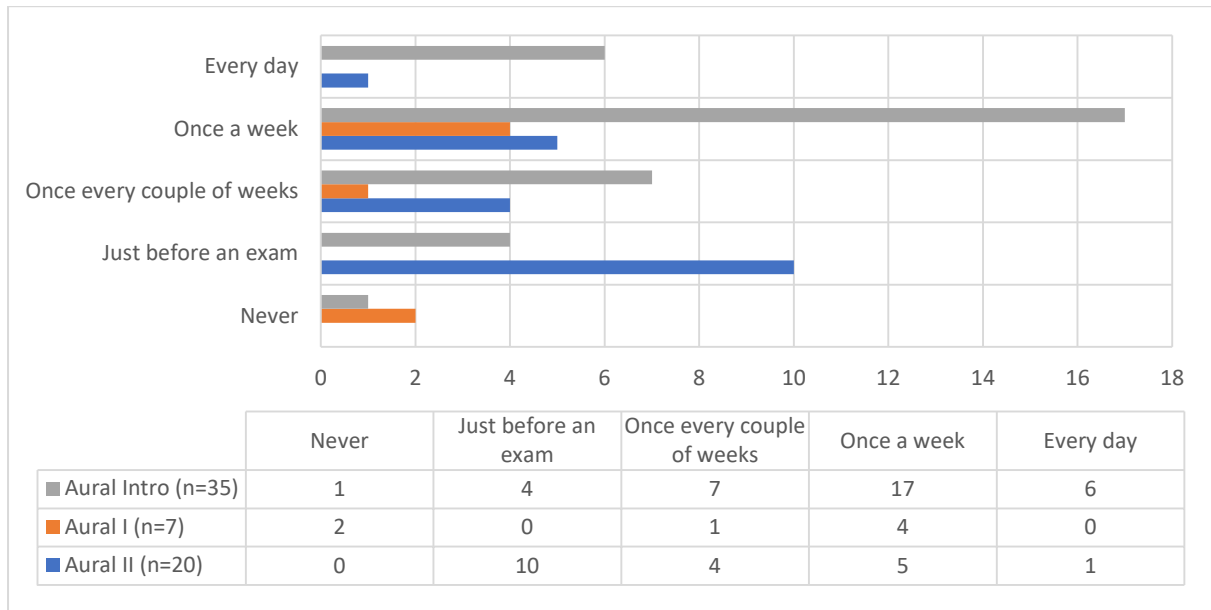


- Aural Intro does not have a tutorial component

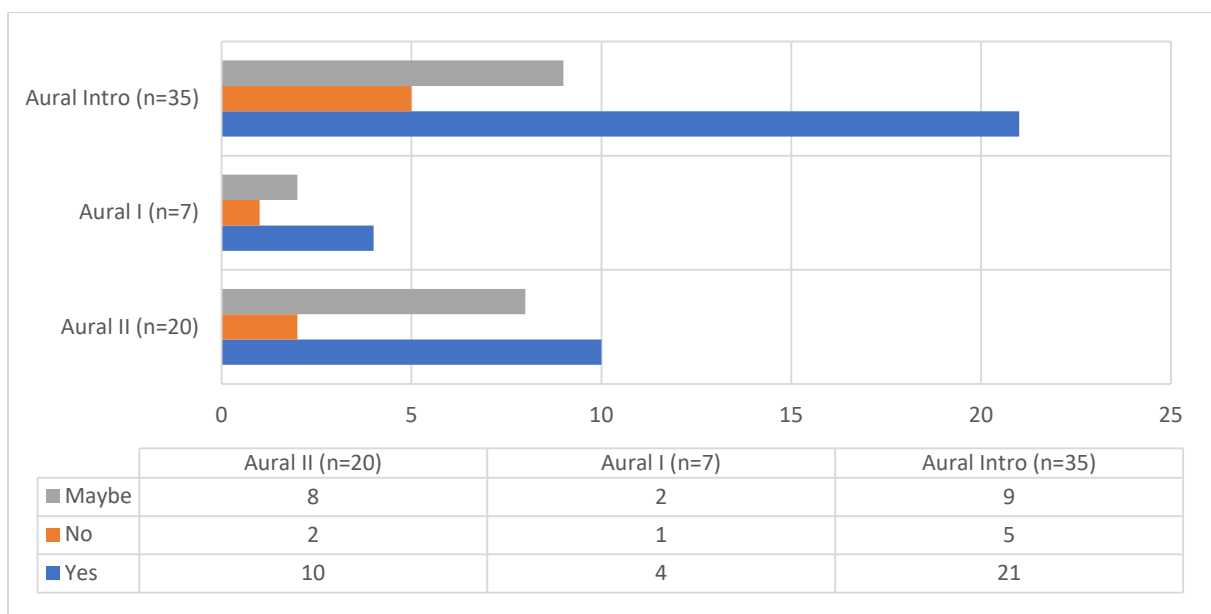
**Question 27: What aural course are you taking?**

Aural II	20
Aural I	7
Aural Intro	35

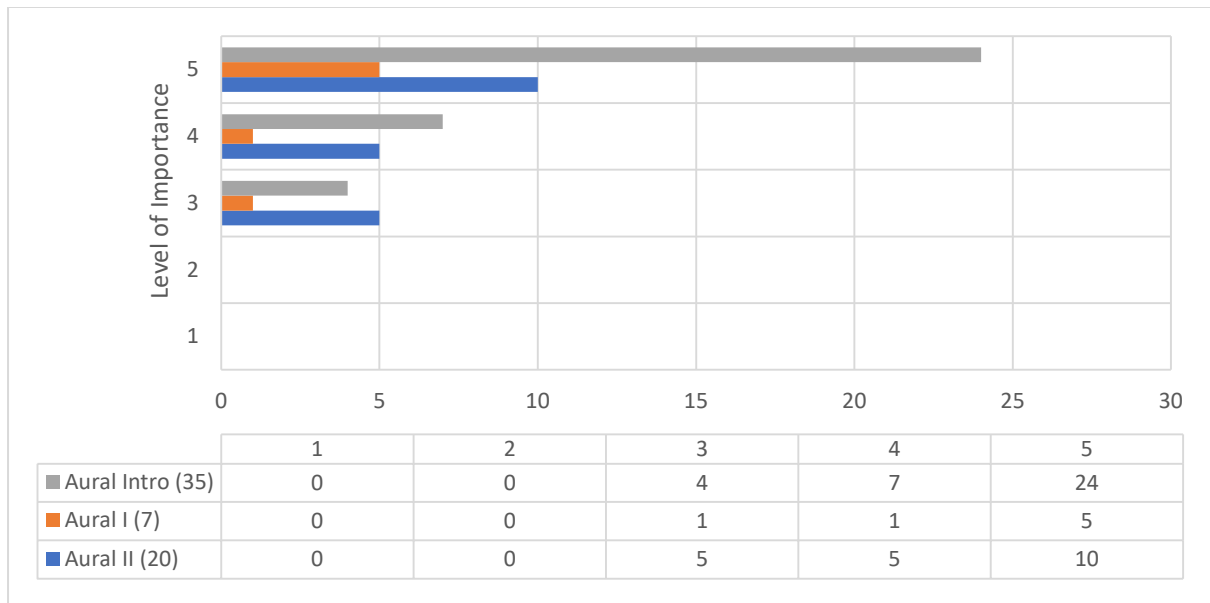
**Question 28a: How often do you work on your own for the practical aural component of the aural training course you are currently taking?**



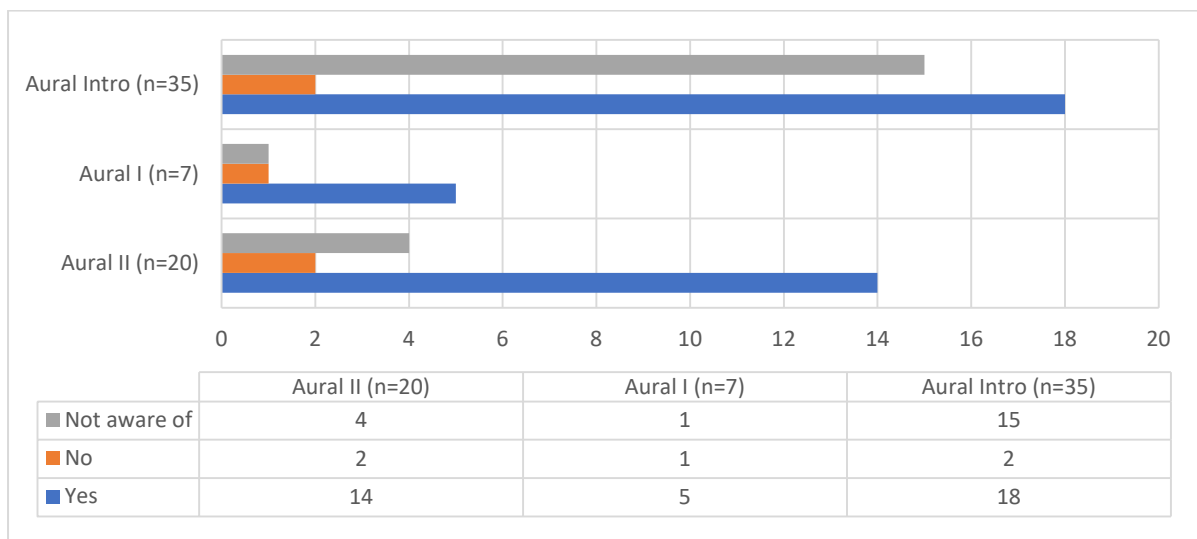
**Question 28b: Has aural training influenced your musical thinking in other subjects?**



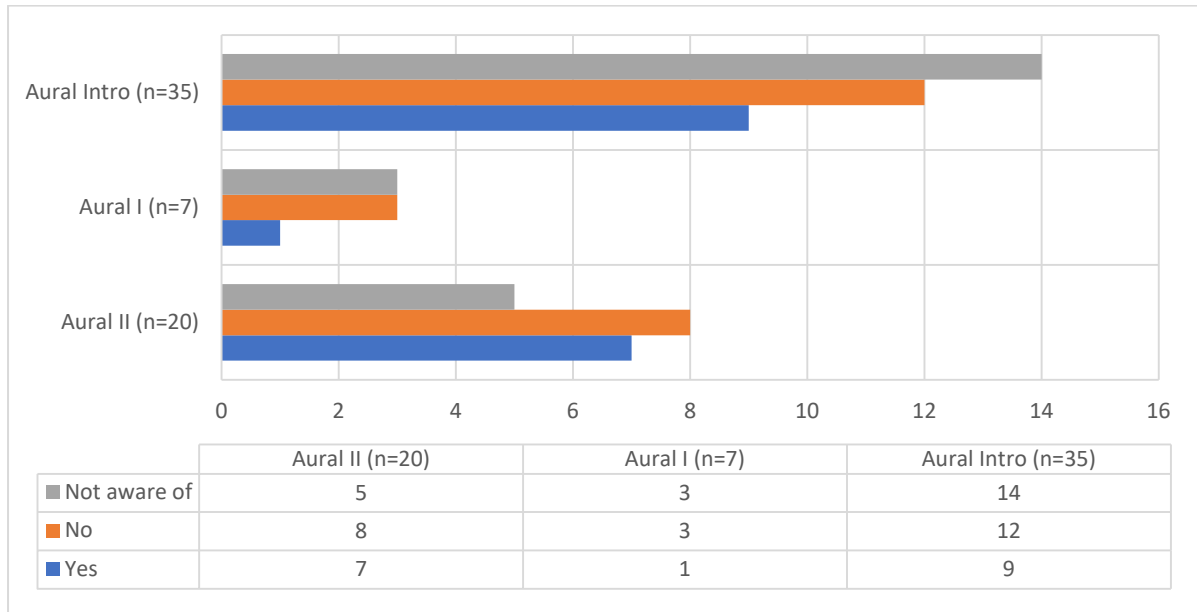
**Question 30: How important is aural training in relation to your music studies?**



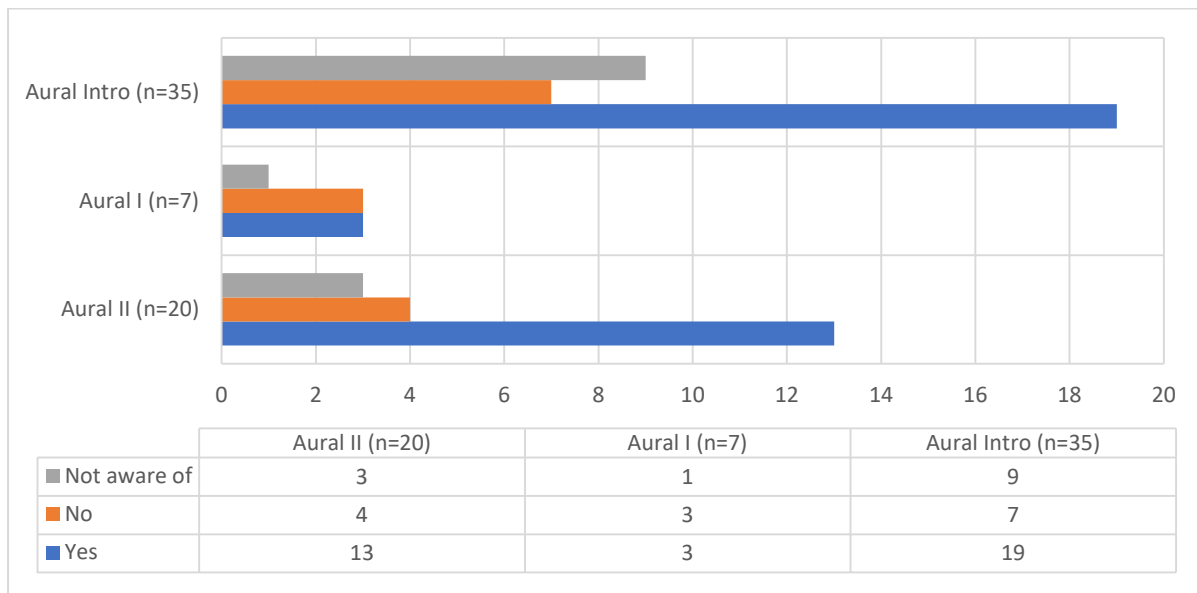
**Question 32: Do you use any thinking strategies or methods to complete aural tasks in class, in tutorials and while practising?**



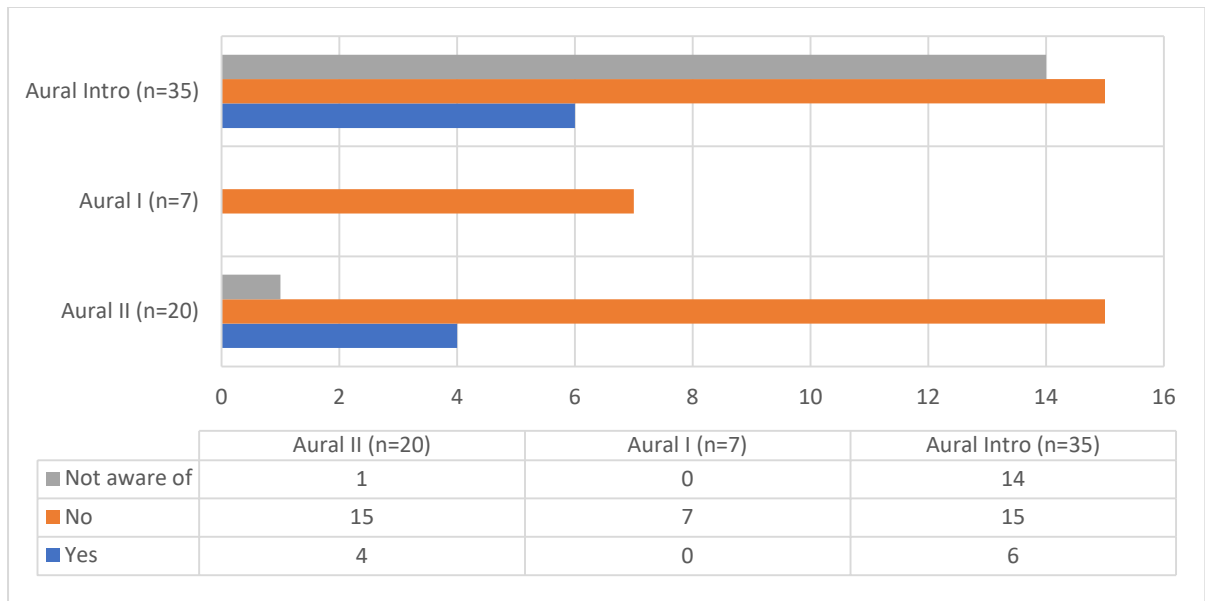
**Question 34: Do you use visual imagery to help you complete your aural tasks in class, in tutorials and during practising?**



**Question 36: Do you use physical movement to help you complete your aural tasks in class, in tutorials and during practising?**



**Question 38: Do you associate colours with hearing sounds?**



## G.2 Survey participants and written answers

### Survey participant identified according to Aural Course

Survey Participants	Aural Course	Survey Participants	Aural Course
1	Aural II	32	Aural Intro
2	Aural II	33	Aural II
3	Aural II	34	Aural I
4	Aural II	35	Aural I
5	Aural I	36	Aural II
6	Aural I	37	Aural Intro
7	Aural Intro	38	Aural Intro
8	Aural II	39	Aural Intro
9	Aural Intro	40	Aural Intro
10	Aural I	41	Aural Intro
11	Aural Intro	42	Aural Intro
12	Aural I	43	Aural Intro
13	Aural I	44	Aural II
14	Aural Intro	45	Aural II
15	Aural Intro	46	Aural II
16	Aural Intro	47	Aural Intro
17	Aural Intro	48	Aural II
18	Aural Intro	49	Aural II
19	Aural Intro	50	Aural Intro
20	Aural Intro	51	Aural Intro
21	Aural Intro	52	Aural II
22	Aural Intro	53	Aural II
23	Aural Intro	54	Aural II
24	Aural Intro	55	Aural Intro
25	Aural Intro	56	Aural II
26	Aural Intro	57	Aural Intro
27	Aural Intro	58	Aural II
28	Aural Intro	59	Aural II
29	Aural Intro	60	Aural Intro
30	Aural Intro	61	Aural II
31	Aural Intro	62	Aural II

## Answers from survey open-ended questions

### Question 6: How long have you been practising your main instrument?

1. Since I was about 5 years old]
2. 11 years [Code: Instrument]
3. 17 years
4. 11 years
5. 13 years
6. 15 years
7. 1 year
8. 13 years
9. 2 years
10. 5 years professionally
11. A few months
12. I have been singing opera since primary school, it's only now that I came to UCT that I got professional help.
13. 11 years
14. 10 [
15. 4 to 5 years
16. 10 years
17. 6 years
18. 5 years
19. 5 years
20. 2 years
21. 7 years
22. 3 weeks
23. 4 years
24. 4 years
25. 4
26. 4 years
27. 2 months
28. 6 years
29. Many years
30. For the past 10 years
31. 1 year
32. 13 years
33. 12 years
34. 6 years
35. Since 2012
36. Since primary school
37. 7 years
38. From the age of 5 years old
39. For 2 years
40. 1
41. 2 months
42. 5 years
43. 9 years
44. 13 years
45. 9
46. 3 years

47. 8 years
48. 14 years
49. 2 months
50. 12 years
51. 7 years
52. 8 years
53. 7 years
54. 12 years
55. 15 years
56. 5 years
57. 10 years
58. 9 years
59. For 5 years now
60. 12 years
61. 12 years
62. 9 years

**Question 23: List the repertoire you listen to for your main instrument (e.g. Medieval, Baroque, Twentieth Century etc.)**

1. Baroque, Romantic, Classical etc. But not 20<sup>th</sup> Century
2. Classical, Romantic, 20<sup>th</sup> Century
3. Opera
4. Baroque, Classical, Romantic, 20<sup>th</sup> Century
5. Baroque, Classical
6. 18<sup>th</sup> and 17<sup>th</sup> Century mostly, some Baroque (a lot of Bach) and very little 20<sup>th</sup> Century
7. Jazz
8. Mostly early to late Romantic, Classical, and Impressionism/20<sup>th</sup> Century such as Beethoven, Chopin, Grieg, Liszt, Rachmaninoff, Debussy, Ravel, Holst
9. Baroque, Classical, 20<sup>th</sup> Century
10. Baroque, Classical, music from musicals
11. 20<sup>th</sup> Century
12. Baroque
13. Renaissance, Baroque, Classical, Romantic, 20<sup>th</sup> Century
14. Baroque, Classical, Romantic, Post-Romantic, Folk, Nationalistic music, 20<sup>th</sup> Century, Neoclassical, Film music
15. 20<sup>th</sup> Century
16. All types [Code: Instrument Listening WC; Jazz; African; Other]
17. 19<sup>th</sup> and 20<sup>th</sup> century jazz music
18. Classical, 20<sup>th</sup> Century and Romantic
19. Mostly jazz standard
20. Baroque, Classical, Romantic, 20<sup>th</sup> Century
21. South African Jazz and African Traditional
22. Mantombi, Matotiyane
23. Classical repertoire
24. Baroque, Classical, Romantic
25. Baroque
26. Baroque and 20<sup>th</sup> Century
27. 20<sup>th</sup> Century
28. Modern, Classical, Baroque, Romantic
29. Romantic, 20<sup>th</sup> Century and Classical

30. Jazz
31. Llitha le Langa ensemble
32. Baroque
33. Baroque, Romantic, Classical, 20<sup>th</sup> Century
34. Romantic, Impressionism, 20<sup>th</sup> Century
35. 18<sup>th</sup> and 19<sup>th</sup> Century, some 20<sup>th</sup> Century
36. From Baroque to Romantic
37. 20<sup>th</sup> Century
38. African Instruments
39. Baroque, mostly Classical and Romantic repertoire
40. 20<sup>th</sup> Century
41. 20<sup>th</sup> Century
42. None
43. Baroque, Romantic period
44. Romantic
45. Romantic, 20<sup>th</sup> Century
46. Baroque
47. 20<sup>th</sup> Century
48. Baroque, Classical, Romantic
49. Romantic and Impressionist
50. None
51. Medieval and Baroque
52. French Impressionistic
53. Romantic
54. Baroque and 20<sup>th</sup> Century
55. Baroque and 20<sup>th</sup> Century
56. Romantic
57. Baroque
58. Concertos and sonatas by various artists
59. 20<sup>th</sup> century and romantic
60. Baroque, 20<sup>th</sup> Century
61. Mostly 19<sup>th</sup> and 20<sup>th</sup> century
62. Opera: from Baroque opera to 21<sup>st</sup> century opera, jazz, popular music, lieder, musicals.

**Question 24: List the kinds of music you listen to the most in your free time**

1. Music from the 1920s to 1970s, Indie, Pop, Classical music Classical; Non-Western Classical
2. Rock, Indie, Pop
3. Jazz, Swing, Rock, Classical, OSTs, 1920s, Scandinavian music
4. Romantic, Alternative Pop
5. Classical, Pop music
6. Classical, Rock, Musical theatre, Pop
7. Jazz, RnB, African music
8. Punk Rock/Alternative Rock
9. Jazz, Classical, Mainstream, Classical Jazz, Pop, African Jazz, Trap rap
10. EDM, Rock, Pop, K-Pop, Classical music, Baroque music, Jazz, anything which I find interesting
11. African music
12. Opera music
13. Movie soundtracks, RnB, some mainstream Pop, 70s/80s Pop music, Vivaldi concertos, Shostakovich symphonies and string quartets
14. Classical, French, Spanish, Chinese, Jazz, Soul, RnB, Film music, Neoclassical etc.

15. Hip Hop, Gospel, any new song that I hear, so basically anything
16. Classical
17. 19<sup>th</sup> and 20<sup>th</sup> Century Jazz music [WC; Non-WC]
18. Jazz, RnB, Pop, Worship
19. Jazz
20. Romantic and Pop music
21. Jazz and African Traditional
22. African Traditional, Soul, Deep House, Afro Jazz and Afro Pop
23. RnB
24. Romantic
25. Jazz, Soul and RnB, Gospel
26. 20<sup>th</sup> Century
27. African music]
28. Hip Hop
29. Soul, RnB, House music and Jazz
30. UK top 40, Classical, Jazz various
31. African
32. Handel
33. Pop, Electronic, Alternative, repertoire for my exam
34. Alternative/Indie Rock, Synthwave, Lo-fi Hip Hop, Future Funk, Romantic-era classical music
35. Jazz, Pop, Sad Core, Rock, Heavy Metal, Alternative, Choral music, RnB, Blues, Country
36. Opera
37. Afro Soul
38. Afro House
39. Classical, Opera, RnB and Gospel
40. Italian pieces by Handel
41. African music, Afro Pop
42. African songs and RnB]
43. Opera, Gospel, RnB, Jazz [
44. Indie Rock
45. Classical
46. Romantic, Renaissance, Baroque and Classical
47. Jazz
48. Classical crossover, Jazz, Chanson, Celtic, Contemporary
49. Punk Rock, Alternative Rock, Indie Rock, Metal, Classical
50. African music
51. Opera and Choral music
52. Pop music
53. All
54. Hip Hop, Opera, Gospel and RnB
55. Choral music
56. Musicals, 1960s and 1970s and 1980s music
57. Opera music
58. Worship
59. Neo soul, afro beat, house, soul, RnB
60. Jazz Gospel House Music
61. Pop vocal music
62. Opera and musicals

**Question 29: Please briefly explain your answer to question 28: (Question 28: Has aural training influenced your musical thinking in other subjects?)**

1. I have not noticed any difference.
2. I find that it helps in subjects such as Music Theory and Analysis as I am able to recognize musical concepts through their sound with more ease than before. It helps me when practicing my instrument because I can predict what a score should sound like (more or less) by studying it before practicing and can thus pick up on my mistakes and habits easier.
3. Aural has had little impact on me personally. [None]
4. It helps with intonation and rhythm.
5. Playing violin is not like a subject, but it has made me listen to and focus more on my intonation.
6. I can think about things aurally which helps me a lot, so that I can hear. Its especially useful in harmony.
7. In my practical singing I am more aware of what I am singing and how I should be singing certain things.
8. It gives me an organized map-work in my brain which I can reference when engaging with music in other areas. These areas include recreationally listening to music (identifying – out of curiosity – pitches and rhythms, and categorizing or more deeply understanding them), completing Music Theory and Analysis exercises, singing (increased accuracy of pitch and rhythm when I sing) and practicing my instrument (learning new music, included).
9. It helps my posture for singing and sight-seeing and sight singing.
10. I have a better understanding of the musical terms and other things like intonation.
11. My listening skills have improved]
12. Since I never had music as a subject in high school or primary school, I got to UCT with no background in music at all. So aural training has helped a lot with being able to learn my pieces on my own with no help from a teacher
13. Harmonizing in theory exercises and analysing harmony in music is becoming easier due to me developing an inner ear.
14. Internalizing music in relationship with body, practical instrument, ensemble playing, music technology recording, and as a psychological, physiological, therapeutic self-development
15. Helps me understand things that I do in theory and general knowledge.
16. It helps with theory and even practical singing
17. It makes you think about everything you listen to
18. It has helped develop my inner ear and it has improved my sight reading.
19. I understand other instruments part.
20. It helps to identify rhythms and melodies a little better
21. Since I started aural training things like notes are starting to make sense. I am always on toes in vocal and instrument classes, trying to figure out what I can now relate to that I could not before in terms of listening and remembering notes I have learned about.
22. It has improved my rhythm and counting.
23. It has helped me with my intonation in my main instrument.
24. It helps to understand what is happening in pieces.
25. I think I'm starting to think more about the aural work when I do other staff that require one to have aural skills.
26. Because now I'm in capable of learning unknown pieces faster.
27. Eye opening.
28. In my practical lessons, it has helped me hear the piece before I have played it.
29. In terms of sight-singing and identifying certain rhythms.
30. Yes, it helps identify time signature.

31. I am not yet fully understanding the concepts in aural intro, some parts I don't understand.
32. It's still difficult to me to sight-sing on a fast pace.
33. It helps with hearing notes in four-part harmony in your head.
34. I have perfect pitch, so I have never been influenced by aural training and aural techniques. Since I was in high school, aural training has served me more as a validation of my abilities, rather than an influence on my musical thinking.
35. I first started music by playing by ear, so I've always thought of music as sound before sheet music. Aural makes me think of music as sheet music first, which confuses me at times. In other areas like clapping rhythms it helps.
36. I am not very skilled in aural which is why I practice every day but progress is slow and I haven't seen my aural skill flourish in other subjects yet.
37. It just doesn't influence me; I don't know why.
38. Because I'm not sure if aural training really influenced me.
39. It has improved my cite singing abilities.
40. Rhythms.
41. Aural has always been difficult for me and I end up paying less attention to it not because I don't I because I don't understand it. And am scared to ask for help because I feel I will be a burden to someone.
42. I can't tell because I don't understand aural itself.
43. It has helped me improve my sight-reading.
44. It hasn't changed the way I perceive or think about other musical subjects.
45. I probably use my aural skills without realizing.
46. Recognizing theoretical things in a practical way.
47. It has helped me improve in my theory.
48. It depends on the subject.
49. Aural training helps me map music in my brain critically and in an ordered, systematic fashion when I am listening to / playing it.
50. I am bad at aural.
51. I am still learning it.
52. It has made me easier regarding studying music theory.
53. I understand music more now.
54. It helps me approach my theory and repertoire better with understanding.
55. I am still learning it.
56. I don't really take a lot of time to think about it.
57. Allows me to sight-read.
58. Made me more interested in analysing the melody in music.
59. Helps to learn music and staying accurate
60. I hear certain chord progressions; it's helping my perfect pitch and I'm starting to be confident in tonic sol-fa
61. It makes concepts discussed in classes such as music theory easier to understand and memorize
62. I am able to sight sing more easily, as recognizing rhythms and intervals have become more natural.

**Question 31: Please briefly explain your answer to question 30: (Question 30 How important is aural training in relation to your music studies?)**

1. It is important because it helps you with all music elements such as theory all the way to practical.
2. It is beneficial to know how to listen to music and recognize concepts as it can improve one's playing and increase one's understanding and appreciation for music.

3. Aural is no more important than any other subject to me.
4. In order to be a good musician you need to have a good ear and sense of rhythm.
5. It will help a lot with my intonation as violinist/.
6. It's useful to have a good ear, you can hear what's good or bad, you can have good intonation etc.
7. It is important for the training of the ear as well as to be able to sight sing and sight read.
8. I am to study music therapy as my postgraduate degree, and I do not fully understand the benefits of aural training in this line of profession, though I have a general understanding it is in fact, rather beneficial in this line of work.
9. It helps a lot with my singing, I am still trying to find the true importance of it.
10. When using the skills, I have learned in aural classes while learning my new music, it allows me to remember it better.
11. My career requires a good ear.
12. That way it helps me learn my music.
13. As an aspiring composer, it is important for me to have a good ear and a well-developed inner ear to be able to easily conceptualize, create and notate various harmonies and rhythms.
14. Understanding of rhythm, pitch, phrasing, cadence, form, structure, musicality, historical timeline, repertoire, musical analysis, thinking and criticism.
15. To help me with my pieces and sight-seeing pieces.
16. I need the training.
17. I'm a drummer and usually don't need any aural, but I do, do percussion and it helps with timpani playing.
18. Western classical for me was difficult but since my aural has improved I don't struggle so much anymore.
19. I feel like it is a foundation of everything.
20. Because I need to sight read and singing the melody before playing is needed to better grasp the piece also internalizing the chord progression during MTA1 is impossible as aural skills is lacking.
21. As a musician aural training is vital. When African instruments meet (collaborations and orchestra) Western instruments a lot needs to be taken into account as some African instruments are built and set on a particular key. Which always needs a breakdown of notes, keys, sounds, etc. When I can break that down in any situation, I will be ecstatic for myself.
22. Aural training is important hearing, performance skill for me as a musician.
23. It is very important for aural.
24. I focus more on music studies.
25. Help with pitch.
26. Aural training is important so that you can learn unknown sheets of music and sing notes on your own without a piano.
27. Eye opening.
28. It is an essential skill to have.
29. I didn't get aural training at school and I'm actually getting somewhere with sight singing.
30. Well it's in every aspect of music and even post music education in the workplace when you hired for a gig and you didn't know a piece, aural training will aid you to learn the piece quickly and then perform it the same day.
31. I really see the need to learn more things for me to find myself and learn how to use my ear and dictate perfect pitch.
32. It's very important worse for a singer cause you have to use your ear.
33. Logically, I would think that one would need to have some form of tone and need to identify many musical properties.
34. The same explanation provided in question 29. I can never say aural as a course is unimportant to musicians, but for me it is something that I end up not needing to

practice/study for at all (because of my perfect pitch) and as a result I have become despondent and unenthusiastic towards aural training.

35. I can get confused with rhythms in faster patterns, and aural training forces me to be able to sight read different rhythms quickly.
36. In my profession I have to be able to sight sing. It will be part of my job. Aural skills are also needed in every sphere of my stream (opera).
37. Every music needs rhythms and melodies which we are taught in aural.
38. So that you can be able to understand music, able to read music.
39. Music revolves around aural abilities.
40. It is very important.
41. In African music you need to be aurally trained because most of the music we make needs an ear skill where you be able to gather different version of instruments together.
42. It doesn't really relate.
43. It helps my sight singing and reading.
44. It is not a priority class in my mind.
45. It's a skill that people should use when learning their repertoire.
46. I would be able to hear a piece in my head prior I either play it or listen to a recording of it. Complex rhythms would become easier to read.
47. It's not really the same with African aural.
48. Without aural training, we can not get an idea of what a piece of music sounds like and therefore add it to our repertoire.
49. As I said in 29, the ability to map music in one's mind and make sense of it systematically is vital to all aspects of musical education at any level.
50. Aural helps with the recognition of notes and being able to read music.
51. It teaches a lot about music and helps with sight reading.
52. It's important if you don't know what aural training is.
53. I will have to learn my music on my own, one day and having this skill will be vital.
54. It is important because you are able to catch music fast.
55. It helps a lot in terms of sight singing and a better way of understanding music.
56. It helps with memory, pitch recognitions, harmony and rhythm.
57. It important because it teaches you to sight read and be independent in terms of learning new music.
58. Ear training is very important! Should be developed from a young age.
59. Being a singer with good aural training is extremely beneficial to one's music career and improvement in singing
60. I can't really play or sing something if I can't hear it
61. I believe that it is important as aural training helps improve one's understanding of music, how the music one listens to works, and teaches concepts that can make learning repertoire much easier.
62. I am a singer. My instrument requires me to be able to actively listen to the instruments around me and the sound I produce.

**Question 33: Please briefly explain your answer to question 32: (Question 32: Do you use any thinking strategies or methods to complete aural tasks in class, in tutorials and while practicing?)**

1. I sing scales in my head.
2. Associating intervals with songs, using speech patterns to identify rhythms.
3. I have specific methodology to remember and notate in aural.
4. Keeping the tonal centre in your mind. Understanding and memorizing intervals.

5. If we have to write down the notes we hear on the piano, I sing it down or up from an A to know exactly which note it is.
6. Well I have perfect pitch, so I don't really need to think about intervals and aural isn't that difficult for me.
7. I am not aware of what skills or strategies I use.
8. I visualize a piano when I am completing aural exercises in class. This aids me in my tangible and contextual understanding of what I am hearing. I think with regards to the space between notes in pitch, using semitones as my medium (since semitones are – ARGUABLY – the smallest measurable distance between one pitch and the next).
9. If I can sing it, I can write it.
10. The methods we get taught allows me to see the link better between my own repertoire, music theory and aural classes.
11. The use of hands.
12. Aural already makes you think sooooo...
13. I relate intervals to similar sounding passages of music I'm familiar with to work out the distances and / or sing to the nearest familiar interval (usually a perfect 5<sup>th</sup>) and then up or down to the note I need to identify.
14. Tonic sol-fa, Alexander technique, breathing techniques, articulation of vowels.
15. Tapping my hand when doing rhythms.
16. Clapping my rhythm.
17. N/A
18. I sing the intervals and melodies in my head and out loud to work on my pitch and inner hearing.
19. Songs and tonic sol-fa.
20. I attempt to sing tonic or associate the work to common tunes but never works.
21. Sometimes I go back to the beginning to search for what I first learned as a new person to theory and aural and it always reminds me how far I have come as some of the new exercises are quite challenging.
22. I'm still struggling with aural probably for the reason that I'm a bit behind in class since I missed a couple of classes for this lecture. However, I would like to believe that I'm a fast learner and I catch up.
23. The ones we received in class; I practise them.
24. I don't use any methods.
25. I listen to what is being played and sing it to myself.
26. While holding count I usually say up a word for each note values.
27. N/A
28. I tend to get the gist without having to do much thinking.
29. I'm not well acquainted with tonic sol-fa, so all I do is try to memorize the pitches from the piano and thus I try to make sure that with rhythms I try to memorize them in such a way that I don't use my hands.
30. Well I just apply what I'm being asked and usually with 60 to 70% success.
31. The ones I'm aware of I do use them.
32. Not really.
33. We were taught different strategies, such as song association, but I think strategies like that are far too confusing for me. I have whistle tones to myself, so that I only hear the note.
34. The same explanations stated above.
35. I can retain the scale once the initial chord is played so I use that for sight singing and atonal singing.
36. I remember songs and the intervals in them to help me recognize intervals.
37. It takes time for me to digest the rhythm that was played at that certain time when I'm required to write it down.

38. Because I always create rhymes to do if I want to master something e.g. keys and accidentals.
39. While cite singing I has to keep in mind the key of the music piece, the tonic and the remember the rhythms.
40. I'm not good with ear training.
41. What I usually do in class I would make myself little notes which I think might help although sometimes it doesn't make sense.
42. I only do things according how I've been shown.
43. I use mainly tonic sol-fa to determine my intervals.
44. I use mental strategies.
45. I just use the knowledge of what I know to work out dictation etc.
46. N/A
47. I write what hear.
48. I associate intervals with certain songs etc.
49. I envision a piano keyboard mostly, and I use intervals in my mind. I also use functional harmony to figure chords in my mind that I hear.
50. N/A
51. I have no strategies everything for is new.
52. Sol-fa helps than weird songs.
53. N/A
54. I get some of the things right most of the times, but I don't really know how I do it.
55. I still have less information about the course.
56. I don't really pay a lot of attention to aural training. It's not my main focus, but I should incorporate it more.
57. I clap hands to count beats.
58. Listen for intervals. Jot down the pulse then work out rhythm from there.
59. Can't explain
60. Just associating certain inversions with song to remember.
61. E.g. associating the sounds of intervals with the beginnings of popular songs.
62. I think in terms of piano keys, semitones. For rhythms I think in terms of patterns.

**Question 35: Please briefly explain your answer to question 34 (Question 34: Do you use visual imagery to help you complete your aural tasks in class, in tutorials and during practicing?)**

1. I don't often use visual imagery, unless the learning of subject matter is required.
2. In some cases, it helps to visualize playing melodies on my instrument.
3. N/A
4. I either have my violin fingerings in my head for sight singing or a keyboard for intervals.
5. I imagine where the notes lie on my violin and then write them down.
6. See 33
7. I have not mastered this yet, but sometimes I try to visualize the piano, but because I m only doing beginner piano I have not fully grasped this technique.
8. I visualize a piano when I am completing aural exercises in class. This aids me in my tangible and contextual understanding of what I am hearing. When it comes to distinguishing between certain characteristics of music, colours sometimes assist me in this endeavour. I don't associate colours with pitches – well, sometimes, but rather mostly with the chords and timbre of the music. [
9. I'm a visual learner.
10. I use the handbook which is given to us by our lecturer and I also try and read random music as often as possible.
11. The use of hands.
12. I don't know how to do that.

13. I don't use visual imagery to help myself with exercises.
14. Music (through listening / practical) creates mental images to depict a mood or an emotion through feelings.
15. N/A
16. I use my ear.
17. N/A
18. N/A
19. No visuals.
20. I have not yet.
21. One of my practical classes contains learning scales from a chromatic marimba, so I always have it in mind to keep up with notation and other challenging tasks or exercises.
22. Kindly refer to answer 33.
23. I use the ones I write down in class.
24. I don't use visual imagery
25. N/A
26. I usually just listen and try to figure out what note values are being played.
27. N/A
28. No
29. I normally sing the notes inside my heads and I sometimes visualize the rhythm to ensure that it is correct.
30. It's really difficult to do, the time in class goes so quickly there is no time for that and in practice its difficult because of so much self-doubt.
31. I use strategies that I've been thought by classmates and apply them.
32. Not that I'm aware of.
33. I find that simplicity is the easiest form of method for me, so with atonal, I will just write intervals between every note, and in rhythm I just draw the beats in if I find it difficult.
34. The same explanations stated above.
35. I don't mix visuals with music.
36. I don't use visual imagery to help me in aural tasks.
37. It always reminds me how does the certain note looks like
38. I don't think of doing that.
39. It is about transferring what I see to music.
40. Not good.
41. The more visual the task is, the more I think I am capable of doing my work or task
42. Don't know.
43. Not sure.
44. I do not.
45. I sometimes picture a piano or my cello.
46. N/A
47. Aural is sometimes frustrating for me because I get excited only to find out I am not getting most of the things right and then I just give in.
48. I'm not sure how I could use imagery.
49. Colours help me distinguish between various modes/ functions of harmony as I have synaesthesia.
50. N/A
51. I still have to understand aural very well first
52. I do not use visual imagery.
53. N/A
54. I just use my ear, it just happens.
55. It is still unfamiliar for me.
56. I don't think about it a lot.

57. I don't know which one I can use.
58. Envision a piano.
59. Can't explain
60. No
61. Not aware of this
62. I do not use visual imagery.

**Question 37: Please briefly explain your answer to Question 36 (Question 36: Do you use physical movement to help you complete your aural tasks in class, in tutorials and during practising?)**

1. Tapping, clapping etc.
2. Tapping out rhythms.
3. I may use hand movement for time signatures.
4. Only for rhythm. Beating a pulse with one part of my body and beating the rhythm with another.
5. I use my fingers as if I'm playing violin.
6. See 33.
7. I use tapping of feet or hands to count beats.
8. N/A
9. N/A
10. I like to walk the pulse of the rhythmic pattern that I would be practicing.
11. The use of hands.
12. Helps me with beats.
13. I don't use physical movement to help myself with exercises.
14. Good posture, proper breathing, relaxation, meditation.
15. Tapping my hand on the table.
16. I clap the beat.
17. N/A
18. N/A
19. Hands to get the rhythm.
20. I move my body to identify the strong beats when identifying time signature. [body]
21. Tapping the hands as I was taught, it helps.
22. Kindly refer to answer 33.
23. It is very helpful.
24. I don't use any physical movements.
25. N/A
26. I stamp my feet.
27. N/A
28. My body changes depending on the pitch of the notes I sing.
29. I haven't mastered identifying rhythms using hands and I have been told not to use any physical movement with aural.
30. Well, to establish the time signature conducting gestures sometimes help me. [hand]
31. I am not sure.
32. Not that I'm aware of.
33. We're not really supposed to do it in our exams, so I try not to do it in class to get used to the exam environment.
34. The same explanations stated above.
35. I don't move to complete aural tasks.
36. I don't use physical movement to help me in aural tasks.
37. I just don't.

38. So that I can be able to do a correct time signature, pace or pulse. [tap]
39. Body structures while singing, breathing exercises etc.
40. Hands, feet.
41. Am not aware of that.
42. I do practice some of the things like posture and tapping of hand for beat.
43. Sing or hum.
44. I use physical movement in regard to rhythmic techniques.
45. I am not a physical person.
46. To aid pitching during sight singing and feeling the musical pulse.
47. I tap but sometimes I end up tapping the wrong thing.
48. Perhaps for establishment of beats in a bar.
49. I did drama as a subject in high school and, in the same way that physical movement helps one to remember lines and connect more deeply with the true character of a drama piece, so this helps in music.
50. N/A
51. I know nothing much about this.
52. Clapping the beat for rhythmic dictation.
53. Stomp to the beat. To keep the beat.
54. I don't use anything at all.
55. I need help in aural.
56. I just listen and practice.
57. Tapping of foot or clapping of hands to count rhythms.
58. Play imaginary piano.
59. I move my body to keep the pulse.
60. No
61. I often imitate the movements I would make to produce the sound on my instrument.
62. I use my fingers, imitating piano for both rhythms and pitches.

**Question 39: Please briefly explain your answer to question 38: (Question 38 Do you associate colours with hearing sounds?)**

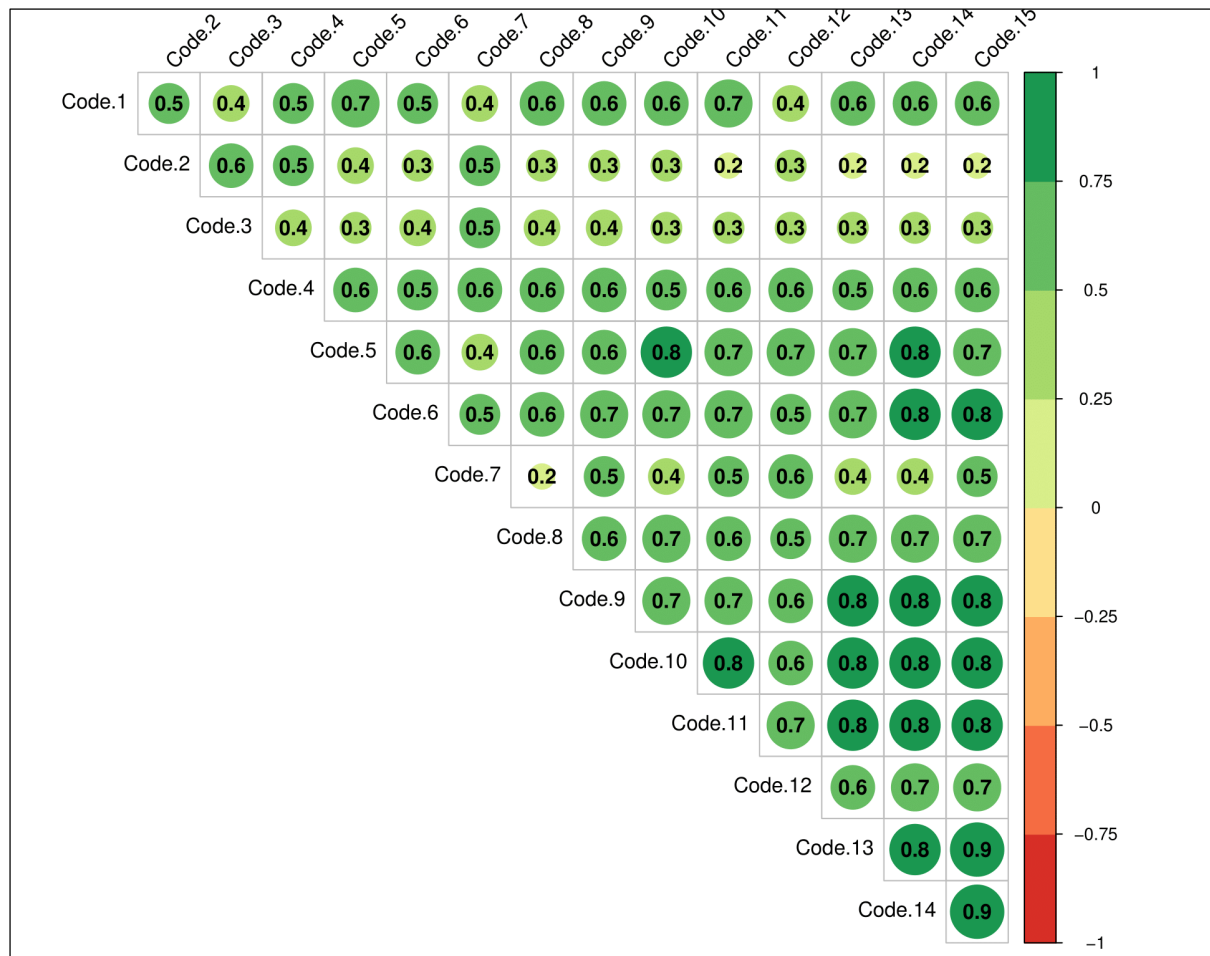
1. Not if I just hear a single lone note. If I hear a phrase of music, I can sometimes picture a certain colour and feeling or movement of colour. Depends on how I am feeling and how focused I am though. [Colour]
2. I do not experience this.
3. N/A
4. Some chords or keys sound darker and other lighter. Bright sounds are associated with light passages and vice versa. [Light/ Dark]
5. I don't see the need for it.
6. I just hear sounds.
7. I do not know how to do this.
8. I not only associate colours with sounds, but with numbers too. I see colours when I sense/hear the atmosphere/ timbre/ chord shape /chord progression in music. This allows to, in my mind's eye, associate cools or hues with these various aspects of sound. [Colour; Numbers]
9. N/A
10. I don't associate colours with hearing sounds unfortunately.
11. Loud sounds equals to bright colours.
12. I don't know how to do that.
13. I don't relate colours to hearing sounds.

14. The connection between sounds and colours (used for treatment of synaesthesia autism, music education, meditation practice, music therapy) is a field which I have not explored yet.
15. Not colours but happy sound major and sad sound minor. ‘ [Mood]
16. I associate tones.
17. N/A
18. N/A
19. None
20. I have not yet used and hears of this method.
21. I have no idea.
22. I think I have not found any strategies to associate it anything as yet.
23. I don’t think I need them.
24. I don’t associate colours with sound.
25. N/A
26. I don’t associate colours.
27. Bright means loud. [Light/Dark]
28. No.
29. I just normally don’t even think about colours and it hardly comes to mind since one is normally concentrating on the rhythms and pitch.
30. I’ve never thought of doing it.
31. Not sure.
32. No
33. I just don’t.
34. The same explanation stated above.
35. I don’t see or use colours with music.
36. I don’t associate colours with hearing sounds. The two have no connection to me.
37. I don’t see any need.
38. At some point when I want to differ a tone, colour or texture.
39. Not hat I’m aware of.
40. No
41. I think more visual and colourful more easy to my work.
42. I have no idea.
43. Not sure.
44. I do not.
45. I don’t.
46. N/A
47. No.
48. I don’t associate colours with sounds. More possibly associate sound with the natural environment.
49. See answer 35.
50. N/A
51. I do not associate with colours.
52. I don’t.
53. N/A
54. I use my ear only, nothing else.
55. I do not associate.
56. Minors and majors and melodies all have different feelings and colours. [Moods]
57. I just don’t use them.
58. N/A
59. Can't explain
60. No
61. I do not experience this

62. I do not associate colours with hearing sounds.



## G.4 Response-similarity correlations between codes of survey long answers



### Key: Codes

- Code 1: Practise Instrument 10 years and up
- Code 2: Listen to Western Classical repertoire for instrument
- Code 3: Listen to non-Western Classical repertoire in free time
- Code 4: Aural training influences practical studies
- Code 5: Aural training influences music theory
- Code 6: Aural training builds advanced listening skills
- Code 7: Aural impact on music specific skills (e.g. sight-reading, sight-singing, rhythm, intonation)
- Code 8: All importance of aural training
- Code 9: Use of internal singing
- Code 10: Associate intervals with songs
- Code 11: Visualize instrument
- Code 12: Use of tapping, clapping, stomping
- Code 13: Use of conducting gestures
- Code 14: Associate colours
- Code 15: Associate light/dark

The Gower distance test was used in order to determine the correlation between the proportion of similar responses for two variables (codes). This formula was chosen because the usual correlation measures such as the Pearson and Spearman were not applicable to finding correlations between the various codes drawn from the survey which can be classified as categorical, and in this case binary data. An initial approach applied multiple correspondence analysis (MCA), used in summarizing multiple categorical variables by grouping them together into as few dimension as possible according to how 'close' they are. The data didn't respond well to the MCA, hence the use of the Gower distance test. The distance here is calculated proportionally ranging in this case from 0 to 1, and indicates a type of correlation between the response patterns for two variables; however, the correlation here is purely descriptive and there is no p-value or inference attached.

## Appendix H

### Example of online questionnaire-based survey

#### Aural training at a selected tertiary institution Africa: student perspectives, motivation and solving strategies

Thank you for taking the time to participate in this questionnaire. Please answer

**\* Required**

1. Email address \*

---

#### General

Please answer the following.

2. 1. Please indicate your gender. \*

*Mark only one oval.*

Female

Male

3. 2: Are you studying for a diploma or degree? \*

*Mark only one oval.*

Diploma

Degree

4. 3: What stream are you in? \*

*Mark only one oval.*

Western Classical

African

## Primary Instrument

Please answer the following.

### 6. 5: What is your main instrument? \*

*Check all that apply.*

- African Instrument
- Bass Guitar
- Bassoon
- Cello
- Clarinet
- Classical Saxophone
- Double Bass
- Drum Set
- Euphonium
- Flute
- Guitar
- Harp
- Harpsichord
- Horn
- Oboe
- Organ
- Percussion
- Piano
- Recorder
- Saxophone
- Singing
- Trombone
- Trumpet
- Tuba
- Viola
- Violin
- Vocal Studies

### 7. 6: How long have you been practicing your main instrument? \*

---

## Secondary Instrument

If you answered "No" to question 7 please continue to Section 5, starting at Question 9.

8. 7: Do you play any other instruments or sing along with your main instrument? \*

Mark only one oval.

- Yes  
 No

9. 8: What is your second instrument?

Check all that apply.

- African Instrument  
 Bass Guitar  
 Bassoon  
 Cello  
 Clarinet  
 Classical Saxophone  
 Double Bass  
 Drum Set  
 Euphonium  
 Flute  
 Guitar  
 Harp  
 Harpsichord  
 Horn  
 Oboe  
 Organ  
 Percussion  
 Piano  
 Recorder  
 Saxophone  
 Singing  
 Trombone  
 Trumpet  
 Tuba  
 Viola  
 Violin  
 Vocal Studies

### Aural Training at School

If you have answered "No" to both Questions 9 and 11 please move on to the next section, starting at Question 13.

10. 9: Did you receive any aural training (ear training) as part of your music classes at school? \*

Mark only one oval.

- Yes
- No

11. 10: If you have answered "Yes" to Question 9, please indicate the number of years you have had aural training as part of your music classes at school?

Mark only one oval.

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12

12. 11: Did you have any aural training (ear training) privately while still at school? \*

Mark only one oval.

- Yes
- No

13. 12: If you have answered "Yes" to Question 11, please indicate the number of years you have had aural training privately while still at school.

Mark only one oval.

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12

## Music Exams

Please answer the following.

14. 13: Have you played or sung any Trinity, Royal Schools, Unisa or DBE (South African Department of Basic Education, e.g. Matric) exams in your main instrument? \*

Mark only one oval.

- Yes  
 No  
 Other: \_\_\_\_\_

15. 14: If you answered "Yes" to Question 13, please indicate the highest grade played or sung.

Mark only one oval.

- 1  
 2  
 3  
 4  
 5  
 6  
 7  
 8  
 Matric Subject Music  
 ATCL/ DipABRSM  
 LTCL/LRSM  
 FTCL/FRSM  
 Other: \_\_\_\_\_

16. 15: If you have answered Question 14, please indicate below which examination board's exam you took.

Check all that apply.

- Trinity  
 Royal Schools  
 Unisa  
 DBE (South African Department of Basic Education)

17. 16: If you have played any Trinity, Royal Schools, Unisa or DBE (Department of Basic Education) exams, how often did you work on the aural (ear training) component with your teacher?

Mark only one oval.

- Never
- A day before the exam
- Two weeks before the exam
- Once in a while
- Once a week
- Every day

18. 17: If you have played any Trinity, Royal Schools, Unisa or DBE (South Africa Department of Basic Education) exams, how often did you work on the aural (ear) training component on your own?

Mark only one oval.

- Never
- A day before the exam
- Two weeks before the exam
- Once in a while
- Once a week
- Every day

19. 18: Did you take music theory as part of classes at school? \*

Mark only one oval.

- Yes
- No

20. 19: Have you taken any Trinity, Royal Schools DBE (Department of Basic Education) or Unisa theory exams? \*

Mark only one oval.

- Yes
- No

21. 20: If you have taken any Trinity, Royal Schools, DBE (Department of Basic Education) or Unisa theory exams, please indicate the highest grade written.

Mark only one oval.

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- Matric Subject Music

22. 21: If you have answered Question 20, please indicate the examination board you wrote your theory exam for.

Mark only one oval.

- Trinity
- Royal Schools
- Unisa
- DBE (Department of Basic Education)

### Listening Habits

Please answer the following.

23. 22: How often do you listen to repertoire for your instrument or voice? \*

Mark only one oval.

- Never
- Once in a while
- Very often
- Almost every day

24. 23: List the repertoire you listen to for your main instrument (e.g. Medieval, Baroque, 20th Century etc.) \*

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25. 24: List the kinds of music you listen to the most in your free time. \*

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### Aural Training at Tertiary Level

Please answer the following.

26. 25: Please rate your aural lecture attendance. \*

Mark only one oval.

- Poor  
 Average  
 Good  
 Excellent

27. 26: Please rate your tutorial attendance. \*

Mark only one oval.

- Poor  
 Average  
 Good  
 Excellent

28. 27: What aural course are you taking? \*

Check all that apply.

- Aural Intro A  
 Aural Intro B  
 Aural I  
 Aural II

29. 28: How often do you work on your own for the practical aural component of the aural training course you are currently taking? \*

Mark only one oval.

- Never  
 Just before an exam  
 Once every couple of weeks  
 Once a week  
 Every day

30. 28: Has aural training influenced your musical thinking in other subjects? \*

Mark only one oval.

- Yes
- No
- Maybe
- Other: \_\_\_\_\_

31. 29: Please briefly explain your answer to Question 28. \*

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32. 30: How important is aural training in relation to your music studies? \*

Mark only one oval.

- |            |                       |                       |                       |                       |                       |           |
|------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------|
|            | 1                     | 2                     | 3                     | 4                     | 5                     |           |
| Not at all | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | Extremely |

33. 31: Please briefly explain your answer to Question 30. \*

---

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### Problem Solving Strategies

Please answer all questions in this section

34. 32: Do you use any thinking strategies or methods to complete aural tasks in class, in tutorials and while practicing? \*

Mark only one oval.

- Yes
- No
- Not that I am aware of

35. 33. Please briefly explain your answer to Question 32. \*

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36. 34. Do you use visual imagery to help you complete your aural tasks in class, in tutorials and during practicing? \*

Mark only one oval.

- Yes  
 No  
 Not that I know of

37. 35. Please briefly explain your answer to Question 34. \*

---

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---

38. 36. Do you use physical movement to help you complete your aural tasks in class, in tutorials and during practicing? \*

Mark only one oval.

- Yes  
 No  
 Not that I know of

39. 37. Please briefly explain your answer to Question 36. \*

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40. 38. Do you associate colours with hearing sounds? \*

Mark only one oval.

- Yes  
 No  
 Not that I am aware of

41. 39. Please briefly explain your answer to Question 38. \*

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Send me a copy of my responses.

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# Appendix I

## Aural and theory marks 2014 to 2018

- Correlation analyses under I.6

### Key

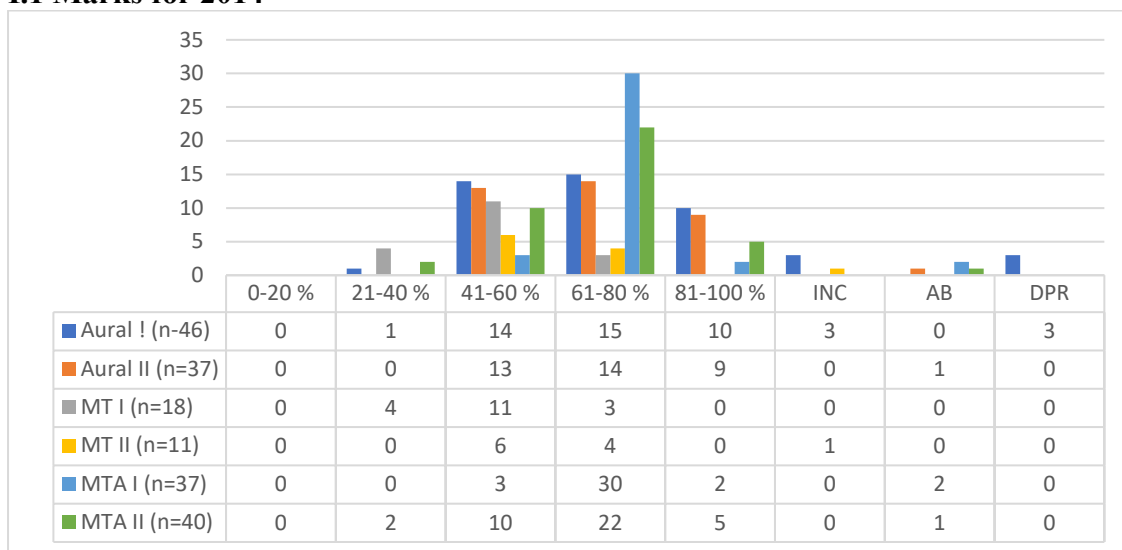
MT I: Music Theory I

MT II: Music Theory II

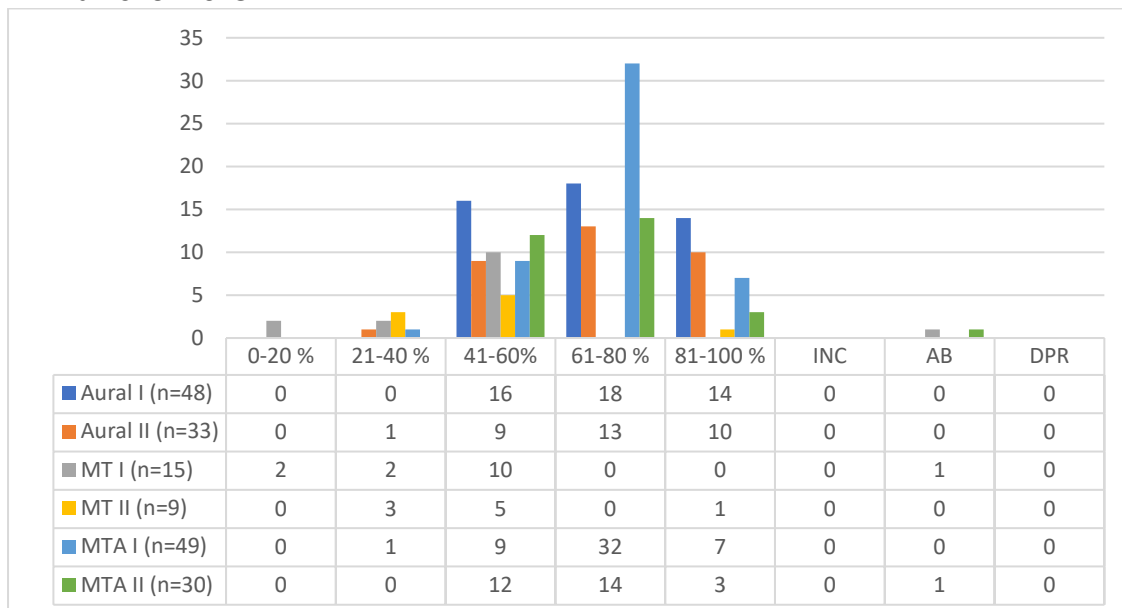
MTA I: Music Theory and Analysis I

MTA II: Music Theory and Analysis II

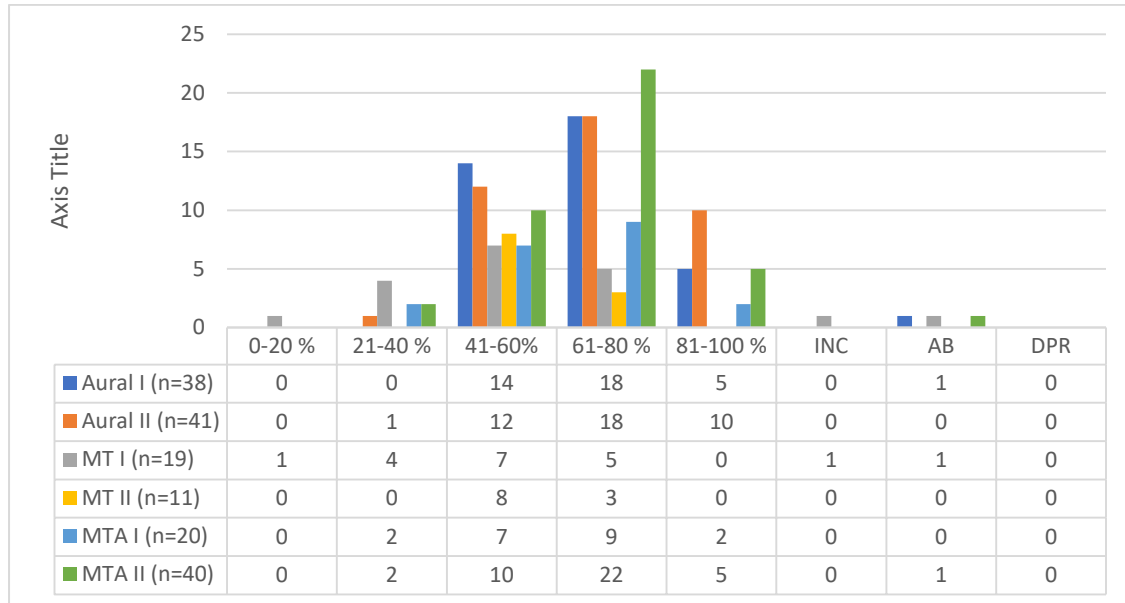
### I.1 Marks for 2014



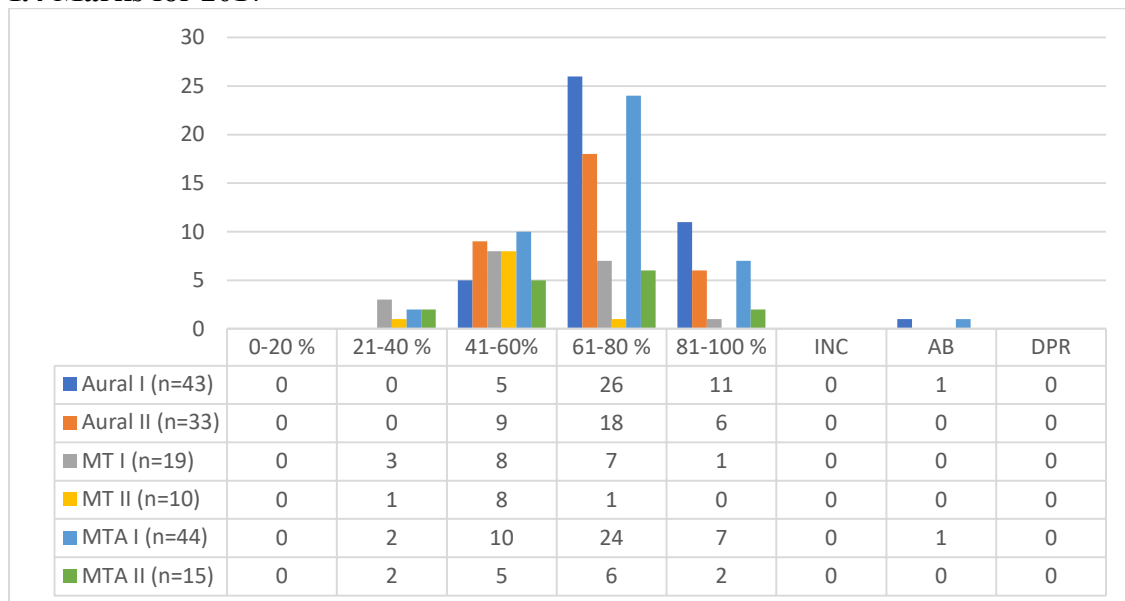
### I.2 Marks for 2015



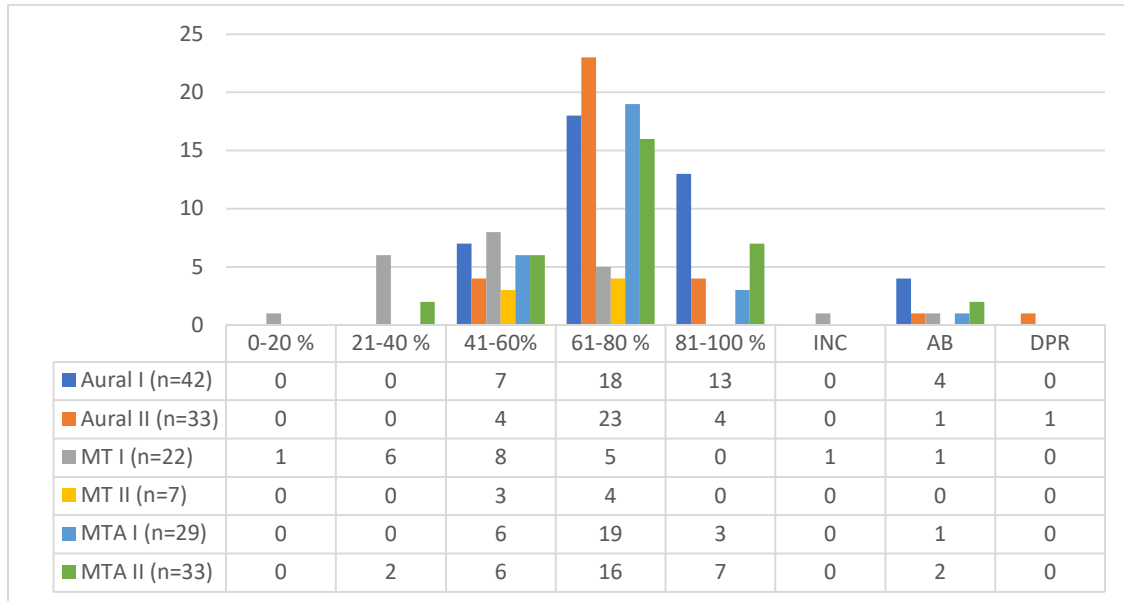
### I.3 Marks for 2016



### I.4 Marks for 2017



### I.5 Marks for 2018



## I.6 Correlation analyses of year-end marks

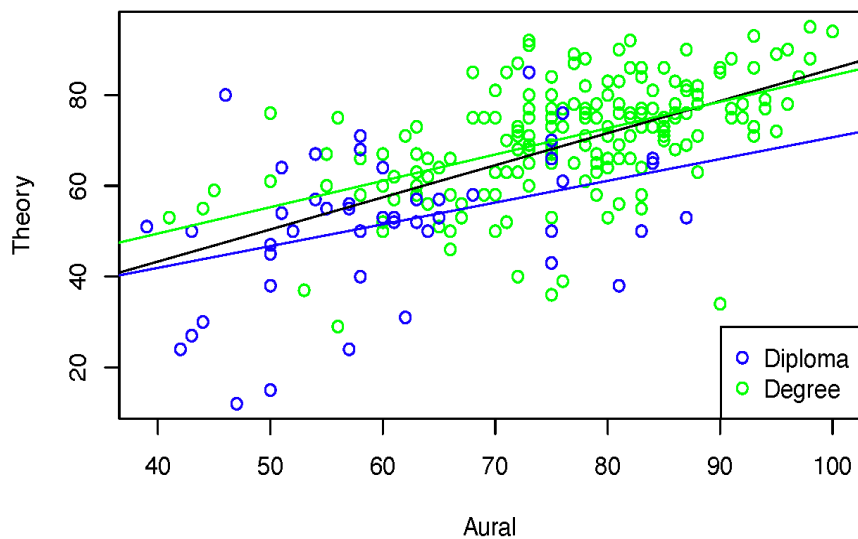
### Correlation Analysis of Aural and MT/MTA

*for Silvia van Zyl*

*28 August 2019*

```
## [1] "Sample size including incomplete cases:"  
## [1] 788  
## [1] "Sample size excluding incomplete cases:"  
## [1] 244  
##  
## MTA1 MTA2 MT1 MT2  
## 106 89 33 16
```

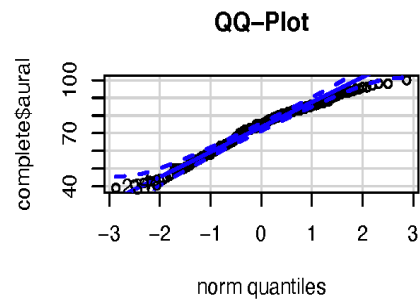
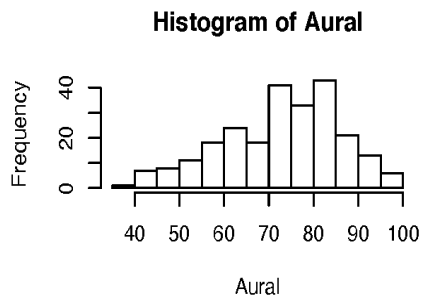
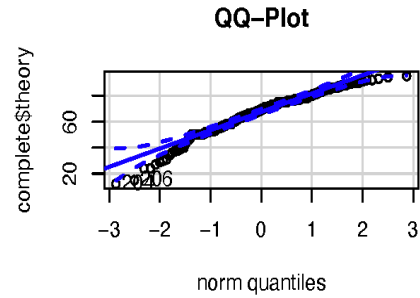
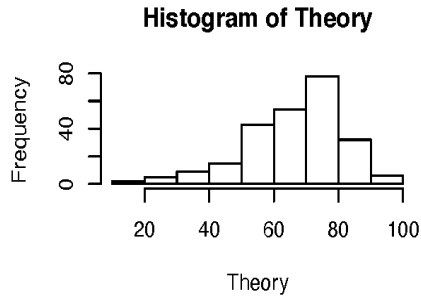
**Relationship between subjects by degree programme**



```
## [1] 204 206
```

Table 1: Shapiro-Wilk and correlation results

	SW: Theory	SW: Aural	Pearson Correlation	Spearman Correlation
Diploma	0.0771	0.0593	0.38	0.39
Degree	0.0004	0.0075	0.53	0.56
Total	0.0000	0.0002	0.62	0.62



```
## [1] 237 48
##
## Call:
## lm(formula = aural ~ theory, data = complete)
##
## Residuals:
##   Min     1Q   Median     3Q      Max
## -34.457 -6.669  0.340  6.731  34.556
##
## Coefficients:
##              Estimate Std. Error t value Pr(>|t|)
## (Intercept)  36.95596    3.02980   12.2 <2e-16 ***
## theory        0.54376    0.04422   12.3 <2e-16 ***
## ---
## Signif. codes:  0 '***' 0.001 '**' 0.01 '*' 0.05 '.' 0.1 ' ' 1
##
## Residual standard error: 10.27 on 242 degrees of freedom
## Multiple R-squared:  0.3846, Adjusted R-squared:  0.382
```

```

## F-statistic: 151.2 on 1 and 242 DF, p-value: < 2.2e-16
##
## Call:
## lm(formula = complete$aural ~ complete$theory + as.factor(prog))
##
## Residuals:
##      Min       1Q   Median       3Q      Max
## -28.862  -6.324   0.106   6.428  29.570
##
## Coefficients:
##              Estimate Std. Error t value Pr(>|t|)
## (Intercept)    45.50785     3.58654  12.689 < 2e-16 ***
## complete$theory  0.43887     0.04973   8.825 2.28e-16 ***
## as.factor(prog)diploma -7.64778     1.84548  -4.144 4.73e-05 ***
## ---
## Signif. codes:  0 '***' 0.001 '**' 0.01 '*' 0.05 '.' 0.1 ' ' 1
##
## Residual standard error: 9.941 on 241 degrees of freedom
## Multiple R-squared:  0.4255, Adjusted R-squared:  0.4208
## F-statistic: 89.26 on 2 and 241 DF, p-value: < 2.2e-16

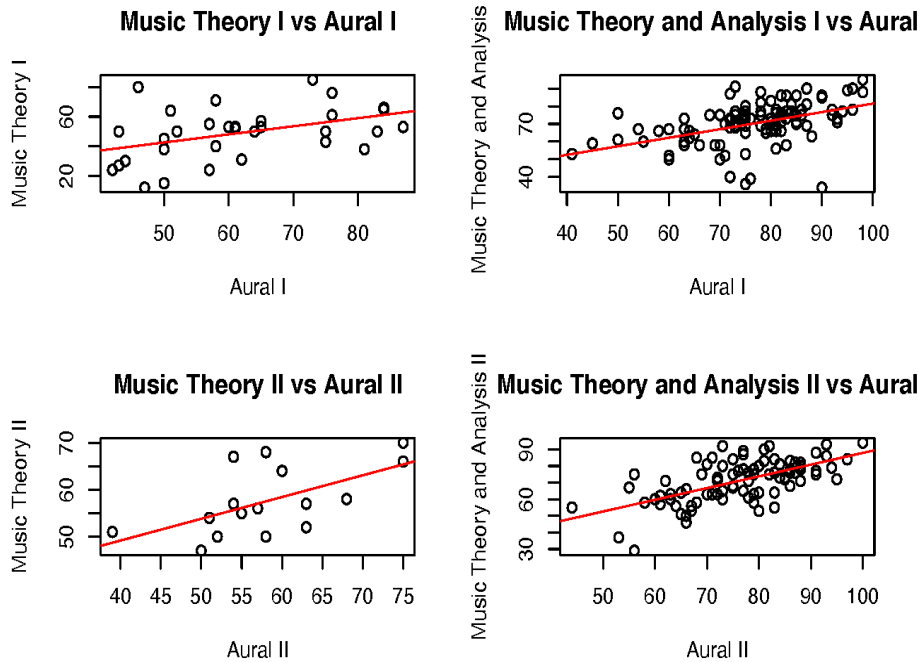
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# Correlation Analysis of Separate Classes

for Silvia van Zyl

2/5/2020

## Scatterplots



## Spearman Correlation Results

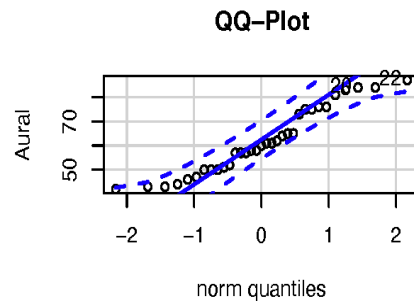
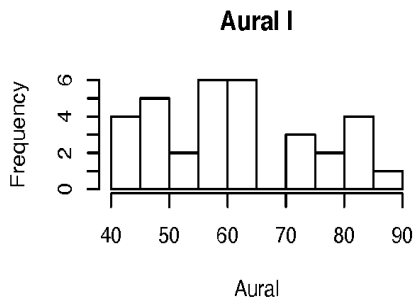
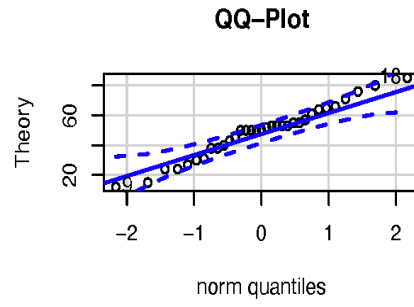
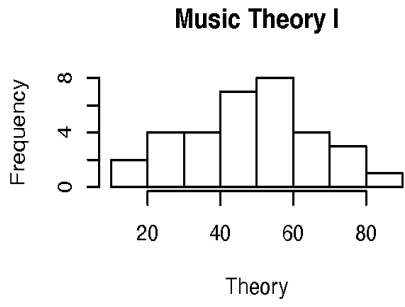
##	SampleSize	Correlation	PValue
## MT I vs Aural I	33	0.446	0.009
## MTA I vs Aural I	106	0.545	0.000
## MT II vs Aural II	16	0.600	0.014
## MTA II vs Aural II	89	0.586	0.000

## Shapiro-Wilk Tests for Normality

##	MT I vs Aural I	MTA I vs Aural I	MT II vs Aural II
## Aural	0.056	0.012	0.523
## Theory	0.640	0.003	0.217
##	MTA II vs Aural II		
## Aural	0.603		
## Theory	0.036		

Model Checking Plots

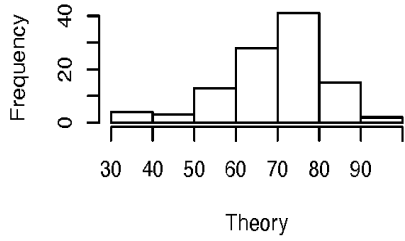
## [1] 9 18



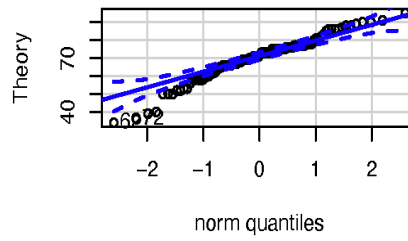
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## [1] 62 72

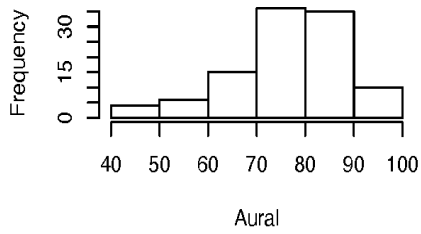
**Music Theory and Analysis I**



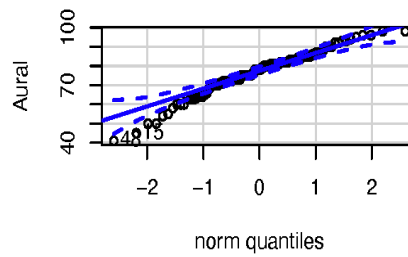
**QQ-Plot**



**Aural I**



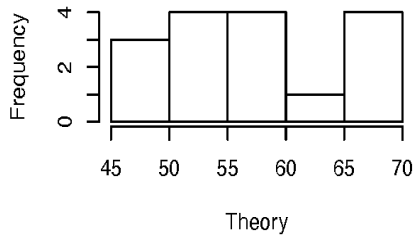
**QQ-Plot**



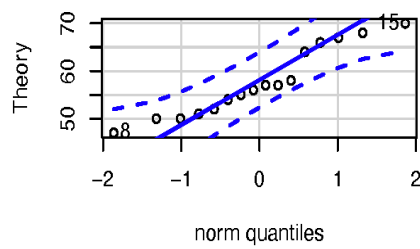
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## [1] 15 8

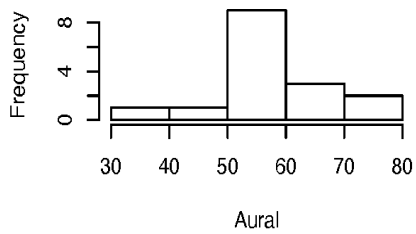
**Music Theory II**



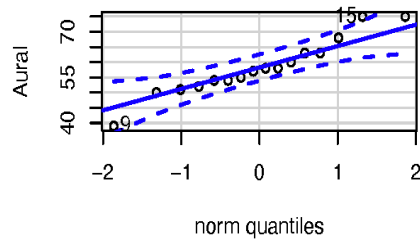
**QQ-Plot**



**Aural II**



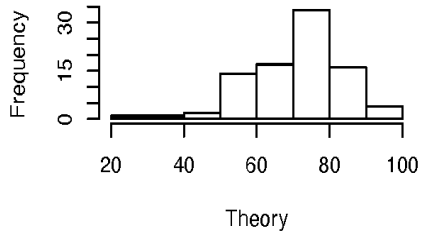
**QQ-Plot**



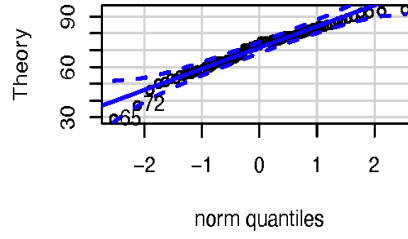
## [1] 9 15

## [1] 65 72

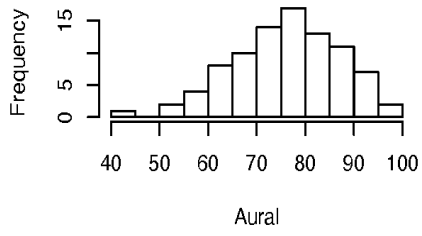
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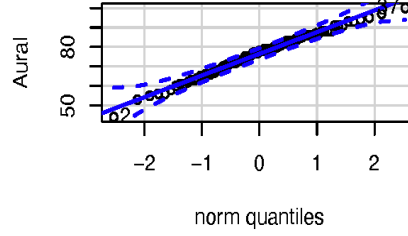
**QQ-Plot**



**Aural II**



**QQ-Plot**



## [1] 2 37

# Appendix J

## Aural course outlines

### J.1 Aural Introductory

#### Course outline

#### MUZ1325H Aural Introductory

15 NQF credits at HEQSF level 5.

Whole year half-course, 4 lectures per week.

Convener: Associate Professor A Herbst.

#### Entrance requirements:

This is a course for students who do not pass the entrance test for Aural I taken during registration week. Depending on the results of the entrance test, students will be placed into two different groups: Aural Introductory A for students with some musical background and Aural Introductory B for Foundation phase students with very little music theoretical background. Even though the work pace will be structured according to the entrance level and progress of the students, both groups will write the same examination at the end of the year that stipulates the minimum requirements for entry into Aural I, African Aural I or Jazz Ear Training I.

#### Course objectives:

The Aural Introductory course is an intensive course for students who do not have the requisite background for Aural I. The course focuses on two essential areas of musicianship: (1) sight-singing and sight-reading skills; and (2) transcription and aural analysis. Students will be required to complete a set number of prescribed exercises in these areas.

#### DP requirements:

At least 80% attendance and completion of all prescribed coursework.

#### Assessment:

Tests and assignments 40%; examination 60%

#### Lecturers:

Aural Introductory A: Erik Dippenaar  
Aural Introductory B: Erina Westgarth-Taylor  
Combined Aural Introductory A and B for Sight Singing: Silvia van Zyl

Weekly outline: First Semester

	<b>Aural Introductory A</b>	<b>Aural Introductory B</b>
<b>Overview</b>	Revision of rudimentary Western classical theoretical principles <ul style="list-style-type: none"> <li>• Simple and compound time (duple, triple and quadruple)</li> <li>• Note values: semi breve, minim, crochet, quaver, semi quaver, triplet and syncopation</li> <li>• Major scale degrees and intervals in relation to the tonic (above and below)</li> <li>• Point dictation, melodic and rhythmic dictation</li> <li>• Cadences and chord progressions</li> <li>• Sight singing</li> <li>• Instrument recognition</li> <li>• Score reading</li> </ul>	Gradual introduction to Western staff and note-values and rests <ul style="list-style-type: none"> <li>• Simple time and compound time (duple, triple and quadruple)</li> <li>• Note values: semi breve, minim, crochet, quaver, semi quaver, triplet and syncopation</li> <li>• Major scale degrees and intervals in relation to the tonic (above and below)</li> <li>• Melodic minor</li> <li>• Point dictation, melodic dictation and rhythmic dictation</li> <li>• Major and minor triads</li> <li>• Cadences</li> <li>• Sight singing</li> <li>• Instrument recognition</li> <li>• Score reading</li> </ul>
<b>Week 1</b>	<ul style="list-style-type: none"> <li>• Melody recall</li> <li>• Intervals relating to tonic</li> <li>• Pentatonic scale intro</li> <li>• Intro to melodic dictation</li> <li>• Crotchet divisions: quaver, semiquavers, dotted quaver (within a beat)</li> </ul>	<ul style="list-style-type: none"> <li>• Scale degrees: I, iii, V</li> <li>• Semi breve, minim, crochet; simple time</li> </ul>
<b>Week 2</b>	<ul style="list-style-type: none"> <li>• Intro to overtone series</li> <li>• Basic rhythmic dictation</li> <li>• Basic point and melodic dictation</li> </ul>	<ul style="list-style-type: none"> <li>• Scale degrees: addition of Perfect octave;</li> <li>• Semi breve, minim, crochet, quaver, simple time</li> </ul>
<b>Week 3</b>	<ul style="list-style-type: none"> <li>• Rhythmic and melodic dictation</li> <li>• Form analysis and instrument recognition</li> </ul>	<ul style="list-style-type: none"> <li>• Scale degree: addition of ii</li> <li>• Semi breve, minim, crochet, quaver, semi quaver; simple time</li> </ul>
<b>Week 4</b>	<ul style="list-style-type: none"> <li>• Crotchet, quaver and minim divisions (add triplet)</li> <li>• Melodic dictation including triplet</li> <li>• Cadences: perfect, interrupted</li> </ul>	<ul style="list-style-type: none"> <li>• Scale degree: addition of vi (above tonic)</li> <li>• Semi breve, minim, crochet, quaver, semi quaver; simple time</li> </ul>
<b>Week 5</b>	<ul style="list-style-type: none"> <li>• Melody recall</li> <li>• Intervals relating to tonic</li> <li>• Pentatonic scale intro</li> <li>• Melodic dictation</li> <li>• Crotchet divisions: quaver, semiquavers, dotted quaver</li> </ul>	<ul style="list-style-type: none"> <li>• Scale degree: addition of vi (below tonic)</li> <li>• Semi breve, minim, crochet, quaver, semi quaver, triplet; simple time</li> </ul>
<b>Week 6</b>	<ul style="list-style-type: none"> <li>• Revision for test: rhythmic dictation, point dictation, cadences, aural-based formal analysis</li> </ul> <p><b>QUARTER TEST: DATE TO BE ANNOUNCED</b></p>	<ul style="list-style-type: none"> <li>• Scale degree: addition of V (below tonic)</li> <li>• Semi breve, minim, crochet, quaver, semi quaver, triplet, syncopation; simple time</li> </ul> <p><b>QUARTER TEST: DATE TO BE ANNOUNCED</b></p>
<b>Week 7</b>	<ul style="list-style-type: none"> <li>• Dotted crotchet divisions</li> <li>• Melodic dictation including compound time</li> <li>• Basic chord progressions: I, IV, V</li> </ul>	<ul style="list-style-type: none"> <li>• Scale degree: addition of iii (below tonic)</li> <li>• Revision of simple time and note values; introduction to compound time</li> <li>• Dance rhythm: Gigue</li> </ul>
<b>Week 8</b>	<ul style="list-style-type: none"> <li>• Modulations intro</li> </ul>	<ul style="list-style-type: none"> <li>• Scale degree: addition of viii (below tonic)</li> </ul>

<b>Week 9</b>	<ul style="list-style-type: none"> <li>• Form analysis and instrument recognition</li> <li>• Cadences</li> <li>• Modulations</li> <li>• Rhythmic dictation including compound time</li> </ul> <p>Melodic dictation with anacrusis</p>	<ul style="list-style-type: none"> <li>• Revision of simple time and note values; compound time</li> <li>• Scale degree: addition of viii (above tonic)</li> <li>• Revision of simple time and note values; compound time</li> <li>• Cadences</li> </ul>
<b>Week 10</b>	<ul style="list-style-type: none"> <li>• Chord progressions I, IV, V, vi</li> <li>• Further instrumental recognition</li> <li>• Form and analysis</li> </ul> <p><b>Ghost text #2</b> focus on cadences, melody and rhythm</p>	<ul style="list-style-type: none"> <li>• Scale degree: addition of IV</li> <li>• Revision of simple and compound time, note values</li> <li>• Cadences</li> <li>• Introduction to the orchestra: Strings and brass instruments</li> </ul>
<b>Week 11</b>	<ul style="list-style-type: none"> <li>• Dotted crotchet divisions</li> <li>• Melodic dictation including compound time</li> <li>• Basic chord progressions: I, IV, V</li> </ul>	Revision
<b>Week 12</b>	Revision	Revision
<b>Week 13</b>	Revision <p><b>MIDYEAR TEST: DATE TO BE ANNOUNCE (See Midyear exam and test timetable)</b></p>	Revision <p><b>MIDYEAR TEST: DATE TO BE ANNOUNCE (See Midyear exam and test timetable)</b></p>

**Weekly outline: Second Semester**

<b>Overview</b>	<p>Overview</p> <ul style="list-style-type: none"> <li>• Revision of first and second semester work weekly with increasing difficulty</li> <li>• Simple time and compound time (duple, triple and quadruple)</li> <li>• Note values: semi breve, minim, crochet, quaver, semi quaver, triplet, syncopation and dotted rhythms</li> <li>• Major and minor scale degrees and intervals in relation to the tonic (above and below)</li> <li>• Point dictation, melodic dictation and rhythmic dictation</li> <li>• Major and minor triads and inversions</li> <li>• Cadences and modulations</li> <li>• Sight singing</li> <li>• Instrument recognition</li> </ul>	<p>Overview</p> <ul style="list-style-type: none"> <li>• Revision of first and second semester work weekly with increasing difficulty</li> <li>• Simple time and compound time (duple, triple and quadruple)</li> <li>• Note values: semi breve, minim, crochet, quaver, semi quaver, triplet, syncopation and dotted rhythms</li> <li>• Major and minor scale degrees and intervals in relation to the tonic (above and below)</li> <li>• Point dictation, melodic dictation and rhythmic dictation</li> <li>• Major and minor triads and inversions</li> <li>• Cadences and modulations</li> <li>• Sight singing</li> <li>• Instrument recognition</li> </ul>
Week 14	Triads major and minor	Simple time; dotted crotchet quaver (over two beats)
Week 15	Triads in root, first, second inversions	Simple time; semiquaver dotted quaver
Week 16	Minor sight-singing introduced	Simple time; quaver crochet quaver
Week 17	Ties introduced in rhythmic dictation	Compound time; dotted quaver semiquaver quaver (Dance rhythm: Sicilienne)
Week 18	<b>Ghost text</b> focus on cadences, melody and rhythm	Compound time; dotted quaver semiquaver
Week 19	Rests in rhythmic dictation	Triads and inversions;
Week 20	Minor point dictations	Simple time; dotted quaver semi quaver (within a beat) (Dance rhythm: Mazurka)
Week 21	Minor melodic dictation	Compound time; quaver dotted quaver semiquaver
Week 22	Minim rhythm wheel	Ties between all known rhythms
Week 23	Introduction to the orchestra: Woodwind instruments	Introduction to the orchestra: Woodwind instruments
Week 24	Revision	Revision
Week 25	Revision	Revision
Week 26	Revision	Revision
	<b>FINAL YEAR END EXAMINATION: To be announced</b>	<b>FINAL YEAR END EXAMINATION: To be announced</b>

## J.2 Aural I

### Course Outline 2019 Aural I MUZ1324H

#### MUZ1324H AURAL I

15 NQF credits at HEQSF level 5

**Convener:** Associate Professor A Herbst

**Consulting hours:** TBA or by appointment (Anri.Herbst@uct.ac.za)

Course entry requirements: All prospective Western Classical, Opera and African Music students will write an entrance test for Aural I during registration week. Achievement of the required standard will entitle the student to register for Aural I in the first year of study. Students who pass Aural Intro will also be allowed to enroll for Aural I.

#### Course outline:

This course aims at developing students' knowledge of and skills in the following essential areas of musicianship: (1) Audiation ('Inner hearing') through sight singing and sight reading; and (2) transcription and aural analysis. Students will be required to complete a set number of prescribed exercises in these areas during tutorials. The course content covers a wide variety of Western tonal and atonal music styles and genres. A concerted effort is made to include music from South Africa, such as makwaya choir styles that has its roots in Western four-part harmonisation as well as children's music form different parts on the African continent.

**Time allocation:** Two periods per week: One lecture and one tutorial

**DP requirements:** At least 80% attendance of lectures and tutorials and completion of all prescribed coursework and assignments.

**Assessment:** Tests and assignments 40%; examination 60%. Completion of all tutorial exercises. Any of these exercises can be asked in the aural examination at the end of the year. Completion of transcription and/or aural analysis project: to be handed in at the beginning of the third quarter. (See submission date on Vula). The practical and written components are based on the year's work. It also contains prepared and unprepared work.

#### Breakdown of marks

Written and practical tests	50	25%
Transcription	30	15%
Written examination	60	30%
Practical examination	60	30%
Total	200	100%

### Weekly planner and course objectives in greater detail:

- To develop musical comprehension, i.e. to consciously understand music heard;
- To develop microscopic structural listening abilities (performance and recognition of 'building blocks' and clichés);
- To develop macroscopic structural hearing abilities (aural analysis of formal structures);
- To develop musical memory through principles of chunking;
- To develop inner hearing abilities;
- To develop an awareness of intonation;
- To develop the ability to sing short excerpts in more than one key (transpose at sight), using absolute note names;
- To develop critical listening skills;
- To discriminate between discrepancies in visual and aural concepts;
- To apply aural skills in transcription and aural analysis projects;
- To work with repertoire from different instrumental groups instead of self-composed examples;
- To use the piano sparingly;
- To use the voice as vocal instrument during lectures;
- To focus on holistic learning experiences rather than fragmented excerpts;
- To include excerpts larger than 8 or 16 bars through the use of ghost-text. The ghost text affords the opportunity of work with large sections of a chamber music, choir or orchestral work. Using a 2–3 page score (or short movement), pitch relationships, metre, rhythmic divisions, tempo changes, chord progressions, modulations and timbre changes, form, score reading, to name a few, can be combined in an integrated approach. The principle of a ghost text is based on the removal of certain sections of the score by leaving selected bars empty that needs to be completed.
- To include works from different genres and styles: the Baroque and Classical eras, popular and film repertoires, *makwaya* choir singing;
- To situate methodology for the course in recent findings on aural perception and music psychological learning processes.

The content of the lectures is not explicitly organised in weekly topics. Rather, each lecture strives to include as many aspects listed above. Although the course convenor follows an outline of prepared works as a backdrop for the year (closely in sync with the practical workbook with specific milestone in mind), the practical and learner-centred nature of this course often calls for the spreading of planned material over two weeks instead of one. The knowledge and skills levels of the students varies considerably, to the effect that teaching approaches have to be adapted on a weekly basis to accommodate learners according to their level of expertise without losing momentum. Based on the outcome of a lecture, different repertoire as previously planned is often chosen to adapt to the needs of the class. Finally, a course in aural perception should include known material and new material to enable adaptive and critical listening. Posting an exact outline of works to be covered during the year does not allow for learner-centered learning and could interfere with a healthy induction-deduction balance. It also means that familiarity of the chosen material could potentially work against a fluid structure where familiarity and applicability of new learned knowledge that would show insight might be ultimately compromised. Insight and lateral thinking are highly rated by the HEQF as ways of teaching and assessment.

**Contents:**

- Sight Singing: Tonal and Atonal
- More than one part singing
- Rhythm Reading (Regular and irregular metre; simple and compound)
- Dictation and Transcription
- Aural Analysis
- Keyboard harmony (optional)
- Computer Aided Instruction in computer lab (optional)

**Marking procedures for tests and examination***Written work:*

The marking for the written part is exact in that every component and its subcomponents have marks allocated to them:

- Melodic dictation: rhythm 50% and pitches 50%;
- Rhythm dictation: every pulse equals one mark and subdivisions of a pulse gets a fraction of one;
- Atonal dictation: ratio of rhythm and pitch: 1:2 (i.e. pitch counts more)
- Two-part and Four-part dictation: each voice part has one mark allocated to each note.
- Marks are reworked to the subtotals on the paper.

*Practical work:**Sight singing:*

Correctness of pitches	40%
Intonation	20%
Tempo and flow	25%
Interpretation	15%

*Rhythm:*

Correctness of rhythm	60%
Tempo and flow	25%
Interpretation	15%

## Weekly outlines of lectures

*Pitch*: The content of the weekly lectures consists of point dictation (developing the sense of tonal centres in major and minor keys), as well as determining single pitches emphasised within the context of a piano composition (in relation to the tonic) and may include a modulation to the dominant or relative minor key. Tonal dictation is complemented by atonal dictation where the focus is on intervallic relationships as apposed to tension and relaxation in the tonic-based point dictation rows.

*Time, duration and tempo*: Attention is paid to rhythmic dictation based on recognition of pulse, tempo and rhythms.

*Harmony* is introduced through aural analysis of chord clichés in the above-mentioned piano composition and Chord rows. In the latter exercise, the aural perception of root, first and second inversions are introduced.

*Melodic dictation*: Ghost texts and dictation without the context of a score.

## Bibliography for enrichment

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- Sekles, Bernhard (1901). *Musikdiktat - Übungsstoff in dreissig Abschnitten*. Mainz: Schott.
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- Willemze, Theo (1969). *Het Muzikaal Gehoor - Vorming en Ontwikkeling*. Utrecht: Aula-Boeken.

### Repertoire for contextualized dictation purposes

Excerpts from the following works can be used for dictation purposes. Use CDs from the library or Youtube clips and compare your answers with the actual score (see pocket scores):

1. Bedrich Smetana: *Die Moldau*, also known as *Ma Vlast*. Key of main river theme: e minor. The hunting scene theme and wedding themes are in C major.
2. Saint-Saëns, Camille: *Dance macabre*. Key g minor.
3. Mussorgsky, Modest: *Pictures at an exhibition*. Promenade theme: B flat major. Keep in mind that the time signature changes! The old Castle theme: g sharp minor. The Great Gate of Kiev: E flat major.
4. Sibelius, Jean: *Finlandia*. Hymn-like melody: A flat major.
5. Sibelius, Jean: *The Swan of Tuonela*. Cor anglais theme: beginning note g. Solo cello: beginning note F. Time-signature 9/4! Rhythm involves quadruplets.
6. Grieg, Edvard: *The Wedding Day at Trolldhaugen*. Theme A: D major. Middle section: G major.
7. Williams, Ralph Vaughan: *Fantasia on Greensleeves*. Greensleeves melody: F minor.
8. Villa-Lobos, Heitor: *The Little Train of Caipira* from *Bachianas Brasleiras No 2*. After approx. 35 seconds the violins play a melody above the train rhythm in C major. (Ties!)
9. Wagner, Richard: *The Ride of the Valkyries*. Key b minor. Notate horn motive and theme of the Valkyries.
10. Rossini Giacomo: *Overture to William Tell*. Galloping theme: E major.
11. Mendelssohn, Felix: *Overture – The Hebrides (Fingal’s Cave)*. Murmur of the sea: b minor. Cello theme: D major.
12. Bach, Johann Sebastian: *Brandenburg Concerto No 2 in F major*. Any of the concertino or ripieno sections.
13. Haydn, Joseph: Andante and Allegro from *Trumpet Concerto in E flat major*. Key Andante: A flat major. Key Allegro: E flat major.
14. Mozart, Wolfgang Amadeus: Third movement from *Horn Concerto No 3* in E flat major.
15. Rachmaninov, Sergei: Piano Concerto No 2 in c minor. Orchestra theme after piano introduction in c minor. Second theme in E flat major.
16. Bizet, Georges, Incidental Music to ‘*L’Arlésienne*’. Prelude, key c minor. Carillon, key E major.
17. Grieg, Edvard: Incidental Music to *Peer Gynt*. *Morning*, E major. *Death of Ase*, b minor. *Anitra’s dance*, a minor. *In the Hall of the Mountain King*, b minor. *Solveig’s Song*, a minor.
18. Holst, Gustav, Jupiter, *The Bringer of Jolity* from *The Planets*. Broad string melody in E flat major.
19. Elgar, Edward: *Pomp and Circumstances*, March No 1 in D major. “Land of hope and glory” in G major. March No 4 in G major: Second theme in C major.
20. Bizet, Georges, Prelude to *Carmen*. Toreadors’ introduction in A major. Toreadors’ march in F major. String melody associated with *Carmen* in d minor.
21. Aria *Habañera* in Act I: d minor. The whole opera is full of catchy tunes that can be used for dictation purposes.
22. Elizabethan music from Renaissance. Works such as *Now is the month of May* by Thomas Morley, John Dowland’s *Come again*, *Sweet love*, etc, can also be used.
23. Warlock, Peter, *Capriol Suite*. Basse-danse in d minor. Pavane in ?g minor? Tordion in ?g minor? Some of the other dances are also suitable.
24. Ravel, Maurice: *Bolero*. C major.
25. Borodin, Alexander Porfirovich, *Polovtsian Dances*. Melody after introduction in A major.
26. Khatchaturian, Aram: Dances from the ballet *Gayaneh*. Sabre dance: beginning note F sharp.

27. Walton, Sir William: Swiss yodelling song from *Façade*. Key F major.
28. Brahms, Johannes: *Hungarian Dance No 5*. F sharp minor.
29. Dvorak, Antonin: *Slavonic Dances No 1*. C major.
30. Handel, George Friederich: *Music for the Royal Fireworks*. Bourrée in F major. *Siciliano: La Paix* in D major. *Allegro: La Réjouissance* in D major. *Minuet I* in F major. *Minuet II* in D major.
31. Mozart, Wolfgang Amadeus: *Symphony No 40* in g minor. First theme of first movement. Try your hand on other themes from this symphony too.
32. Beethoven, Ludwig von: *Symphony No 5* in c minor.
33. Dvorak, Antonin: *Symphony No 9 in e minor (From the New World)*. Second movement (Largo) in D flat major.
34. Shostakovich, Dimitri: First movement from *Symphony No 7 (Leningrad)*.
35. Chabrier, Emmanuel, *Rhapsody: España*. Muted trumpet theme: F major. Horn theme: C major.
36. Richard, Strauß, *Till Eulenspiegel*. Prologue F major.
37. Gershwin, George: *Rhapsody in Blue*. B flat major.
38. Tchaikovsky, Piotr Illyitch: *Romeo and Juliet Fantasy Overture*. A major.
39. Bernstein, Leonhard: *West Side Story*. "Maria" in E flat major. "Tonight" in B flat major. "America" in C major. (Interesting change between 6/8 and 3/4). "One hand, one heart" in G flat major. "Somewhere" in E major. "I have a love" in G major.
40. Vivaldi, Antonio: *The Four Seasons*.
41. Mozart, Wolfgang: *Eine kleine Nachtmusik*. Allegro G major; Menuet D major; Romanze C major.
42. Schubert, Franz: *The Trout (Die Forelle)* (Song) D flat major.
43. Britten, Benjamin: *The Young Person's Guide to the Orchestra*. Theme d minor.

**Tutorial Work book: Weekly planning**  
**Aural I: First semester**

Week	Sight reading			Rhythm reading		Keyboard harmony	Miscellaneous
	One-part	Group	Atonal	One-part	Group		
	-	-	-	-	-	-	-
1	-	-	-	-	-	-	-
2	1-10	1 (Haydn)	1	1-5	-	1	-
3	11-20	2 (Telemann)	2	6-9	1	1	A
4	21-30	2 (Telemann)	3	10-14	-	2	B
5	31-40	3 (Boyce)	4	15-18	2	2	C
6	41-50	4 (Mana)	5	19-22	-	3	D
7	51-60	5 ("Buxtehude")	6	23-26	3	3	E
8	61-70	5 ("Buxtehude")	7	27-30	-	4	F
9	71-80	6 (Isileyi)	8	31-35	4	4	G
10	81-90	7 (Bach)	9	36-38	4	Revision	H
11	91-112	7 (Bach)	10	39-40	Revision	Revision	I
12	TEST	TEST	TEST	TEST	TEST	TEST	TEST

**It is strongly recommended that you spend 30 minutes daily on Aural Training!**

**Weekly planning**  
**Aural I: Second semester**

Week	Sight reading			Rhythm reading		Keyboard harmony	Miscellaneous
	One-part	Group	Atonal	One-part	Group		
	-	-	-	-	-	-	-
1	-	-	-	-	-	-	-
2	1-5	Arbeau	1	1-3	Personalia	1	1-2
3	6-10	Bach	2-3	4-6	Personalia	2	3
4	11-15	Bach	4	7-9	I Alborado	3	4
5	16-20	Hindemith	5	10-11	II Alborado	3	5
6	TEST	TEST	TEST	TEST	TEST	TEST	TEST
7	21-25	Hindemith	6	12-14	IV Scene e Canto	4	6
8	26-30	Morley	7	15-17	V Fandango	4	7
9	31-35	Morley	8	18-20	Sound Patterns	5	8
10	36-40	Old King Cole	9	21-23	Sound Patterns	5	9
11	41-46	Early one morning	10	24-27	Duet	6	10
12	47-49	Early one morning	11	28-29	Revision	6	11

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## J.3 Aural II

### Course outline Aural II MUZ2324H

MUZ2324H AURAL II

15 NQF credits at HEQSF level 6

**Convener:** Associate Professor A Herbst

**Consulting hours:** TBA or by appointment ([Anri.Herbst@uct.ac.za](mailto:Anri.Herbst@uct.ac.za))

**Course entry requirements:** A pass in Aural I.

**Course outline:**

This course aims to intensify the skills developed in Aural I, incorporating more advanced levels of the essential musicianship areas established in Aural I, namely (1) sight singing and sight reading; and (2) transcription and aural analysis. The course content covers a wide variety of music styles and genres of more complex tonal and atonal music than offered in the first year.

**Time allocation:** Two periods per week: One lecture and one tutorial

**DP requirements:** At least 80% attendance and completion of all prescribed coursework and assignments.

**Assessment:** Tests and assignments 40%; examination 60%. Completion of all tutorial exercises. Any of these exercises can be asked in the aural examination at the end of the year. Completion of transcription and/or critical aural analysis project: to be handed in at the beginning of the third quarter. (See submission date on Vula). The practical and written components are based on the year's work. It also contains prepared and unprepared work.

**Breakdown of marks**

Written and practical tests	50	25%
Aural analysis	30	15%
Written examination	60	30%
Practical examination	60	30%
Total	200	100%

**Weekly planner and course objectives in greater detail:**

- To develop musical comprehension, i.e. to consciously understand music heard;
- To develop microscopic structural listening abilities (performance and recognition of 'building blocks' and clichés);
- To develop macroscopic structural hearing abilities (aural analysis of formal structures);
- To develop musical memory through principles of chunking;
- To develop inner hearing abilities;
- To develop an awareness of intonation;

- To develop the ability to sing short excerpts in more than one key (transpose at sight), using absolute note names;
- To develop critical listening skills;
- To discriminate between discrepancies in visual and aural concepts;
- To apply aural skills in transcription and aural analysis projects;
- To work with repertoire from different instrumental groups instead of self-composed examples;
- To use the piano sparingly;
- To use the voice as vocal instrument during lectures;
- To focus on holistic learning experiences rather than fragmented excerpts;
- To include excerpts larger than 8 or 16 bars through the use of ghost-text. The ghost text affords the opportunity of work with large sections of a chamber music, choir or orchestral work. Using a 2–3 page score (or short movement), pitch relationships, metre, rhythmic divisions, tempo changes, chord progressions, modulations and timbre changes, form, score reading, to name a few, can be combined in an integrated approach. The principle of a ghost text is based on the removal of certain sections of the score by leaving selected bars empty that needs to be completed.
- To include works from different genres and styles: the Baroque, Classical, early Romantic and Impressionistic style periods, popular and film repertoires, *makwaya* choir singing;
- To situate methodology for the course in recent findings on aural perception and music psychological learning processes.

The content of the lectures is not explicitly organised in weekly topics. Rather, each lecture strives to include as many aspects listed above. Although the course convener follows an outline of prepared works as a backdrop for the year (closely in sync with the practical workbook with specific milestone in mind), the practical and learner-centred nature of this course often calls for the spreading of planned material over two weeks instead of one. The knowledge and skills levels of the students varies considerably, to the effect that teaching approaches have to be adapted on a weekly basis to accommodate learners according to their level of expertise without losing momentum. Based on the outcome of a lecture, different repertoire as previously planned is often chosen to adapt to the needs of the class. Finally, a course in aural perception should include known material and new material to enable adaptive and critical listening. Posting an exact outline of works to be covered during the year does not allow for learner-centered learning and could interfere with a healthy induction-deduction balance. It also means that familiarity of the chosen material could potentially work against a fluid structure where familiarity and applicability of new learned knowledge that would show insight might be ultimately compromised. Insight and lateral thinking are highly rated by the HEQF as ways of teaching and assessment.

**Contents:**

- Sight Singing: Tonal and Atonal
- More than one part singing
- Rhythm Reading (Regular and irregular metre; simple and compound)
- Dictation and Transcription
- Aural Analysis
- Keyboard harmony (optional)
- Computer Aided Instruction (optional)

**Marking procedures for tests and examination***Written work:*

The marking for the written part is exact in that every component and its subcomponents have marks allocated to them:

- Melodic dictation: rhythm 50% and pitches 50%;
- Rhythm dictation: every pulse equals one mark and subdivisions of a pulse gets a fraction of one;
- Atonal dictation: ratio of rhythm and pitch: 1:2 (i.e. pitch counts more)
- Two-part and Four-part dictation: each voice part has one mark allocated to each note.
- Marks are reworked to the subtotals on the paper.

*Practical work:*

## Sight singing:

Correctness of pitches	40%
Intonation	20%
Tempo and flow	25%
Interpretation	15%

## Rhythm:

Correctness of rhythm	60%
Tempo and flow	25%
Interpretation	15%

### **Weekly outlines of lectures**

*Pitch*: The content of the weekly lectures consists of point dictation (developing the sense of tonal centres in major and minor keys), as well as determining single pitches emphasised within the context of a piano composition (in relation to the tonic) and may include a modulation to the dominant or relative minor key. Tonal dictation is complemented by atonal dictation where the focus is on intervallic relationships as apposed to tension and relaxation in the tonic-based point dictation rows.

*Time, duration and tempo*: Attention is paid to rhythmic dictation based on recognition of pulse, tempo and rhythms.

*Harmony* is introduced through aural analysis of chord clichés in the above-mentioned piano composition and chord rows, two-part and four-part dictation.

*Melodic dictation*: Ghost texts and dictation without the context of a score.

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**Weekly planning**  
**Aural II: First semester**

Week	Sight singing			Rhythm reading		Keyboard harmony	Miscellaneous
	One-part	Group	Atonal	One-part	Group		
1	-	-	-	-	-	-	-
2	1-6	Mendelssohn	1-2	1-3	Varèse	1	A
3	7-11	Mendelssohn	3	4-6	Varèse	1	-
4	12-18	Brahms	4	7-9	Varèse	2	B
5	19-23	Brahms	5	10-11	Honegger	2	-
6	24-29	Mozart	6	12-13	Honegger	3	C
7	30-35	Mozart	7-8	14-16	Hindemith	3	-
8	36-40	Kalenzi	9	17-19	Hindemith	3	D
9	41-46	Kalenzi	10	20-22	Honegger	4	-
10	47-51	Kickstatt	11	23-25	Honegger	4	-
11	52	Kickstatt	12	26-27	Revision	4	-
12	TEST	TEST	TEST	TEST	TEST	TEST	TEST

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**Weekly planning**  
**Aural II: Second semester**

Week	Sight singing			Rhythm reading		Keyboard harmony	Miscellaneous
	One-part	Group	Atonal	One-part	Group		
1	-	-	-	-	-	-	-
2	1	Passereau	1+3	1-2	-	1	1
3	2	Morley	2+4	3-4	1	-	-
4	3	Bach	5-6	5-6	-	2	-
5	4	Mozart	7-8	7-9	2	-	-
6	TEST	TEST	TEST	TEST	TEST	TEST	TEST
7	5	Reger	10-11	9-10	-	3	-
8	6	Lamorna	12-13	11-12	-	-	2
9	7	Distler	14-15	13-14	3	4	-
10	8	Stravinsky	16	15-16	-	-	-
11	9	Penderecki	17-18	Revision	-	5	-
12	10	Revision	19+20 or 21	Revision	-	-	3

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