

UNIVERSITY OF CAPE TOWN

SCHOOL OF EDUCATION

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

VOLUME II  
(APPENDICES)

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

MASTER OF PHILOSOPHY

by

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APPENDIX I

QUESTIONNAIRE USED TO STRUCTURE THE INTERVIEWS IN THE  
PRELIMINARY STUDY

PART ONE A. - BIOGRAPHICAL INFORMATION

1. Age
2. Previous, post-matric activities and qualifications
3. Home language
4. Home town
5. Major (ie General, Practical, etc.)
6. Instruments played (1st, 2nd, 3rd)
7. Did you have music as a Matric subject?
8. Do you have "perfect pitch"? (do a test)

PART ONE B - ISSUES SURROUNDING STUDENTS' GOALS

1. What were your original reasons/conceptions/goals for wanting to study music?  
Wait for a spontaneous response and then narrow it down to either:
  - professional reasons: wanting to make a living out of working with music
  - liberal, educational reasons: wanting merely to expand on one's general education and knowledge
2. What attracted you to this particular chosen institution?
3. Before embarking on this course of study, did you have any idea of what would be required of you to reach your goals?
4. Before embarking on this course, did you have any idea how the curriculum you chose would be suited to helping you achieve your goals?
5. Has the "university experience" (the "hidden curriculum"), apart from the actual curriculum, clarified for you what is required of you to achieve your goals?
6. Has the curriculum itself created the opportunity for you to work through what is necessary for you to achieve your goals?
7. Do you feel that your original goals in question 1. have changed?
  - why?
8. Would you support the idea of a preparatory period between leaving school and starting at university?
9. How do you see this period?

PART ONE C - CAREER AND EMPLOYMENT ISSUES

1. How confident are you about your career prospects as a result of having completed your "training"?
2. What do you know about career opportunities for music graduates in South Africa?
3.
  - a) Have you ever consulted a careers guidance counsellor?
  - b) Did you know about the facilities for career guidance at UCT?
4.
  - a) Do you intend to do graduate study?
  - b) Why or why not?
  - c) If yes, where?
5. If you answered "No" to 4. above:
  - a) What career do you now intend following?
  - b) Have you already applied for employment?
  - c) Do you have a job?
6. If you answered "Professional" to question 1. in Part One B:
  - a) Would you consider a career in something other than music?
  - b) In what?
  - c) Why would you choose another career?
7. Do you think that the training you have undergone has placed you in a position to compete professionally abroad?

PART TWO A - CURRICULAR ISSUES

Question 1. Using the following "rating scale", how would you rate the IMPORTANCE of the subjects below; with your goal in mind?

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

A. PRACTICAL STUDIES (Defined as any activity to do with performing)

- 1) Principal Study (Technique, Studies, Works to be performed; Concerti, etc)
- 2) Large Ensemble (Orchestra/Wind Ensemble/Chorus)
- 3) Small Ensemble (Chamber Music)
- 4) Performers Class (Crit Class)
- 5) Sight Reading

B. GENERAL MUSICIANSHIP (Defined as any activity to do with development of essential skills)

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

C. THEORETICAL STUDIES INCLUDING NON-MUSIC ELECTIVES  
(Defined as the "academic" or "written" portion of the curriculum.)

- 1) Harmony and Counterpoint
- 2) History of Music
- 3) Ethnomusicology
- 9) Non-Music Electives
- 5) Formal Analysis
- 6) Acoustics

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

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

E. COMPOSITIONAL STUDIES (Defined as any subject that would relate directly to the study of Composition.)

- 1) Composition
- 2) Instrumentation (Study of the Instruments)
- 3) Orchestration/Arrangement
- 4) Notation
- 5) Calligraphy

QUESTION 2. Again, with your goal in mind, would you say that over your four years here at the SACM you received, in terms of QUALITY and QUANTITY;

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

of the following subjects:

A. PRACTICAL STUDIES

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

B. GENERAL MUSICIANSHIP

- 1) Ear/Aural training (In contact with an instructor)
- 2) Ear/Aural training (Programmed Self-Instruction)
- 3) Keyboard Harmony
- 4) Score-reading at the keyboard
- 5) Sight Singing/Solfège
- 6) Elementary Conducting
- 7) Figured Bass at the keyboard
- 8) Keyboard studies for non-keyboard majors

C. THEORETICAL STUDIES INCLUDING NON-MUSIC ELECTIVES

- 1) Harmony and Counterpoint
- 2) History of Music
- 3) Ethnomusicology
- 4) Non-Music Electives
- 5) Formal Analysis
- 6) Acoustics

D. STUDIES IN MUSIC EDUCATION

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

E. COMPOSITIONAL STUDIES

- 1) Composition
- 2) Instrumentation (Study of the Instruments)
- 3) Orchestration/Arrangement
- 4) Notation
- 5) Calligraphy

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PART TWO B - FURTHER CURRICULAR ISSUES

1. a) In terms of your goals, how important do you rate the development of the ability to express oneself eloquently in writing through essays, seminars, reports, theses, etc?
  1. VITALLY IMPORTANT
  2. FAIRLY IMPORTANT
  3. NOT VERY IMPORTANT
  4. NOT IMPORTANT AT ALL

b) Again, in terms of your goals, do you think you have received, in terms of both QUALITY and QUANTITY:

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

of the training described in a) above?
2. Referring to subject content, which subjects you completed related:
  - a) Strongly to your goals?
  - b) Which subjects did not?
3. How important do you rate the inter-relationship between subjects within a curriculum?
  1. VITALLY IMPORTANT
  2. FAIRLY IMPORTANT
  3. NOT VERY IMPORTANT
  4. NOT IMPORTANT AT ALL
4. a) Were there any subjects within your chosen curriculum that supported/complemented/related to one another; which ones?
 

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

5. For non-pianists only:
- a) Did you find the curriculum at the SACM 'geared' towards the piano? In other words did the curriculum cater more for pianists than other instrumental majors?
  - b) Can you play the piano? What grade?
  - c) Did you HAVE to do the piano? For how long?
  - d) Would it have helped or hindered you to have HAD to do piano as part of the curriculum?
6. a) Do you think that the ear training/aural courses were of sufficient quality to meet with the needs of your goals?
- b) If you said "No" to 6a) above, what do you feel was missing?
7. With regard to ear training/aural, do you feel you received:
- 1. TOO LITTLE
  - 2. JUST ENOUGH
  - 3. TOO MUCH
- of the following:
- a) instructive training in the development of the ear/aural sense
  - b) methodic instruction in sight-singing/solfege
  - c) evaluation of your progress in this subject
  - d) aural training in stylistic identification?

## PART TWO C - LEARNING ACTIVITIES

With regard to the following subjects, would you think you received:

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

of the following LEARNING ACTIVITIES:

### A. HISTORY OF MUSIC

Lectures  
Tutorials  
Essays  
Formal Examinations (Factual Recall)  
Listening assignment(s)  
Seminars  
Informal discussions

### B. HARMONY AND COUNTERPOINT

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

### C. FORMAL ANALYSIS

Lectures  
Tutorials  
Essays  
Formal Examinations (Factual Recall)  
Listening to works to be studied  
Aural Formal Analysis  
Listening assignments

APPENDIX IIRESPONSES TO THE QUESTIONNAIRE USED IN THE PRELIMINARY STUDYPART ONE A - BIOGRAPHICAL INFORMATION

Seventeen students responded to this part (Part One A) of this questionnaire. Only fourteen of these respondents completed the rest of the questionnaire - this accounts for the difference between the number of respondents in Part One A and the ensuing sections.

## 1. Age

Average age of fourth year students was 26.23 with a distribution (youngest to oldest) as follows:

AGE	NUMBER OF STUDENTS
21	1
22	5
23	2
24	2
25	3
26	1
27	1
ABOVE 30	2 (33 AND 35)

## 2. Previous postmatric qualifications and activities:

Student C worked and attended a Technikon. No formal qualifications.

Student D did 3 years towards a BA (one credit to go), did a secretarial course and worked for 2 years.

Student G worked as a medical technologist.

Student J worked in a professional chorus and has National Diploma in Graphic Art Design.

Student K worked as a clerk.

Student L did two years in the Army and Air Force and was the director of the Airforce Choir.

Student O has an LTCL (Teaching) and worked for three years as a secretary.

Student P has a UTLM.

Eight students had pre-College "experience". ie they did not go straight from school to University.

All the others went straight from school to UCT and began their course in music.

3. Home Language:

English	15
Afrikaans	1
Xhosa	1
Other	0

4. Home town:

Cape Town	12
Johannesburg	1
Durban	1
Pietermaritzburg	1
Uitenhage	1
Welkom	1

5. Main Stream of Study (major):

Education	3
General	8
Performance	6

## 6. Instruments Played:

Student	Main	Second	Other
A	Piano	Violin	
B	Piano		
C	Flute	Voice	
D	Piano	Voice	Guitar
E	Piano	Voice	
F	Piano	Harpsichord	
G	Guitar	Piano	
H	Piano	Viola	
I	Sax	Voice	Guitar
J	Voice	Piano	
K	Voice	Piano	
L	Piano	Organ	Violin
M	Flute	Piano	
N	Piano		
O	Piano	Viola	
P	Piano	Voice	
Q	Piano	Guitar	

1st studies:      2nd Studies (2 students did not do 2nd study)

Piano	11	Piano	4
Voice	2	Voice	5
Flute	2	Guitar	1
Guitar	1	Organ	1
Sax	1	Viola	2
		Hrpshcd	1
		Violin	1

Third studies:

Guitar 2  
Violin 1

## 7. Did you do matric Music?

Yes 12  
No 5

8. Do you have "perfect pitch"?

No 13  
Yes 4

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PART ONE B - ISSUES SURROUNDING STUDENTS' GOALS

1. What were your original reasons/conceptions/goals for wanting to study music?

The number after each response indicates the number of students that opted for that particular option.

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

2. What attracted you to this particular chosen institution?

It is close to home/Cape Town is my home town - 8  
 Cape Town as a city - 4  
 Because of a teacher - 3  
 The reputation of UCT - 1

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

No - 10  
 Yes - 4

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

No - 11  
 Yes - 3

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

No - 7  
Yes - 7

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

No - 8  
Yes, to a limited extent - 1  
Yes - 5

7. Do you feel that your original goals in question 1. have changed?

No - 7  
Yes - 7

- why?

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Student	Response
A -	Yes - My goals have become more specific. My goals are "higher".
B -	No - I am only thinking of ways to broaden my teaching experience.
C -	No - No reasons.
D -	Yes - I have realised that the more I found out about music, the more fun it is.
E -	Yes - I don't want always to be a music teacher.
F -	Yes - I have become more realistic.
G -	No - No reasons.
H -	Yes - They have become less impulsive.
I -	Yes - They have become clearer.
J -	No - But I have taken knocks that have made me come close to changing them.
K -	No - maybe they have been enriched.
L -	Yes - Subtly; they have become more specific.
M -	No - but my attitude towards my professional goals fluctuates continuously.
N -	Yes - They have become more realistic.

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

Yes - 13  
No - 1

9. How do you see this period?

As a period of orientation to the new way of University life - 7  
As a period of academic and practical preparation - 3  
As a time when students can grow older and more mature, ie a matter of age - 2  
It depends on the individual - 2

PART ONE C - CAREER AND EMPLOYMENT ISSUES

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

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

2. What do you know about career opportunities for music graduates in South Africa?

Nothing - 1  
 Not very much/very little - 5  
 Those students who mentioned only one possibility - 2  
 (This was "teaching")  
 Those students who mentioned only two possibilities - 3  
 (All of them mentioned teaching and one other)  
 Those students who mentioned more than two - 3  
 (All of them mentioned teaching and others)

The "others" that were mentioned included:

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

3. a) Have you ever consulted a careers guidance counsellor?

No - 12

Yes - 2

b) Did you know about the facilities for career guidance at UCT?

No - 5

Yes - 9

4. a) Do you intend to do graduate study?

Yes - 12

Maybe - 2

No - 0

b) Why or why not?

Student: Response:

- A - To further my knowledge and get a higher salary.
- B - I like varsity life.
- C - I am interested in music therapy.
- D - I enjoy studying.
- E - I have an Education Department Bursary and have obligations to do an HDE.
- F - Why not? To stop with a bachelor's degree when there is the opportunity to to a Master's, then why not? (After some prompting to give a more acceptable answer she said that job opportunities would be better with a Master's.)
- G - I'm not sure. (Because the student was not sure, the question; "what would make up your mind?" was put to him. The response to that was; "Just interest".)
- H - I did not learn enough at College, also I would like to specialise.
- I - I feel it is necessary to continue from the

- preparatory BMus to reach my goals.
- J - I am not yet ready to stand up professionally; also I would like to gain the confidence to go further.
- K - It would be a fulfilling experience. I want to learn more, and post-graduate study would lead me to a higher standard of work.
- L - The practical Master's is a good extension of the BMus Practical, and the standard is much higher.
- M - I haven't quite reached my goal yet.
- N - I feel that the BMus has not afforded me enough time to achieve what I want to.

c) If yes, where?

UCT - 9  
 Not UCT - 1  
 Overseas - 2  
 Not sure - 1  
 Natal - 1

5. If you answered "No" to 4. above;  
 a) What career do you now intend following?

All the students said "Yes" or "maybe", so this question is irrelevant to this sample.

b) Have you already applied for employment?

Student B indicated that she had applied for employment.

c) Do you have a job?

Student B said that she had found a job.  
 (The only one)

6. If you answered "Professional" to question 1. in Part One B;  
 a) would you consider a career in something other than music?

No - 4  
 Yes - 9  
 Maybe - 1

- b) In what?

Student:	Response:
A -	N/A
B -	Languages or Psychology
C -	Education of children (not in music)
D -	Law
E -	Clothing Design
F -	Not sure
G -	No ideas
H -	Law
I -	It depends on many things
J -	Interior Decorating
K -	N/A
L -	N/A
M -	Music Therapy
N -	Art or Architecture

## c) Why would you choose another career?

Student: Responses:

- A - N/A  
 B - I have other interests. I am not completely dedicated to music.  
 C - I have other interests.  
 D - I love English. I am concerned with money and security.  
 E - It is creative, it is a hobby of mine, and I derive a lot of pleasure from it.  
 F - N/A  
 G - Only if I could find something that gave me as much free time as music does. Also money.  
 H - I have convictions about doing law. I feel more strongly about justice than about music.  
 I - Because of money and because of spiritual reasons.  
 J - One does not know what to expect financially and job opportunity-wise from music as a career.  
 K - N/A  
 L - N/A  
 M - I have other interests.  
 N - I have other interests.

7. Do you think that the training you have undergone has placed you in a position to compete professionally abroad?

- No - 7  
 Do not know - 1  
 Not sure - 2  
 Not yet - 1  
 Yes - 3

PART TWO A - CURRICULAR ISSUES

Question 1. Using the following "rating scale", how would you rate the IMPORTANCE of the subjects below; with your goal in mind?

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

A. PRACTICAL STUDIES (Defined as any activity to do with performing)

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

B. GENERAL MUSICIANSHIP (Defined as any activity to do with development of essential skills)

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

C. THEORETICAL STUDIES INCLUDING NON-MUSIC ELECTIVES  
(Defined as the "academic " or "written" portion of the curriculum.)

- 1) Harmony and Counterpoint
- 2) History of Music
- 3) Ethnomusicology
- 4) Non-Music Electives
- 5) Formal Analysis
- 6) Acoustics

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

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

E. COMPOSITIONAL STUDIES (Defined as any subject that would relate directly to the study of composition.)

- 1) Composition
- 2) Instrumentation (Study of the Instruments)
- 3) Orchestration/Arrangement
- 4) Notation
- 5) Calligraphy

Note: The responses to the above ratings appear overleaf in tabulated form. It should also be noted that graphical representation of the comparison of these results with those of the next question appears on page 33.

RESPONSE TO QUESTION 1 - ALL STUDENTS - IMPORTANCE RATINGS

## NUMBER OF STUDENTS RATING IMPORTANCE AS FOLLOWS:

A PRACTICAL STUDIES

	VITALLY	FAIRLY	NOT VERY	NOT AT ALL
1) PRINCIPAL STUDY	10	3	1	0
2) LARGE ENSEMBLE	5	4	1	4
3) SMALL ENSEMBLE	7	7	0	0
4) PERFORMERS CLASS	8	3	2	1
5) SIGHT READING	11	3	0	0
	41	20	4	5

B GENERAL MUSICIANSHIP

1) EAR TRAINING (CONTACT)	10	3	1	0
2) EAR TRAINING (TAPES)	7	5	0	2
3) KEYBOARD HARMONY	7	4	2	1
4) SCORE-READING AT PIANO	7	2	2	3
5) SIGHT SINGING/SOLFEGE	8	3	3	0
6) ELEMENTARY CONDUCTING	10	2	1	1
7) FIGURED BASS AT PIANO	5	3	2	4
8) PIANO FOR NON PIANISTS	6	5	0	3
	60	27	11	14

C THEORY INCLUDING  
NON-MUSIC ELECTIVES

1) HARMONY AND COUNTERPOINT	10	4	0	0
2) HISTORY OF MUSIC	9	3	2	0
3) ETHNOMUSICOLOGY	4	4	1	3
4) NON-MUSIC ELECTIVES	5	3	2	4
5) FORM AND ANALYSIS	9	4	0	1
6) ACOUSTICS	5	4	2	3
	42	22	7	11

(ALL STUDENTS - IMPORTANCE RATINGS CONTINUED)

## NUMBER OF STUDENTS RATING IMPORTANCE AS FOLLOWS:

D MUSIC EDUCATION

1) SKILLS-RECORDER, PERC.	2	0	1	0
2) TEACHING EXPERIENCE	8	3	3	0
3) TEACHING METHOD (INSTR)	8	3	1	2
4) TEACHING METHOD (SKILLS)	6	6	1	1
5) PEDAGOGY/METHODOLOGY	7	5	1	1
	31	17	7	4

E COMPOSITIONAL STUDIES

1) COMPOSITION	3	2	5	2
2) INSTRUMENTATION	1	8	3	1
3) ORCHESTRATION/ARRANGING	3	5	3	2
4) NOTATION	2	4	6	1
5) CALLIGRAPHY	0	6	4	3
	9	25	21	9

RESPONSE TO QUESTION 1 - GENERAL STUDENTS - IMPORTANCE RATINGS

NUMBER OF STUDENTS RATING IMPORTANCE AS FOLLOWS:

	1	2	3	4
<u>A PRACTICAL STUDIES</u>				
1) PRINCIPAL STUDY	4	1	1	0
2) LARGE ENSEMBLE	3	1	0	2
3) SMALL ENSEMBLE	3	3	0	0
4) PERFORMERS CLASS	2	3	1	0
5) SIGHT READING	5	1	0	0
	17	9	2	2

B GENERAL MUSICIANSHIP

1) EAR TRAINING (CONTACT)	5	1	0	0
2) EAR TRAINING (TAPES)	4	2	0	0
3) KEYBOARD HARMONY	2	3	0	1
4) SCORE-READING AT PIANO	2	0	2	2
5) SIGHT SINGING/SOLFEGE	3	1	2	0
6) ELEMENTARY CONDUCTING	6	0	0	0
7) FIGURED BASS AT PIANO	2	1	1	2
8) PIANO FOR NON PIANISTS	2	2	0	2
	26	10	5	7

C THEORY INCLUDING  
NON-MUSIC ELECTIVES

1) HARMONY AND COUNTERPOINT	4	2	0	0
2) HISTORY OF MUSIC	4	0	2	0
3) ETHNOMUSICOLOGY	1	3	1	1
4) NON-MUSIC ELECTIVES	1	1	2	2
5) FORM AND ANALYSIS	3	2	0	1
6) ACOUSTICS	1	3	2	0
	14	11	7	4

## (IMPORTANCE RATINGS - GENERAL STUDENTS - CONTINUED)

## NUMBER OF STUDENTS RATING IMPORTANCE AS FOLLOWS:

	1	2	3	4
<b><u>D MUSIC EDUCATION</u></b>				
1) SKILLS-RECORDER, PERC.				
2) TEACHING EXPERIENCE	2	2	2	0
3) TEACHING METHOD (INSTR)	3	3	0	0
4) TEACHING METHOD (SKILLS)	1	5	0	0
5) PEDAGOGY/METHODOLOGY	3	3	0	0
	9	13	2	0

**E COMPOSITIONAL SKILLS**

1) COMPOSITION	1	1	2	2
2) INSTRUMENTATION	0	4	1	1
3) ORCHESTRATION/ARRANGING	1	2	1	2
4) NOTATION	1	3	1	1
5) CALLIGRAPHY	0	4	1	1
	3	14	6	7

RESPONSE TO QUESTION 1 - EDUCATION STUDENTS - IMPORTANCE RATINGS

NUMBER OF STUDENTS RATING IMPORTANCE AS FOLLOWS:

	1	2	3	4
<u>A PRACTICAL STUDIES</u>				
1) PRINCIPAL STUDY	1	2	0	0
2) LARGE ENSEMBLE	0	2	1	0
3) SMALL ENSEMBLE	1	2	0	0
4) PERFORMERS CLASS	1	0	1	1
5) SIGHT READING	1	2	0	0
	4	8	2	1

B GENERAL MUSICIANSHIP

1) EAR TRAINING (CONTACT)	1	1	1	0
2) EAR TRAINING (TAPES)	1	2	0	0
3) KEYBOARD HARMONY	2	0	1	0
4) SCORE-READING AT PIANO	3	0	0	0
5) SIGHT SINGING/SOLFEGE	2	0	1	0
6) ELEMENTARY CONDUCTING	1	1	0	1
7) FIGURED BASS AT PIANO	1	1	0	1
8) PIANO FOR NON PIANISTS	2	0	0	1
	13	5	3	3

C THEORY INCLUDING  
NON-MUSIC ELECTIVES

1) HARMONY AND COUNTERPOINT	2	1	0	0
2) HISTORY OF MUSIC	3	0	0	0
3) ETHNOMUSICOLOGY	3	0	0	0
4) NON-MUSIC ELECTIVES	2	1	0	0
5) FORM AND ANALYSIS	2	1	0	0
6) ACOUSTICS	3	0	0	0
	15	3	0	0

## (IMPORTANCE RATINGS - EDUCATION STUDENTS - CONTINUED)

## NUMBER OF STUDENTS RATING IMPORTANCE AS FOLLOWS:

	1	2	3	4
<b><u>D MUSIC EDUCATION</u></b>				
1) SKILLS-RECORDER. PERC.	2	0	1	0
2) TEACHING EXPERIENCE	3	0	0	0
3) TEACHING METHOD (INSTR)	3	0	0	0
4) TEACHING METHOD (SKILLS)	3	0	0	0
5) PEDAGOGY/METHODOLOGY	3	0	0	0
	14	0	1	0

**E COMPOSITIONAL STUDIES**

1) COMPOSITION	2	1	0	0
2) INSTRUMENTATION	0	3	0	0
3) ORCHESTRATION/ARRANGING	1	2	0	0
4) NOTATION	0	1	2	0
5) CALLIGRAPHY	0	1	0	2
	3	8	2	2

RESPONSE TO QUESTION 1 - PRACTICAL STUDENTS - IMPORTANCE RATINGS

NUMBER OF STUDENTS RATING IMPORTANCE AS FOLLOWS:

	1	2	3	4
<b>A PRACTICAL STUDIES</b>				
1) PRINCIPAL STUDY	5	0	0	0
2) LARGE ENSEMBLE	2	1	0	2
3) SMALL ENSEMBLE	3	2	0	0
4) PERFORMERS CLASS	5	0	0	0
5) SIGHT READING	5	0	0	0
	20	3	0	2

B GENERAL MUSICIANSHIP

1) EAR TRAINING (CONTACT)	4	1	0	0
2) EAR TRAINING (TAPES)	2	1	0	2
3) KEYBOARD HARMONY	3	1	1	0
4) SCORE-READING AT PIANO	2	2	0	1
5) SIGHT SINGING/SOLFEGE	3	2	0	0
6) ELEMENTARY CONDUCTING	3	1	1	0
7) FIGURED BASS AT PIANO	2	1	1	1
8) PIANO FOR NON PIANISTS	2	3	0	0
	21	12	3	4

C THEORY INCLUDING  
NON-MUSIC ELECTIVES

1) HARMONY AND COUNTERPOINT	4	1	0	0
2) HISTORY OF MUSIC	2	3	0	0
3) ETHNOMUSICOLOGY	0	1	0	2 (2XN/A)
4) NON-MUSIC ELECTIVES	2	1	0	2
5) FORM AND ANALYSIS	4	1	0	0
6) ACOUSTICS	1	1	0	3
	13	8	0	7

## (IMPORTANCE RATINGS - PRACTICAL STUDENTS - CONTINUED)

## NUMBER OF STUDENTS RATING IMPORTANCE AS FOLLOWS:

	1	2	3	4
<b><u>D MUSIC EDUCATION</u></b>				
1) SKILLS-RECORDER, PERC.				
2) TEACHING EXPERIENCE	3	1	1	0
3) TEACHING METHOD (INSTR)	2	0	1	2
4) TEACHING METHOD (SKILLS)	2	1	1	1
5) PEDAGOGY/METHODOLOGY	1	2	1	1
	8	4	4	4

**E COMPOSITIONAL STUDIES**

1) COMPOSITION	0	0	3	0 (2XN/A)
2) INSTRUMENTATION	1	1	2	0 (1XN/A)
3) ORCHESTRATION/ARRANGING	1	1	2	0 (1XN/A)
4) NOTATION	1	0	3	0 (1XN/A)
5) CALLIGRAPHY	0	1	3	0 (1XN/A)
	3	3	13	0

QUESTION 2. Again, with your goal in mind, would you say that over your four years here at the SACM you received, in terms of QUALITY and QUANTITY;

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

of the following subjects:

A. PRACTICAL STUDIES

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

B. GENERAL MUSICIANSHIP

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

C. THEORETICAL STUDIES INCLUDING NON-MUSIC ELECTIVES

- 1) Harmony and Counterpoint
- 2) History of Music
- 3) Ethnomusicology
- 9) Non-Music Electives
- 5) Formal Analysis
- 6) Acoustics

D. STUDIES IN MUSIC EDUCATION

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

E. COMPOSITIONAL STUDIES

- 1) Composition
- 2) Instrumentation (Study of the Instruments)
- 3) Orchestration/Arrangement
- 4) Notation
- 5) Calligraphy

NOTE: The responses to the above ratings appear overleaf. It should also be noted that graphical representation of these results appears following that.

RESPONSE TO QUESTION 2 - ALL STUDENTS - QUANTITY/QUALITY RATINGS

## NUMBER OF STUDENTS RATING QUAN/QUAL AS FOLLOWS

	TOO LITTLE	JUST ENOUGH	TOO MUCH
<u>A PRACTICAL STUDIES</u>			
1) PRINCIPAL STUDY	7	7	0
2) LARGE ENSEMBLE	10	3	1
3) SMALL ENSEMBLE	12	2	0
4) PERFORMERS CLASS	8	5	1
5) SIGHT READING	13	0	1
	50	17	3
<u>B GENERAL MUSICIANSHIP</u>			
1) EAR TRAINING (CONTACT)	12	2	0
2) EAR TRAINING (TAPES)	12	1	0(1XN/A)
3) KEYBOARD HARMONY	9	5	0
4) SCORE-READING AT PIANO	8	4	0(2XN/A)
5) SIGHT SINGING/SOLFEGE	8	6	0
6) ELEMENTARY CONDUCTING	14	0	0
7) FIGURED BASS AT PIANO	9	4	0(1XN/A)
8) PIANO FOR NON PIANISTS	5	3	0(6XN/A)
	77	25	0
<u>C THEORY INCLUDING NON-MUSIC ELECTIVES</u>			
1) HARMONY AND COUNTERPOINT	6	8	0
2) HISTORY OF MUSIC	3	9	1
3) ETHNOMUSICOLOGY	5	5	2(2XN/A)
4) NON-MUSIC ELECTIVES	1	10	2(1XN/A)
5) FORM AND ANALYSIS	6	7	1
6) ACOUSTICS	11	2	1
	32	41	7

(ALL STUDENTS - QUANTITY/QUALITY RATINGS CONTINUED)

## NUMBER OF STUDENTS RATING QUAN/QUAL AS FOLLOWS

	TOO LITTLE	JUST ENOUGH	TOO MUCH
<u>D MUSIC EDUCATION</u>			
1) SKILLS-RECORDER, PERC.	2	0	1(OONLY 3)
2) TEACHING EXPERIENCE	9	5	0
3) TEACHING METHOD (INSTR)	5	8	1
4) TEACHING METHOD (SKILLS)	8	6	0
5) PEDAGOGY/METHODOLOGY	7	6	0(1XN/A)
	31	25	2

E COMPOSITIONAL STUDIES

1) COMPOSITION	5	6	1(2XN/A)
2) INSTRUMENTATION	0	11	2(1XN/A)
3) ORCHESTRATION/ARRANGING	4	8	1(1XN/A)
4) NOTATION	0	11	2(1XN/A)
5) CALLIGRAPHY	2	8	3(1XN/A)
	11	44	9

RESPONSE TO QUESTION 2 - GENERAL STUDENTS - QUANTITY/QUALITY RATINGS

## NUMBER OF STUDENTS RATING QUAN/QUAL AS FOLLOWS

-----  
 TOO LITTLE    JUST ENOUGH    TOO MUCH  
 -----

A PRACTICAL STUDIES

1) PRINCIPAL STUDY	3	3	0
2) LARGE ENSEMBLE	5	1	0
3) SMALL ENSEMBLE	6	0	0
4) PERFORMERS CLASS	5	1	0
5) SIGHT READING	6	0	0
	-----	-----	-----
	25	5	0
	-----	-----	-----

B GENERAL MUSICIANSHIP

1) EAR TRAINING (CONTACT)	5	1	0
2) EAR TRAINING (TAPES)	5	1	0
3) KEYBOARD HARMONY	3	3	0
4) SCORE-READING AT PIANO	4	2	0
5) SIGHT SINGING/SOLFEGE	2	4	0
6) ELEMENTARY CONDUCTING	6	0	0
7) FIGURED BASS AT PIANO	4	2	0
8) PIANO FOR NON PIANISTS	1	2	0(3XNA)
	-----	-----	-----
	30	15	0
	-----	-----	-----

C THEORY (INCLUDING  
NON-MUSIC ELECTIVES)

1) HARMONY AND COUNTERPOINT	1	5	0
2) HISTORY OF MUSIC	1	4	1
3) ETHNOMUSICOLOGY	3	2	1
4) NON-MUSIC ELECTIVES	0	4	1
5) FORM AND ANALYSIS	2	3	0
6) ACOUSTICS	5	1	0
	-----	-----	-----
	12	19	3
	-----	-----	-----

## (GENERAL STUDENTS - QUANTITY/QUALITY RATINGS CONTINUED)

## NUMBER OF STUDENTS RATING QUAN/QUAL AS FOLLOWS

	TOO LITTLE	JUST ENOUGH	TOO MUCH
<u>D MUSIC EDUCATION</u>			
1) SKILLS-RECORDER. PERC.			
2) TEACHING EXPERIENCE	4	2	0
3) TEACHING METHOD (INSTR)	3	2	1
4) TEACHING METHOD (SKILLS)	4	2	0
5) PEDAGOGY/METHODOLOGY	3	2	01XNA
	14	8	1

E COMPOSITIONAL STUDIES

1) COMPOSITION	1	4	1
2) INSTRUMENTATION	0	4	2
3) ORCHESTRATION/ARRANGING	0	5	1
4) NOTATION	0	4	2
5) CALLIGRAPHY	1	4	1
	2	21	7

RESPONSE TO QUESTION 2 - EDUCATION STUDENTS - QUANTITY/QUALITY RATINGS

## NUMBER OF STUDENTS RATING QUAN/QUAL AS FOLLOWS

-----  
TOO LITTLE    JUST ENOUGH    TOO MUCHA PRACTICAL STUDIES

1) PRINCIPAL STUDY	1	2	0
2) LARGE ENSEMBLE	2	1	0
3) SMALL ENSEMBLE	2	1	0
4) PERFORMERS CLASS	1	1	1
5) SIGHT READING	2	0	1
	-----		
	8	5	2
	-----		

B GENERAL MUSICIANSHIP

1) EAR TRAINING (CONTACT)	2	1	0
2) EAR TRAINING (TAPES)	3	0	0
3) KEYBOARD HARMONY	3	0	0
4) SCORE-READING AT PIANO	2	1	0
5) SIGHT SINGING/SOLFEGE	3	0	0
6) ELEMENTARY CONDUCTING	3	0	0
7) FIGURED BASS AT PIANO	3	0	0
8) PIANO FOR NON PIANISTS	2	0	0 (1XN/A)
	-----		
	21	2	0
	-----		

C THEORY INCLUDING  
NON-MUSIC ELECTIVES

1) HARMONY AND COUNTERPOINT	3	0	0
2) HISTORY OF MUSIC	1	2	0
3) ETHNOMUSICOLOGY	2	1	0
4) NON-MUSIC ELECTIVES	1	2	0
5) FORM AND ANALYSIS	1	2	0
6) ACOUSTICS	2	1	0
	-----		
	10	8	0
	-----		

## (EDUCATION STUDENTS - QUANTITY/QUALITY RATINGS CONTINUED)

## NUMBER OF STUDENTS RATING QUAN/QUAL AS FOLLOWS

---

 TOO LITTLE    JUST ENOUGH    TOO MUCH
 

---

D MUSIC EDUCATION

1) SKILLS-RECORDER, PERC.	2	0	1
2) TEACHING EXPERIENCE	1	2	0
3) TEACHING METHOD (INSTR)	1	2	0
4) TEACHING METHOD (SKILLS)	2	1	0
5) PEDAGOGY/METHODOLOGY	2	1	0
	<hr/>		
	8	6	1
	<hr/>		

E COMPOSITIONAL STUDIES

1) COMPOSITION	2	1	0
2) INSTRUMENTATION	0	3	0
3) ORCHESTRATION/ARRANGING	2	1	0
4) NOTATION	0	2	1
5) CALLIGRAPHY	0	1	2
	<hr/>		
	4	8	3
	<hr/>		

RESPONSE TO QUESTION 2 - PRACTICAL STUDENTS - QUANTITY/QUALITY RATINGS

## NUMBER OF STUDENTS RATING QUAN/QUAL AS FOLLOWS

-----  
 TOO LITTLE    JUST ENOUGH    TOO MUCH  
 -----

A PRACTICAL STUDIES

1) PRINCIPAL STUDY	3	2	0
2) LARGE ENSEMBLE	3	1	1
3) SMALL ENSEMBLE	4	1	0
4) PERFORMERS CLASS	2	3	0
5) SIGHT READING	5	0	0
	-----	-----	-----
	17	7	1
	-----	-----	-----

B GENERAL MUSICIANSHIP

1) EAR TRAINING (CONTACT)	5	0	0
2) EAR TRAINING (TAPES)	4	0	0(1XN/A)
3) KEYBOARD HARMONY	3	2	0
4) SCORE-READING AT PIANO	2	1	0(2XN/A)
5) SIGHT SINGING/SOLFEGE	3	2	0
6) ELEMENTARY CONDUCTING	5	0	0
7) FIGURED BASS AT PIANO	2	2	0(1XN/A)
8) PIANO FOR NON PIANISTS	2	1	0(2XN/A)
	-----	-----	-----
	26	8	0
	-----	-----	-----

C THEORY INCLUDING  
NON-MUSIC ELECTIVES

1) HARMONY AND COUNTERPOINT	2	3	0
2) HISTORY OF MUSIC	1	3	1
3) ETHNOMUSICOLOGY	0	2	1(2XN/A)
4) NON-MUSIC ELECTIVES	0	4	1
5) FORM AND ANALYSIS	3	2	0
6) ACOUSTICS	4	0	1
	-----	-----	-----
	10	14	4
	-----	-----	-----

## (PRACTICAL STUDENTS - QUANTITY/QUALITY RATINGS CONTINUED)

## NUMBER OF STUDENTS RATING QUAN/QUAL AS FOLLOWS

-----  
 TOO LITTLE    JUST ENOUGH    TOO MUCH  
 -----

D MUSIC EDUCATION

1) SKILLS-RECORDER, PERC.			
2) TEACHING EXPERIENCE	4	1	0
3) TEACHING METHOD (INSTR)	1	4	0
4) TEACHING METHOD (SKILLS)	2	3	0
5) PEDAGOGY/METHODOLOGY	2	3	0
	-----		
	9	11	0
	-----		

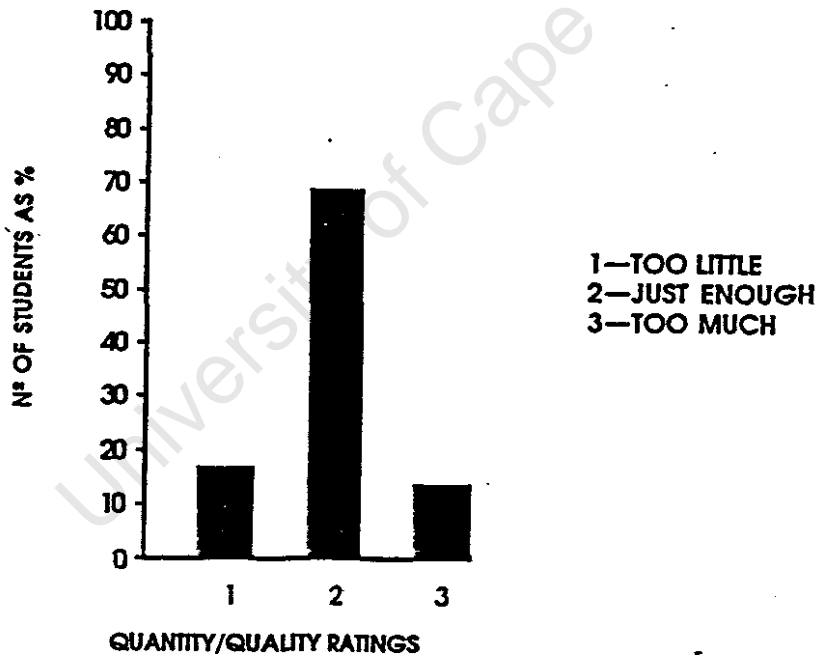
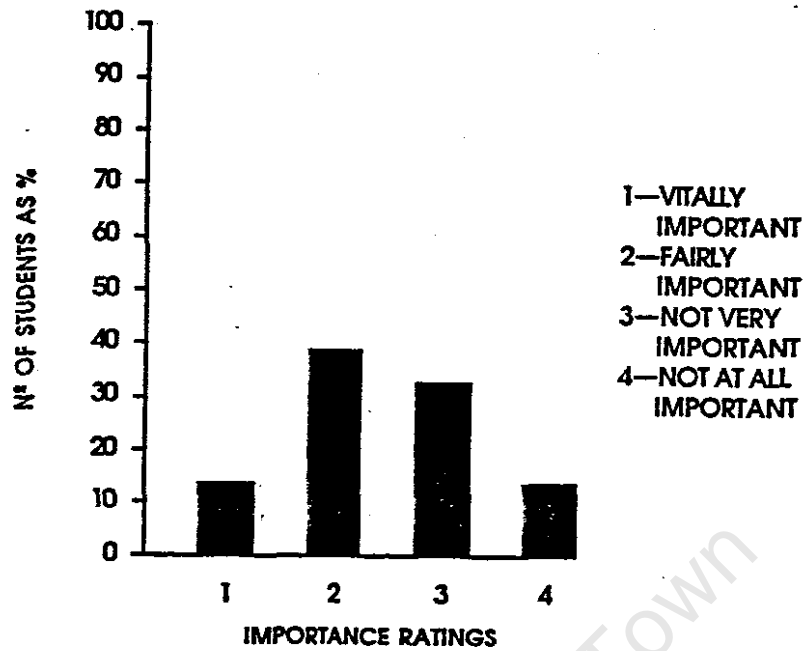
E COMPOSITIONAL STUDIES

1) COMPOSITION	2	1	0(2XN/A)
2) INSTRUMENTATION	0	4	0(1XN/A)
3) ORCHESTRATION/ARRANGING	2	2	0(1XN/A)
4) NOTATION	0	4	0(1XN/A)
5) CALLIGRAPHY	1	3	0(1XN/A)
	-----		
	5	14	0
	-----		

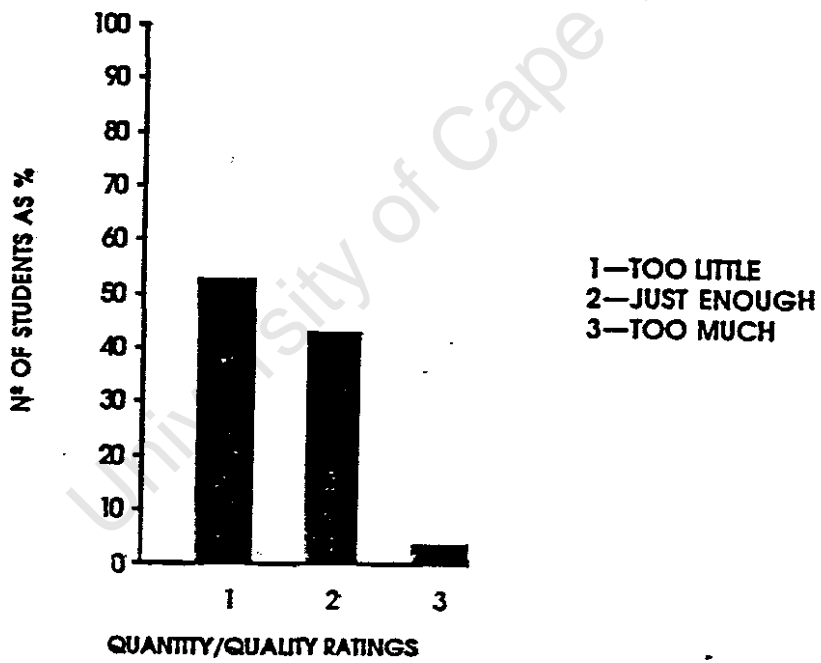
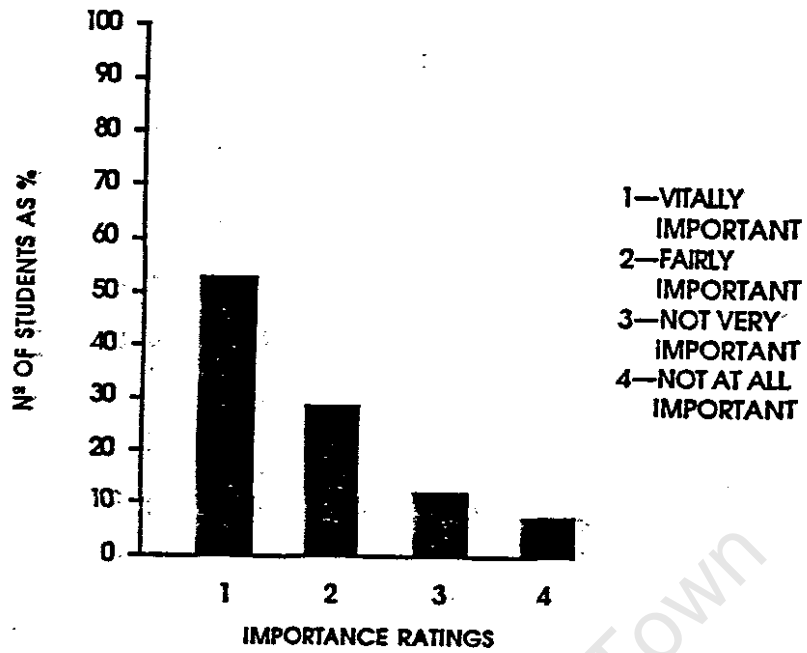
SECTION IV B - FURTHER CURRICULAR ISSUES

1. a) In terms of your goals, how important do you rate the development of the ability to express oneself eloquently in writing through essays, seminars, reports, theses, etc?
  1. VITALLY IMPORTANT
  2. FAIRLY IMPORTANT
  3. NOT VERY IMPORTANT
  4. NOT IMPORTANT AT ALL

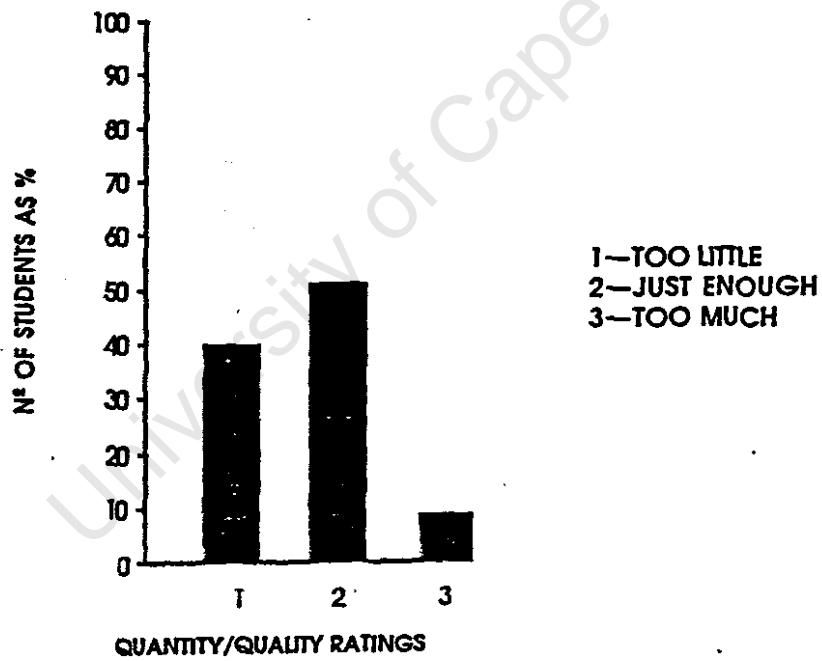
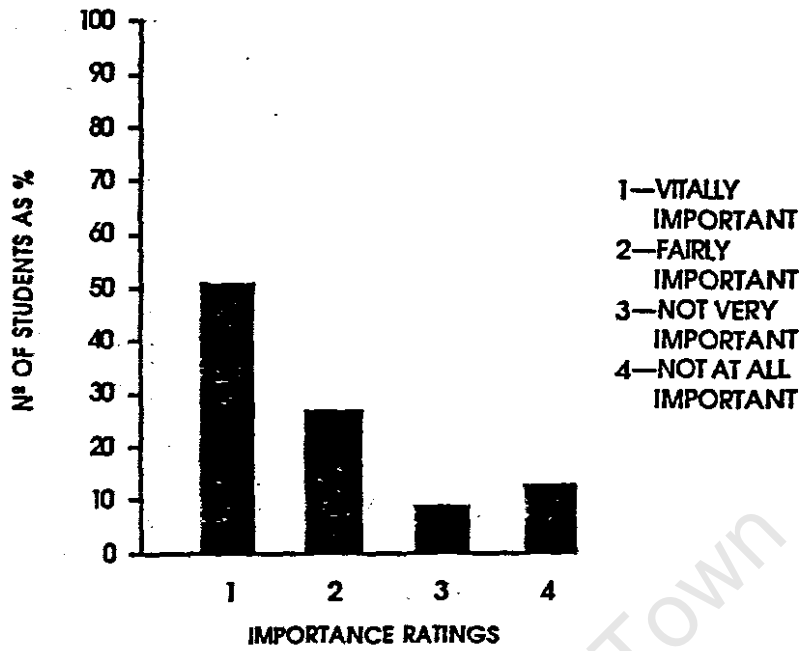
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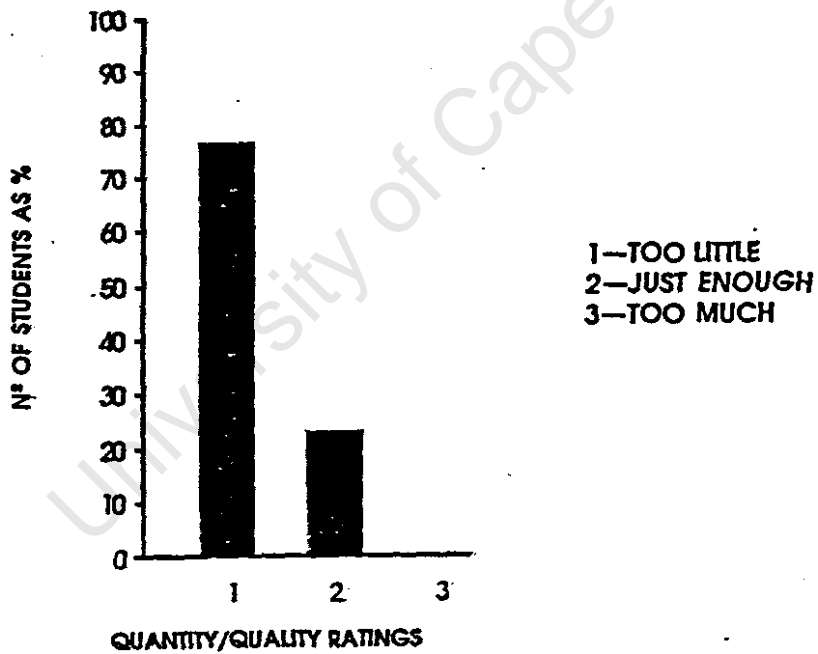
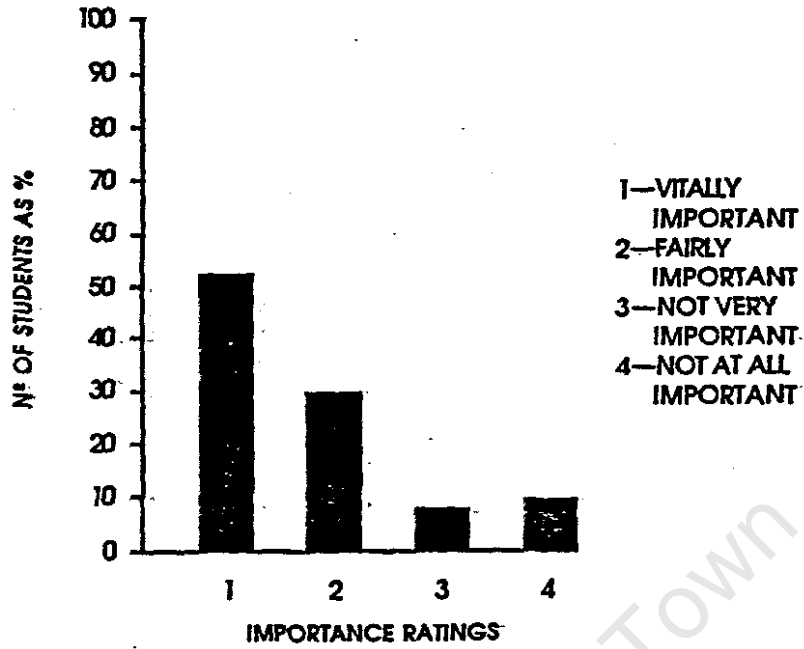
COMPARISON OF IMPORTANCE WITH QUANTITY/QUALITY RATINGS  
ALL STUDENTS - COMPOSITIONAL STUDIES



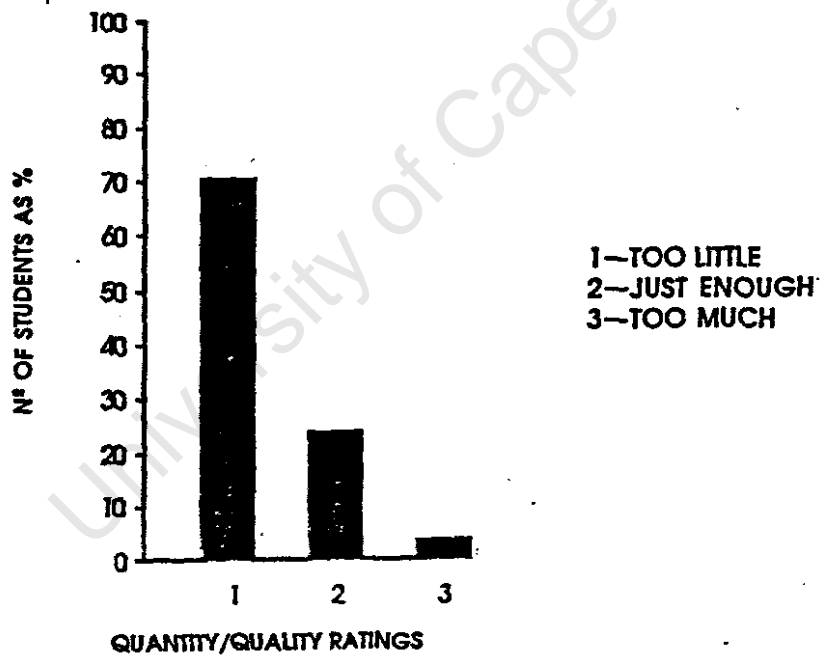
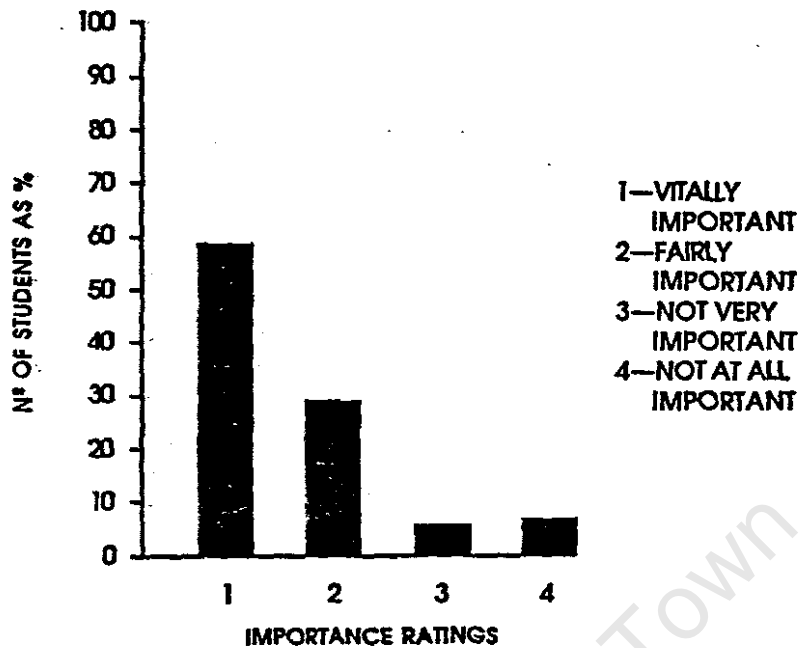
COMPARISON OF IMPORTANCE WITH QUANTITY/QUALITY RATINGS  
ALL STUDENTS - MUSIC EDUCATION



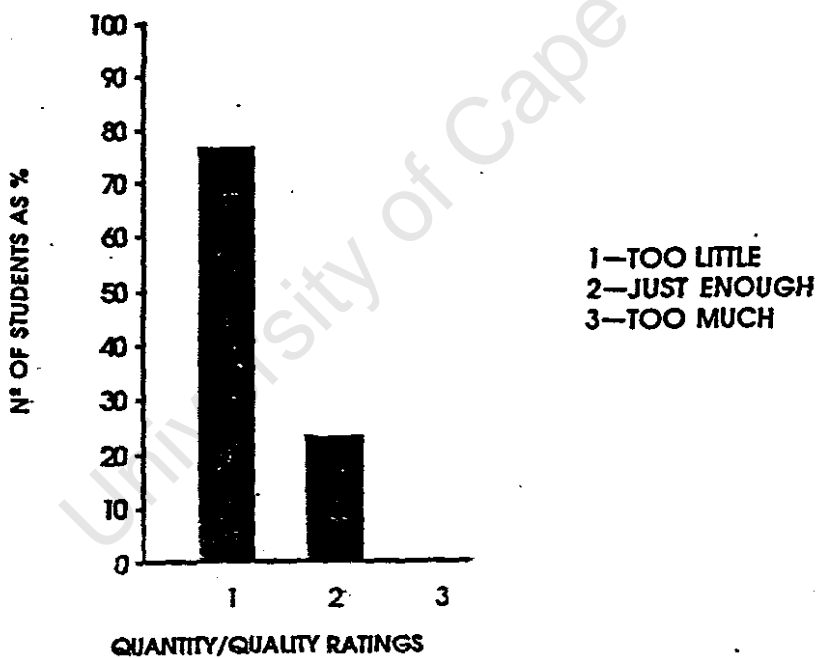
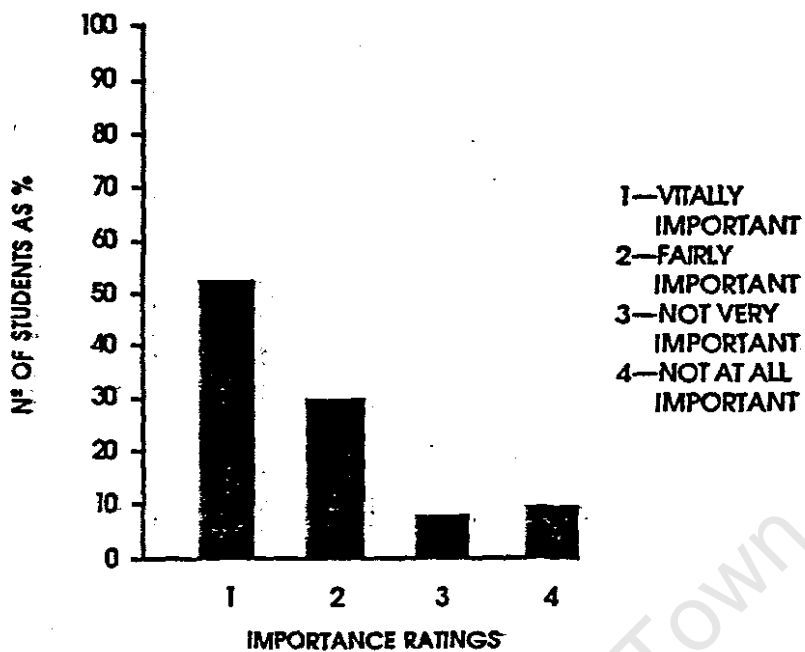
COMPARISON OF IMPORTANCE WITH QUANTITY/QUALITY RATINGS  
ALL STUDENTS - THEORETICAL STUDIES



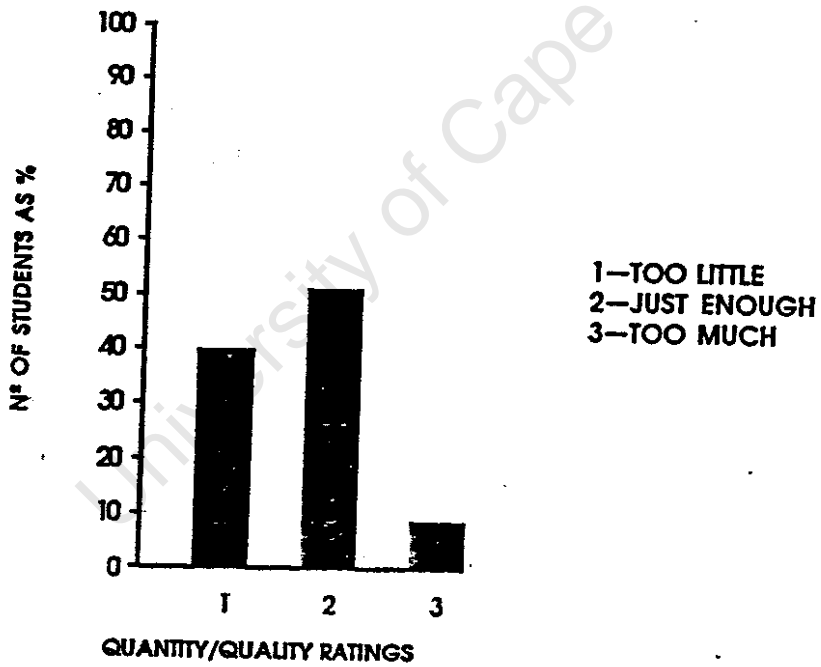
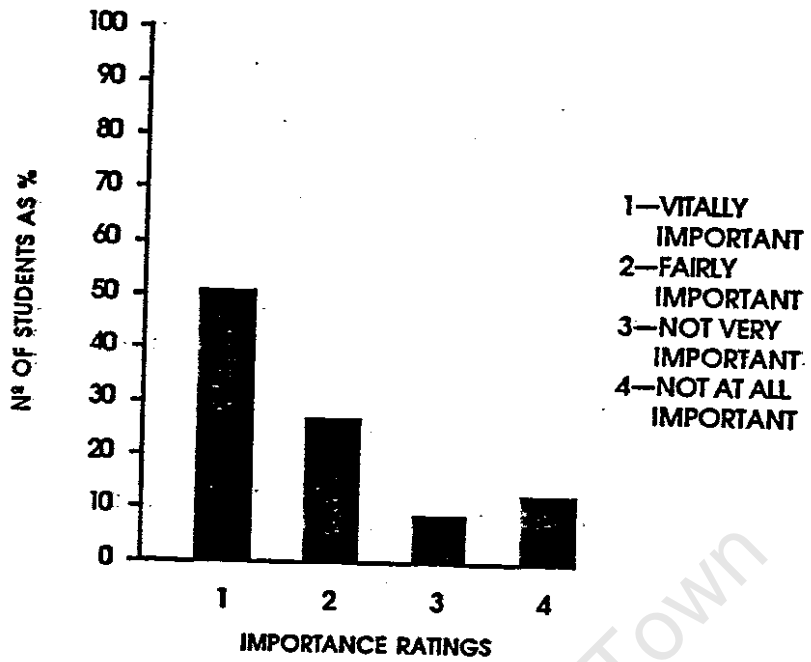
COMPARISON OF IMPORTANCE WITH QUANTITY/QUALITY RATINGS  
ALL STUDENTS - GENERAL MUSICIANSHIP



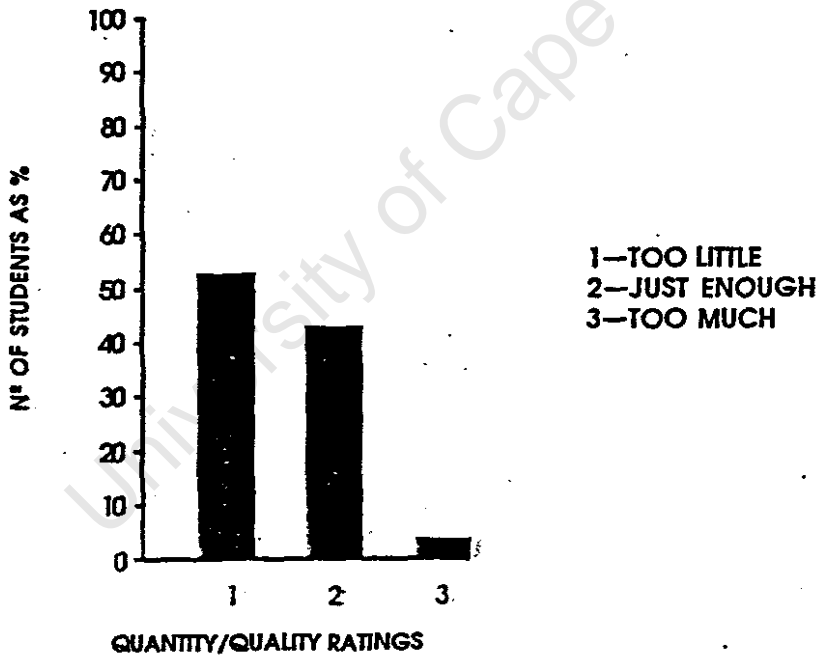
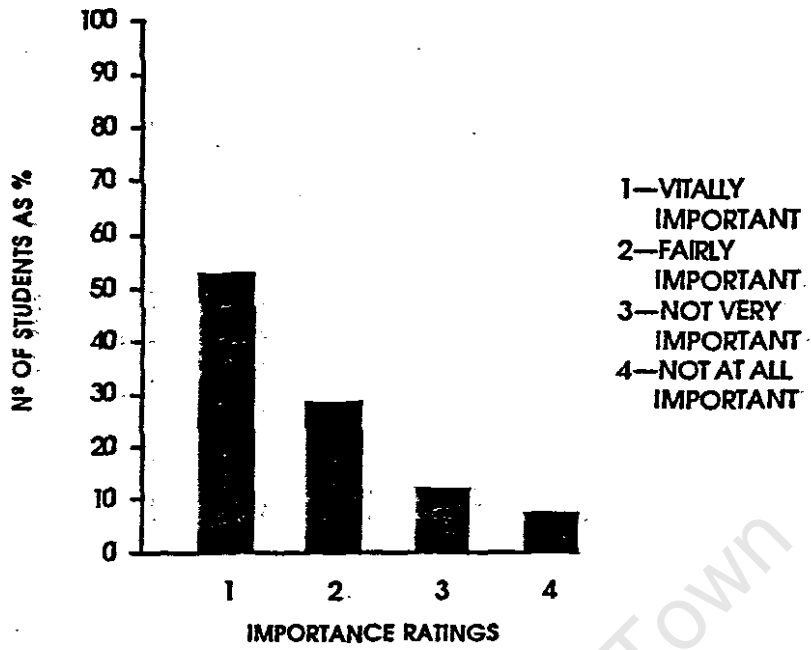
COMPARISON OF IMPORTANCE WITH QUANTITY/QUALITY RATINGS  
ALL STUDENTS - PRACTICAL STUDIES



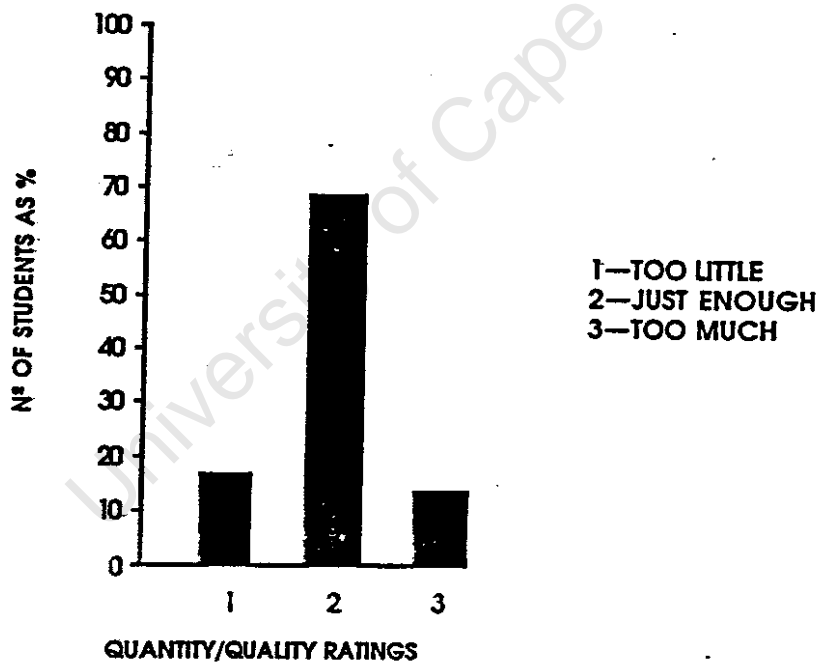
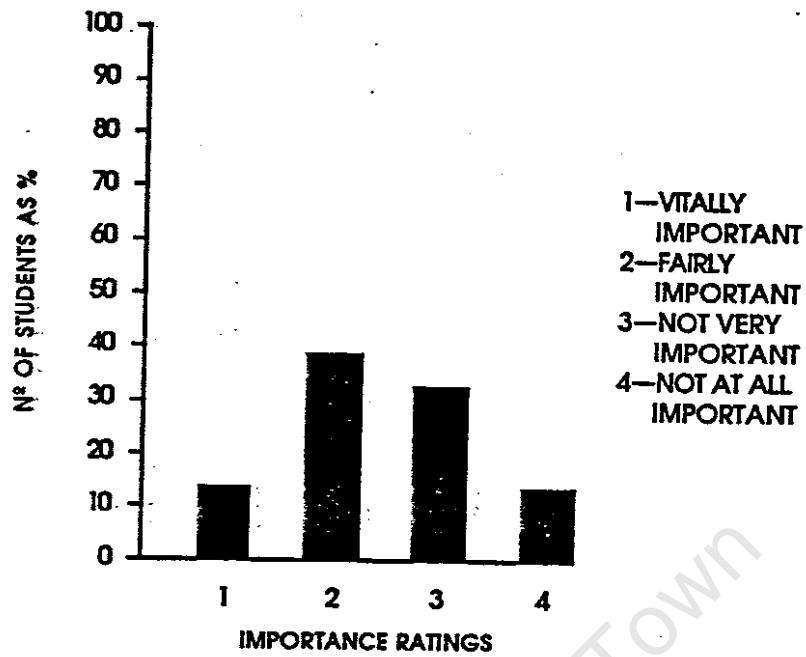
COMPARISON OF IMPORTANCE WITH QUANTITY/QUALITY RATINGS  
ALL STUDENTS - GENERAL MUSICIANSHIP



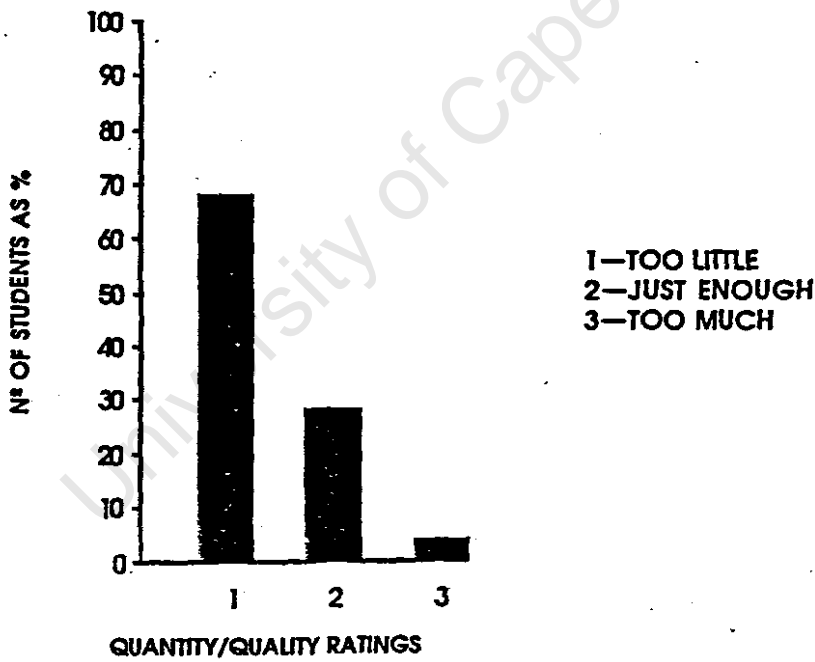
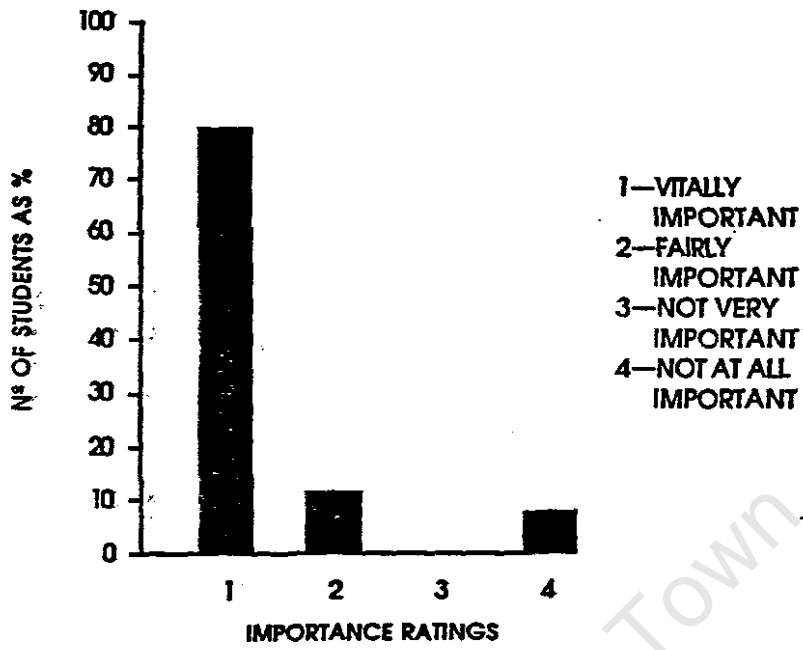
COMPARISON OF IMPORTANCE WITH QUANTITY/QUALITY RATINGS  
ALL STUDENTS - THEORETICAL STUDIES



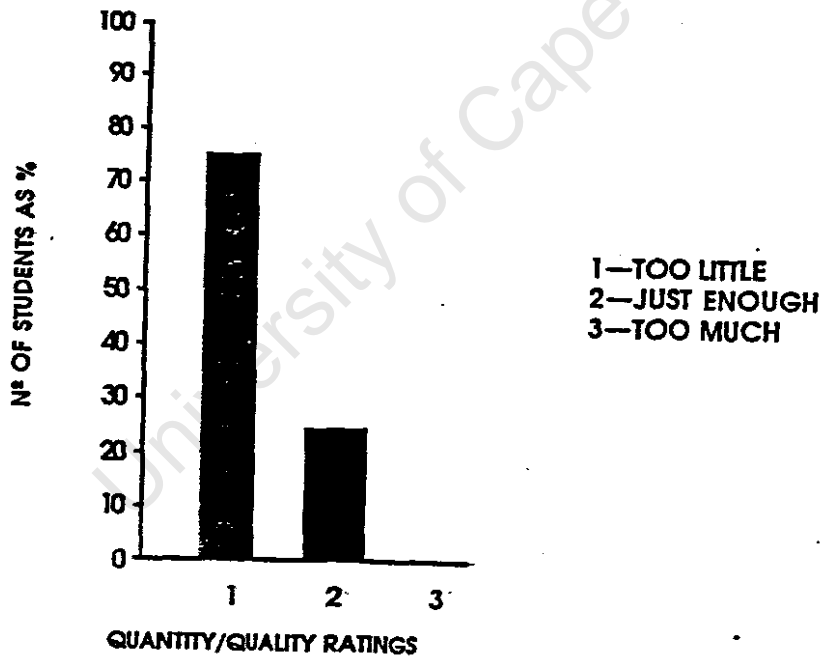
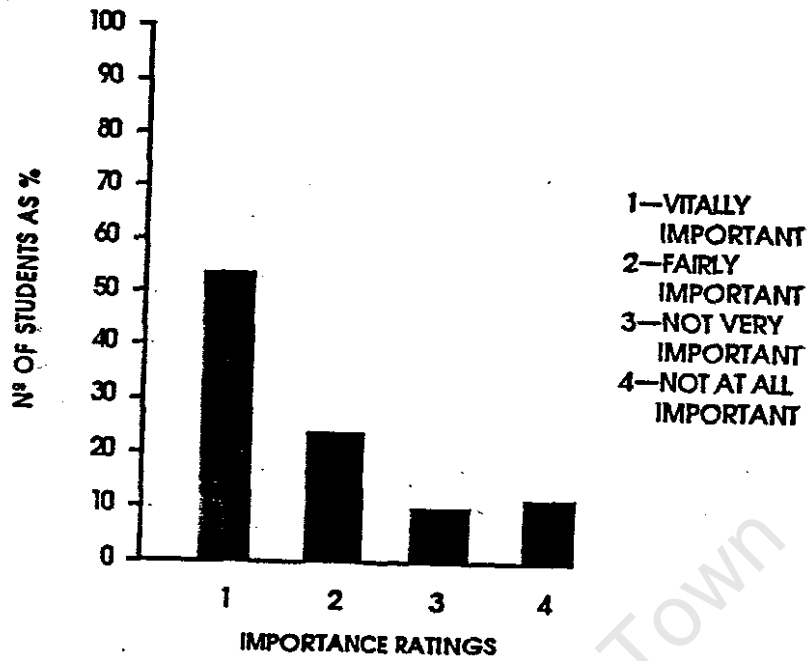
COMPARISON OF IMPORTANCE WITH QUANTITY/QUALITY RATINGS  
ALL STUDENTS - MUSIC EDUCATION



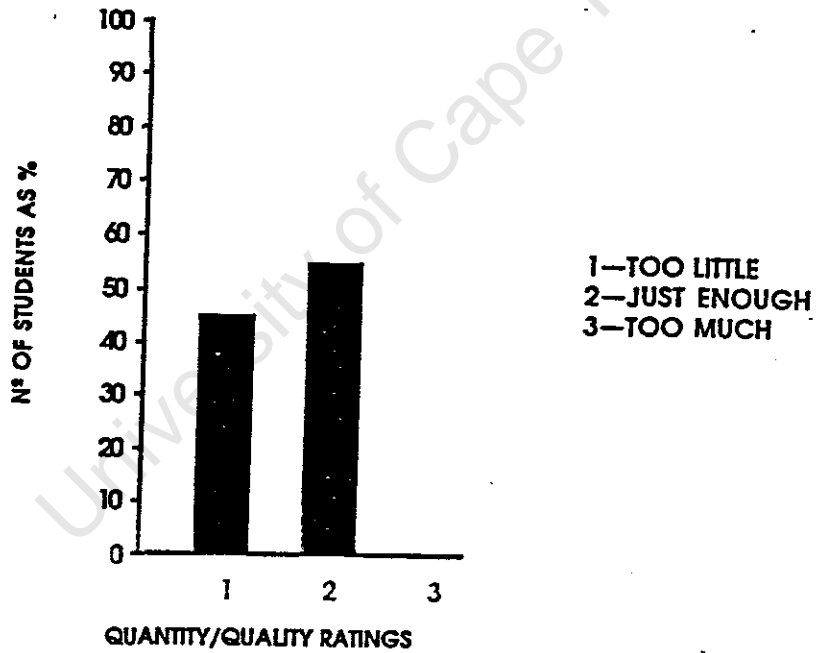
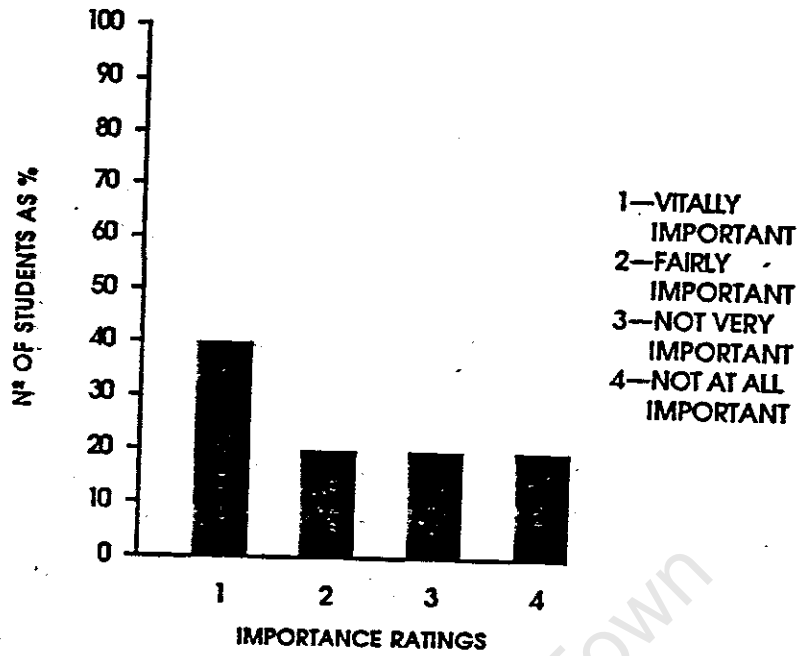
COMPARISON OF IMPORTANCE WITH QUANTITY/QUALITY RATINGS  
ALL STUDENTS - COMPOSITIONAL STUDIES



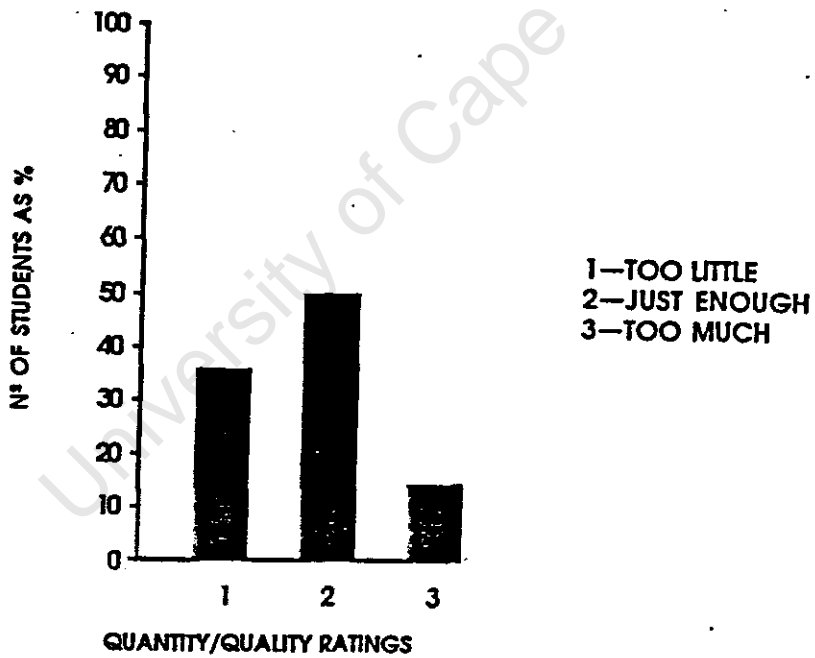
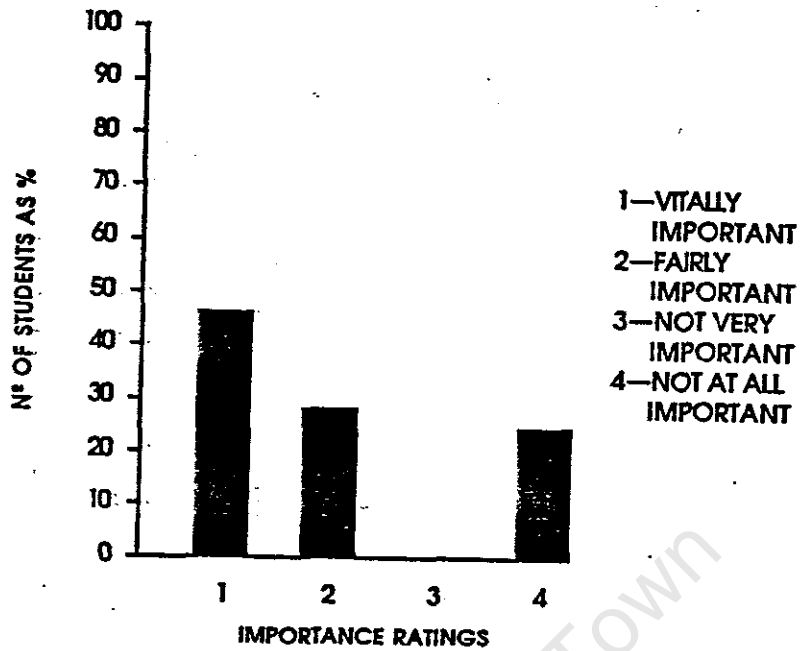
COMPARISON OF IMPORTANCE WITH QUANTITY/QUALITY RATINGS  
PRACTICAL STUDENTS - PRACTICAL STUDIES



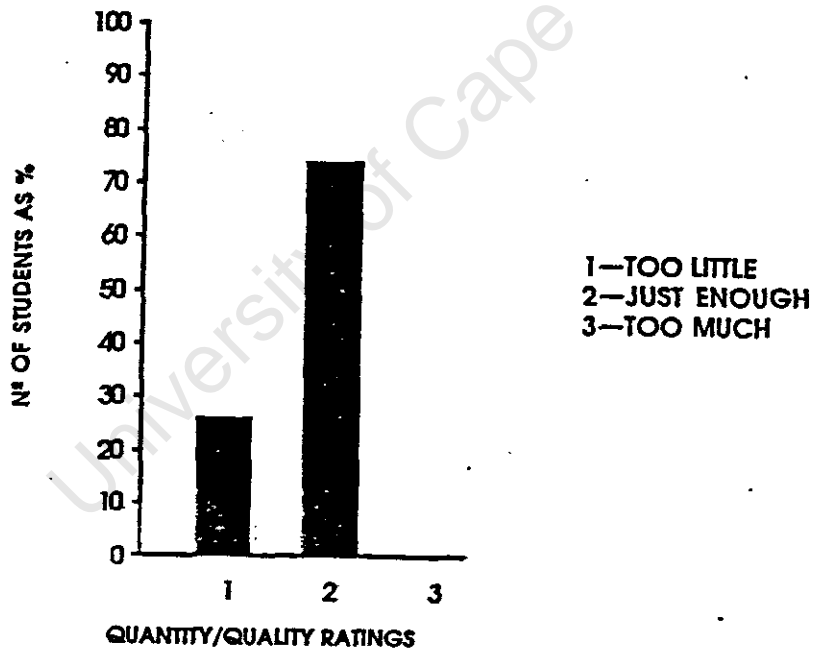
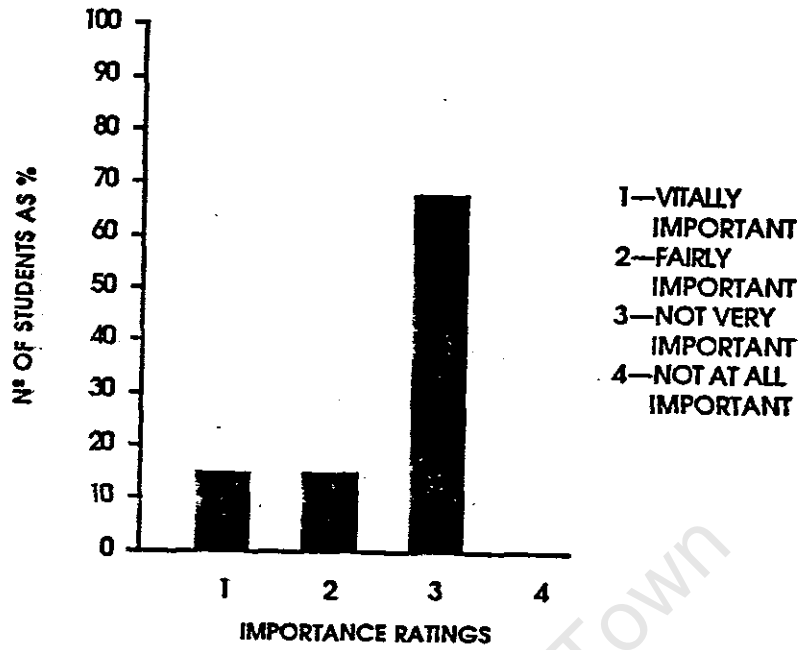
COMPARISON OF IMPORTANCE WITH QUANTITY/QUALITY RATINGS  
PRACTICAL STUDENTS - GENERAL MUSICIANSHIP



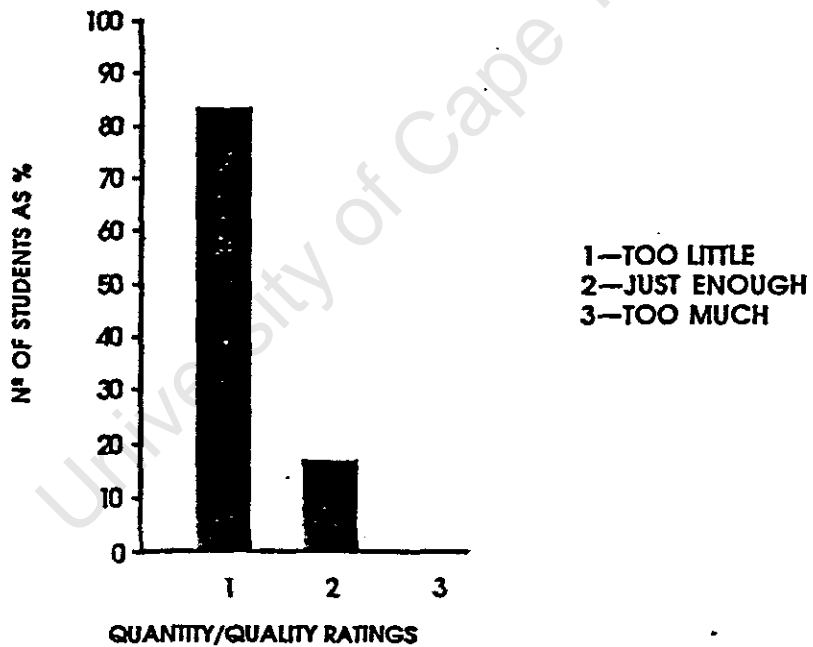
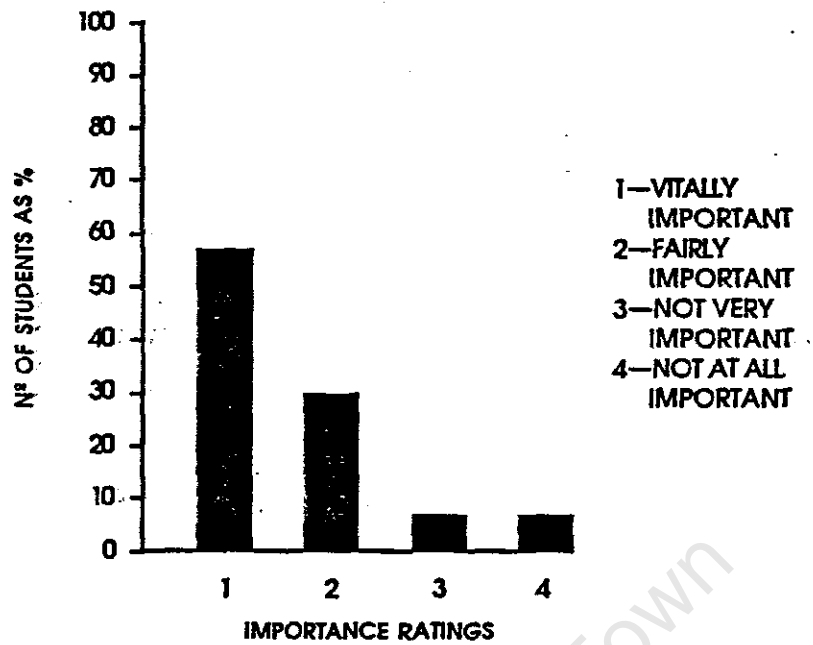
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PRACTICAL STUDENTS - MUSIC EDUCATION



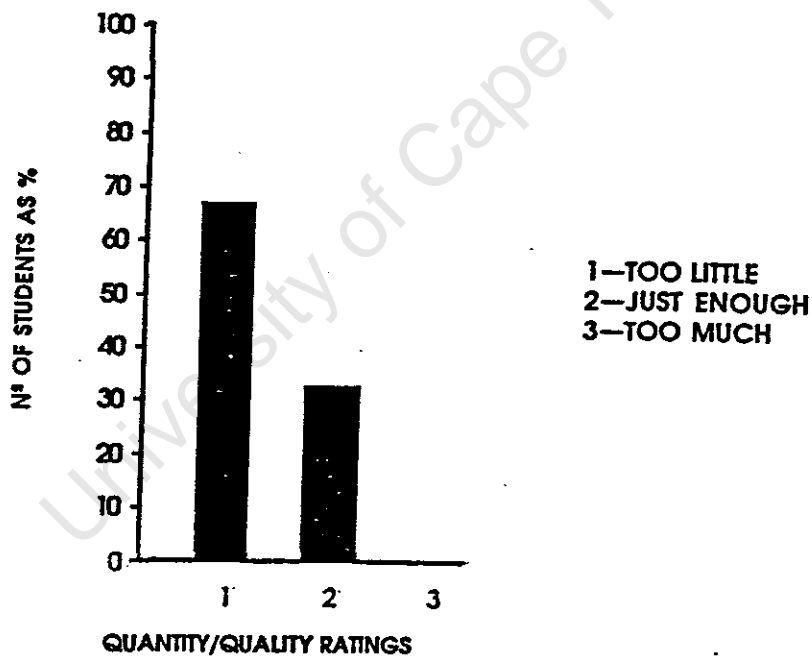
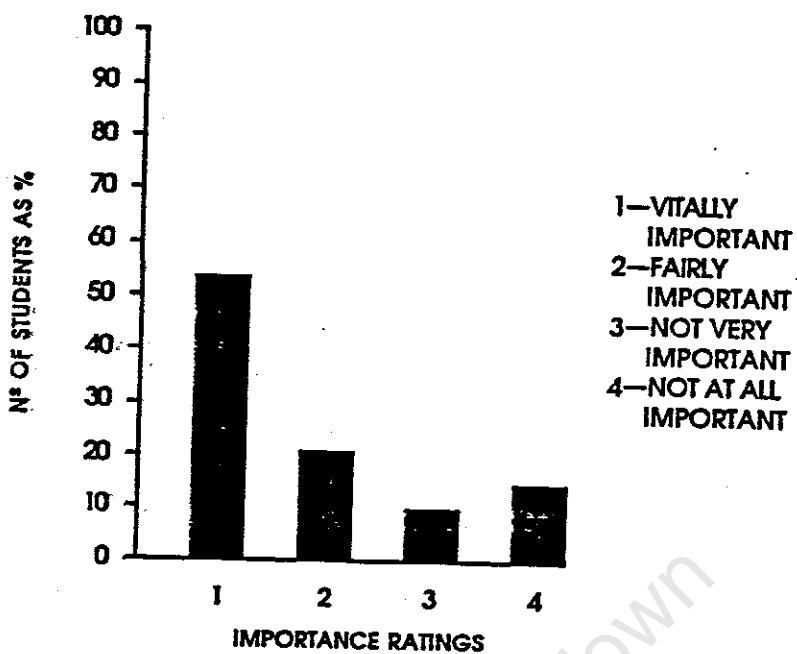
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PRACTICAL STUDENTS - THEORETICAL STUDIES



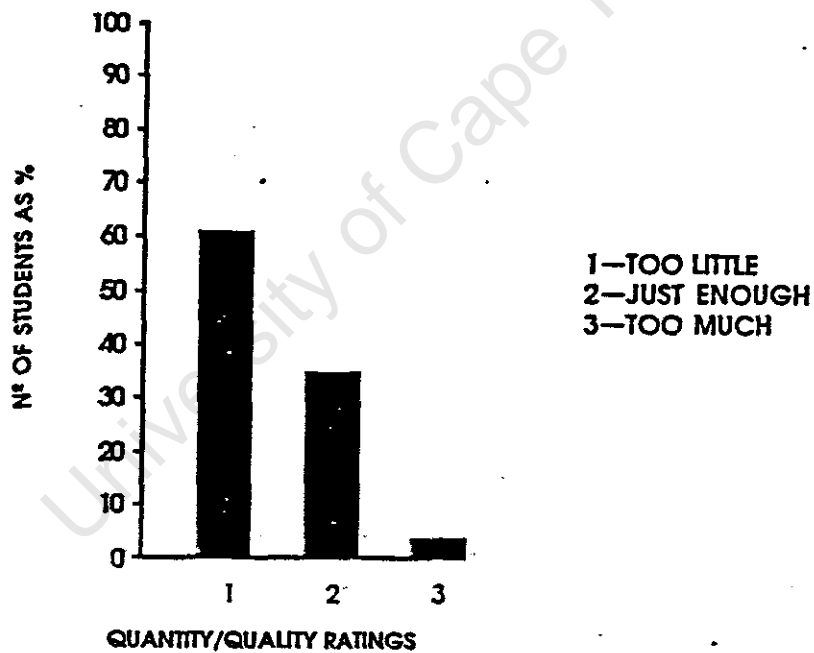
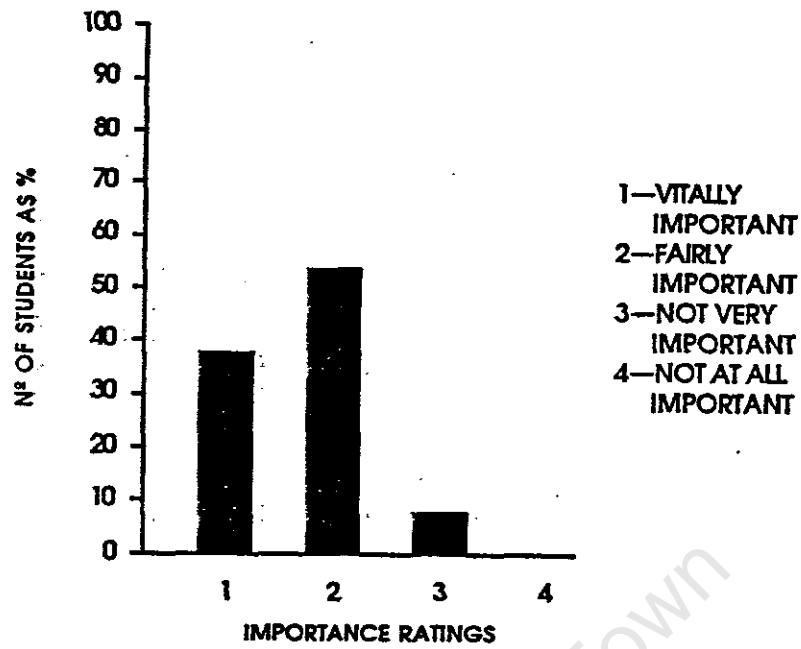
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PRACTICAL STUDENTS - COMPOSITIONAL STUDIES



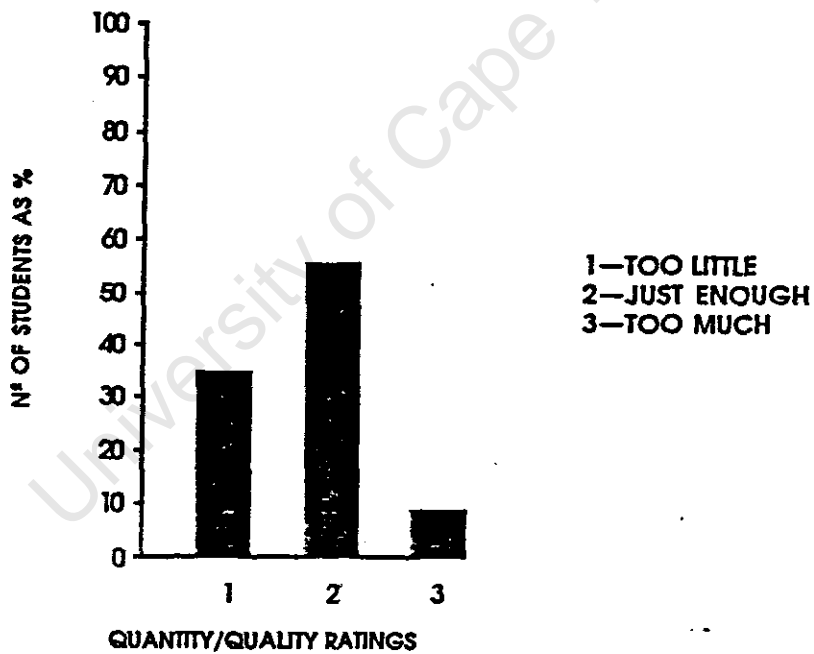
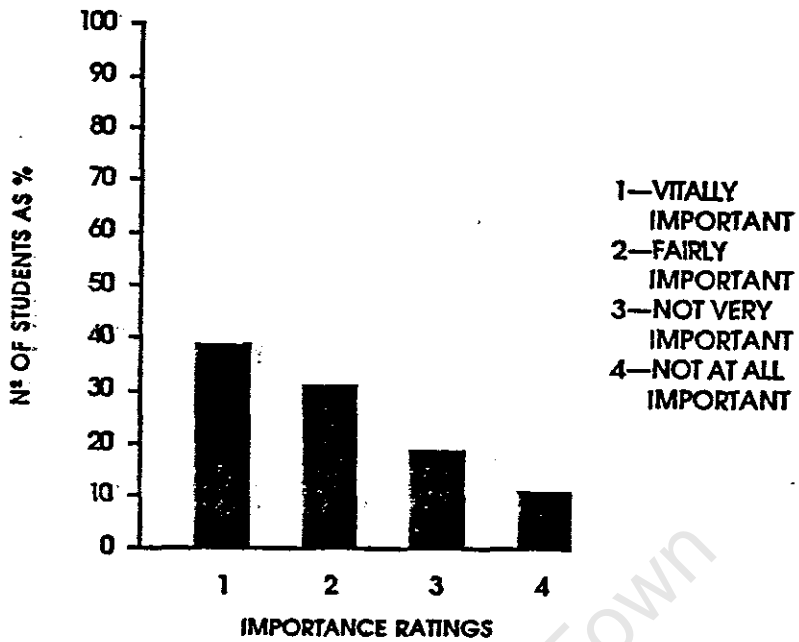
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GENERAL STUDENTS - PRACTICAL STUDIES



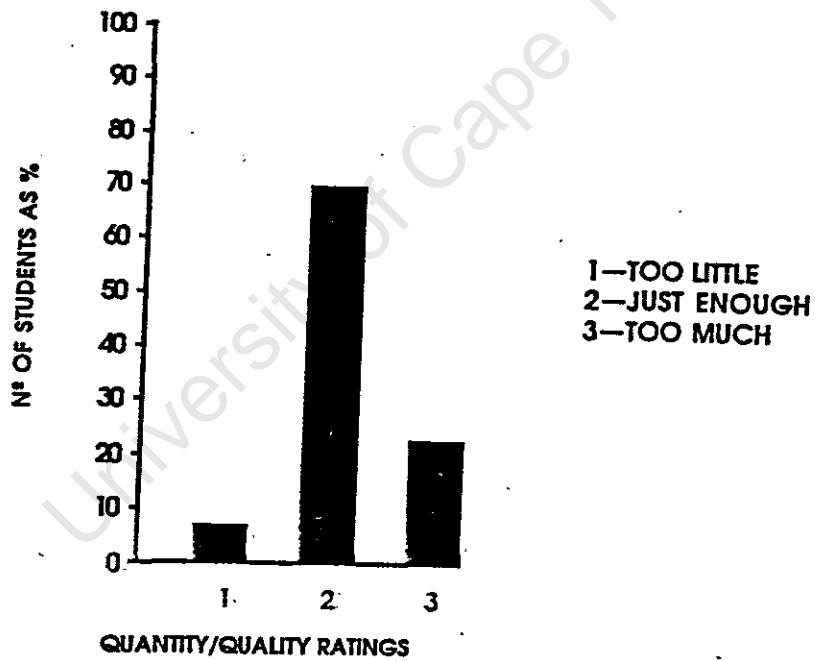
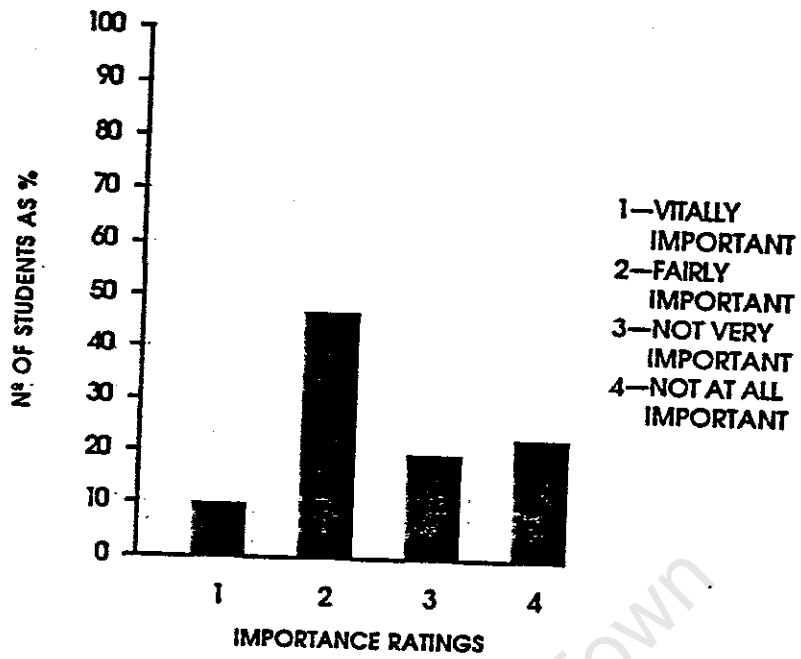
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GENERAL STUDENTS - GENERAL MUSICIANSHIP



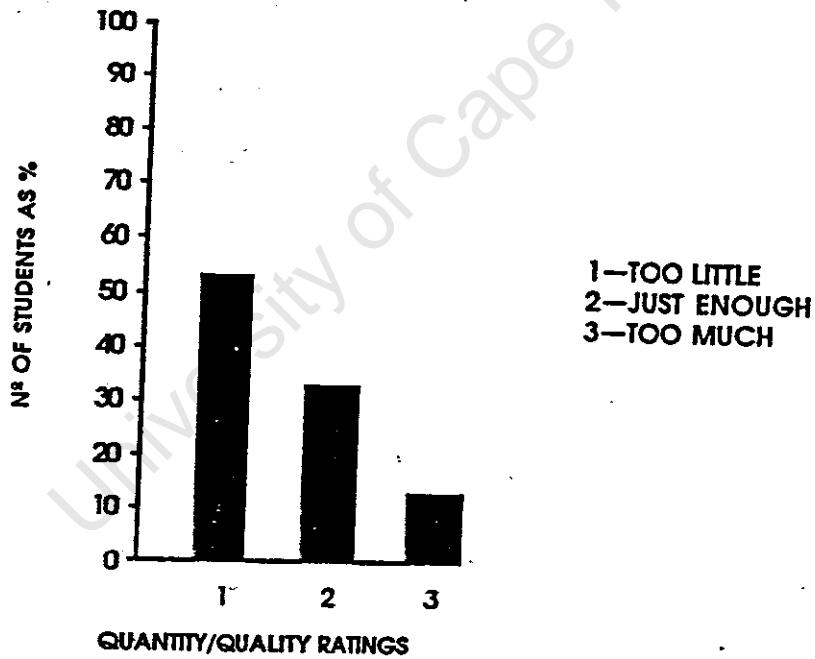
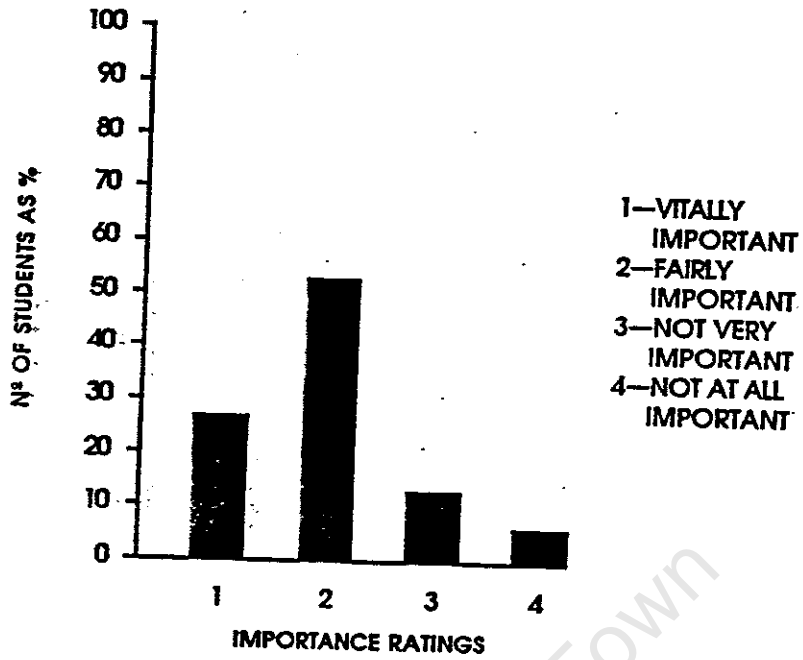
COMPARISON OF IMORTANCE WITH QUANTITY/QUALITY RATINGS  
GENERAL STUDENTS - MUSIC EDUCATION



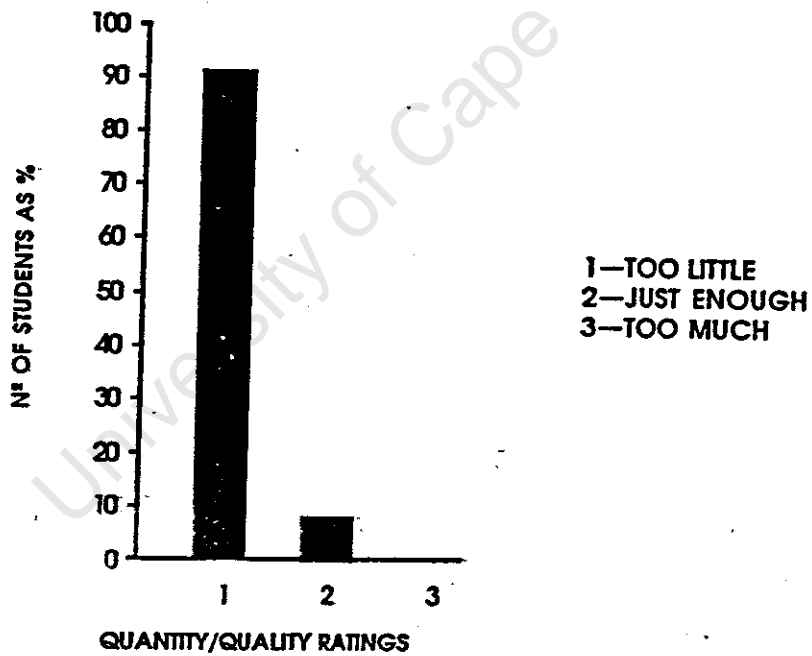
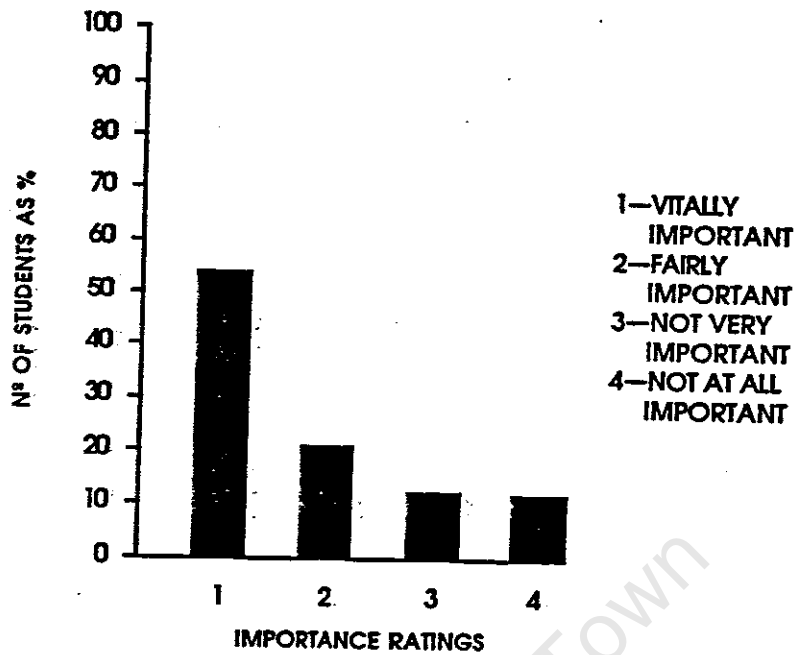
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GENERAL STUDENTS - THEORETICAL STUDIES



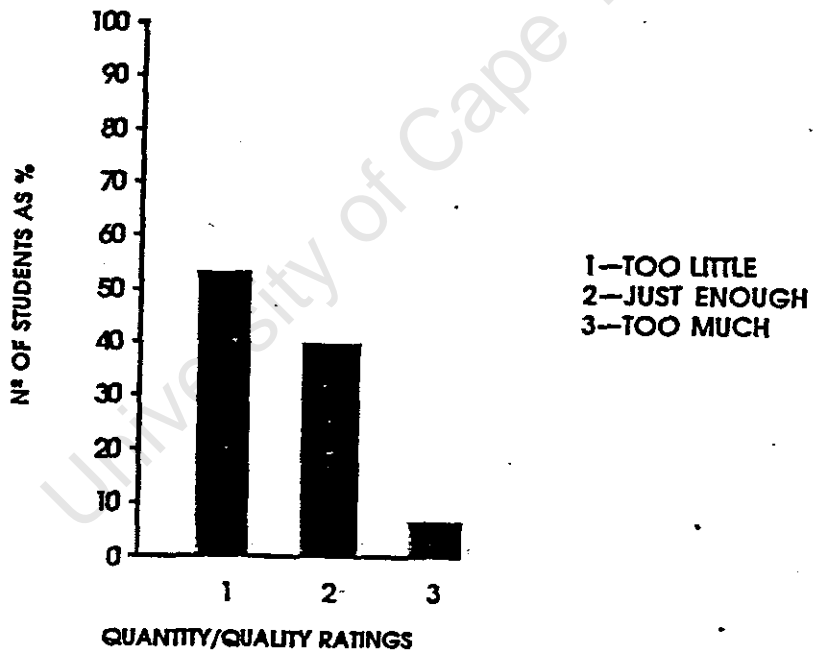
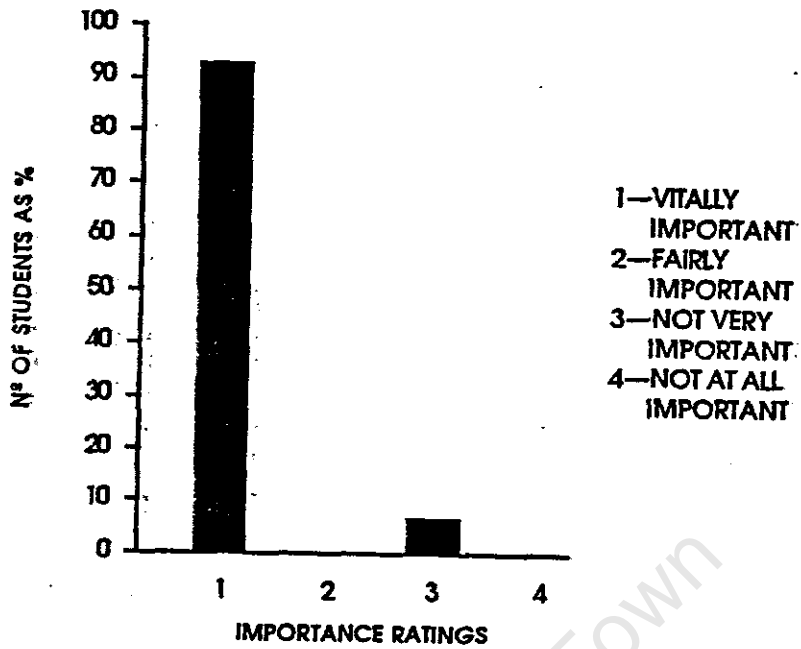
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GENEARL STUDENTS - COMPOSITIONAL STUDIES



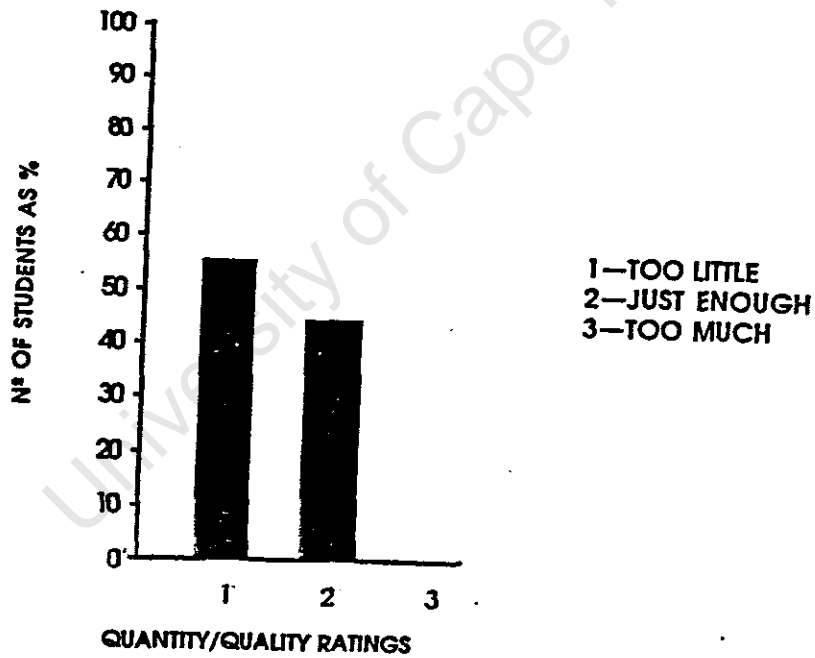
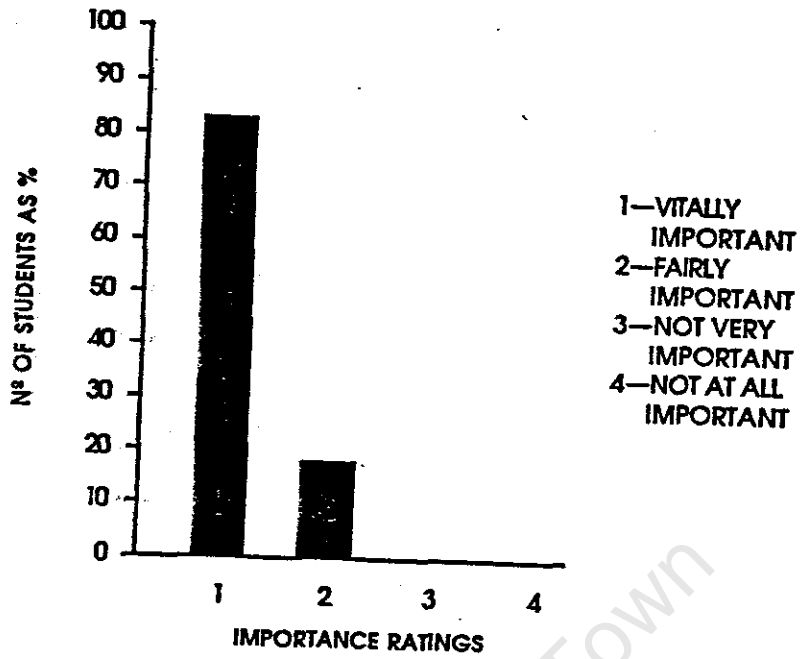
COMPARISON OF IMPORTANCE WITH QUANTITY/QUALITY RATINGS  
EDUCATION STUDENTS - PRACTICAL STUDIES



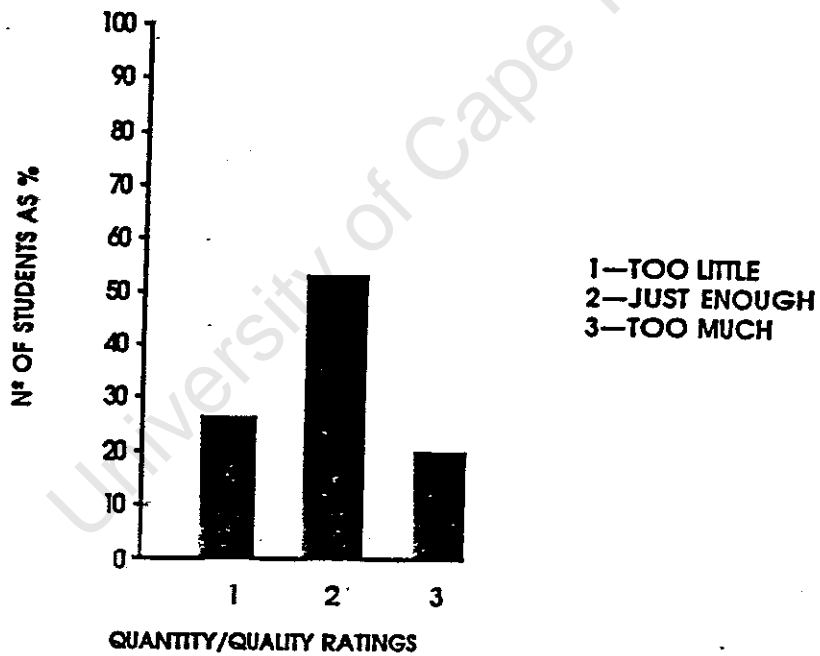
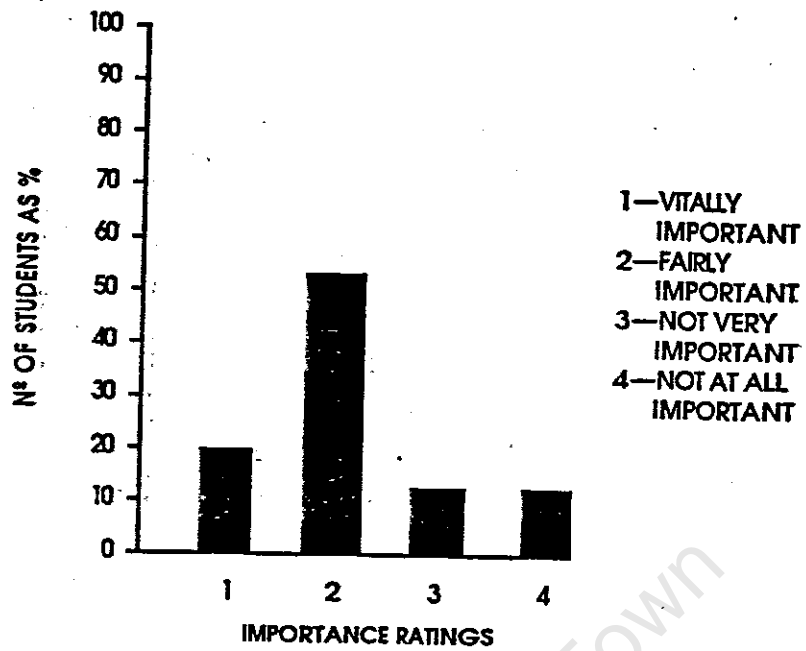
COMPARISON OF IMPORTANCE WITH QUANTITY/QUALITY RATINGS  
EDUCATION STUDENTS - GENERAL MUSICIANSHIP



COMPARISON OF IMPORTANCE WITH QUANTITY/QUALITY RATINGS  
EDUCATION STUDENTS - MUSIC EDUCATION



COMPARISON OF IMPORTANCE WITH QUANTITY/QUALITY RATINGS  
EDUCATION STUDENTS - THEORETICAL STUDIES



COMPARISON OF IMPORTANCE WITH QUANTITY/QUALITY RATINGS  
EDUCATION STUDENTS - COMPOSITIONAL STUDIES

PART TWO B - FURTHER CURRICULAR ISSUES

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

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

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b) Again, in terms of your goals, do you think you have received, in terms of both QUALITY and QUANTITY;

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

of the training described in a) above?

STUDENT	1a	1b
A	1	1
B	1	1
C	1	1
D	1	1
E	1	1
F	1	1
G	2	2
H	1	1
I	2	1
J	1	1
K	1	1
L	1	1
M	1	1
N	1	1

Totals:

1a)

Vitally Important - 12

Fairly Important - 2

1b)

Too Little - 13

Just Enough - 1

2. Referring to subject content, which subjects you completed related;

- a) Strongly to your goals?
- b) Which subjects did not?

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3. How important do you rate the inter-relationship between subjects within a curriculum?

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

Thirteen out of the fourteen students rated this "VITALLY IMPORTANT" and only one; "FAIRLY IMPORTANT".

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- b) Were there any subjects that could have complemented one another in this way; which ones?

STUDENT	RESPONSE
A	ALL SUBJECTS
B	ALL SUBJECTS
C	TEACHING METHOD & PERFORMING REPERTOIRE; HARMONY AND COUNTERPOINT & HISTORY OF MUSIC
D	FORM & HISTORY
E	ALL SUBJECTS
F	COMPOSITION & HISTORY
G	ALL SUBJECTS
H	ALL SUBJECTS
I	AURAL TRAINING & PERFORMING REPERTOIRE
J	HARMONY AND COUNTERPOINT & HISTORY OF MUSIC
K	AURAL TRAINING & OPERA CLASS
L	ALL SUBJECTS
M	ALL SUBJECTS
N	ALL SUBJECTS

5. For non-pianists only:

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

All the non-piano majors indicated that this is the case. One mentioned the affirmative "Totally".

- b) Can you play the piano? What grade?

Yes - All

The minimum grade was Three and highest was seven.

- c) Did you HAVE to do the piano? For how long?

Only one student indicated that he had to do Piano - this was an opera student and it is part of their curriculum.

- d) Would it have helped or hindered you to have HAD to do piano as part of the curriculum?

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

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

6. a) Do you think that the ear training/aural courses were of sufficient quality to meet with the needs of your goals?

No - 10  
Yes - 3  
Maybe - 1

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- b) If you said "No" to 6a) above, what do you feel was missing?

STUDENT      RESPONSE

---

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

7. With regard to ear training/aural, do you feel you received;

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

of the following:

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

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

TOTALS:

TOO LITTLE	13	11	12	11
JUST ENOUGH	1	3	1	3
TOO MUCH	0	0	1	0

PART TWO C - LEARNING ACTIVITIES

With regard to the following subjects, would you think you received;

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

of the following LEARNING ACTIVITIES:

A. HISTORY OF MUSIC

Lectures  
Tutorials  
Essays  
Formal Examinations (Factual recall)  
Listening assignment(s)  
Seminars  
Informal discussions

B. HARMONY AND COUNTERPOINT

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

C. FORMAL ANALYSIS

Lectures  
Tutorials  
Essays  
Formal Examinations (Factual recall)  
Listening to works to be studied  
Aural Formal Analysis  
Listening assignments

RESPONSES

	STUDENTS														NUMBER OF STUDENTS RATING:			MEAN SCORE
	A	B	C	D	E	F	G	H	I	J	K	L	M	N	1	2	3	
<b>A HISTORY OF MUSIC</b>																		
1 Lectures	2	3	3	3	2	3	3	2	3	2	2	1	3	2	1	6	7	2.43
2 Tutorials	1	1	1	1	1	1	1	1	1	1	1	1	1	2	13	1	0	1.07
3 Essays	2	2	2	1	2	2	2	1	2	2	2	2	2	2	2	12	0	1.86
4 Formal examinations	2	3	2	3	3	2	3	2	3	2	1	2	1	2	2	7	5	2.21
5 Listening Assignments	1	1	1	1	1	1	1	1	1	1	1	1	1	1	14	0	0	1.00
6 Seminars	1	1	1	1	1	1	2	1	1	1	1	1	1	1	13	1	0	1.07
7 Informal Discussions	1	1	1	1	1	1	1	2	1	1	1	1	1	1	13	1	0	1.07
<b>B HARMONY AND COUNTERPOINT</b>																		
1 Lectures	2	3	3	2	2	3	3	2	3	2	1	3	1	2	2	6	6	2.29
2 Tutorials	1	1	1	1	1	1	1	1	1	2	1	1	2	1	12	2	0	1.14
3 Seminars	1	1	1	1	1	2	1	1	1	1	1	2	1	12	2	0	1.14	
4 Formal Examinations	2	3	2	2	3	2	3	2	3	2	2	3	1	2	1	8	5	2.29
5 Aural Analysis	1	2	2	1	3	1	1	1	1	1	1	2	1	10	3	1	1.36	
6 Essays	2	1	1	1	2	2	1	2	2	1	3	1	2	7	6	1	1.57	
7 Keyboard Harmony	1	1	1	1	2	2	1	1	1	1	1	1	1	12	2	0	1.14	
8 Figured Bass	1	2	1	1	1	1	1	1	2	1	1	2	1	1	11	3	0	1.21
9 Performing works in Class	1	1	1	2	1	1	1	1	2	1	2	1	1	1	11	3	0	1.21
10 Composing in Style	1	2	1	1	1	2	1	1	2	1	1	1	1	2	10	4	0	1.29
11 Listening Assignments	2	1	1	2	1	2	2	1	2	1	2	1	1	1	8	6	0	1.43
<b>C FORMAL ANALYSIS</b>																		
1 Lectures	2	3	2	3	2	2	2	1	3	1	2	2	2	2	7	3	2.08	
2 Tutorials	1	1	1	1	1	1	2	1	1	1	1	1	2	11	2	0	1.15	
3 Essays	1	1	2	3	1	2	2	1	1	2	2	1	2	6	6	1	1.62	
4 Examination	2	3	2	3	3	2	2	2	3	2	2	1	2	1	7	4	2.23	
5 Listening to works	1	2	1	1	1	2	2	1	2	1	1	1	1	9	4	0	1.31	
6 Aural Formal Analysis	1	1	1	1	1	1	2	1	1	1	1	1	1	12	2	0	1.08	
7 Listening Assignments	1	1	1	1	1	1	2	1	2	1	1	1	1	11	2	0	1.15	

APPENDIX III

GENERAL COMMENTS GLEANED FROM STUDENTS INTERVIEWED IN THE  
PRELIMINARY STUDY

The students interviewed were asked, after the interview was over, to give some general impressions, comments, ideas, thoughts, etc on things that they thought they might like to mention about the College of Music.

These were tape-recorded and a paraphrased categorised version of these transcripts follows:

STUDENT A

Piano Teaching Method: the history of methods is lacking. Teaching method should be combined with the practical aspects of the work...having to apply the theoretical aspects of the methods in one's teaching.

Lecturers: Lecturers at College are fairly lazy.

The Curriculum: No curriculum is perfect...one cannot cater for everyone.

There should be more choice of subjects to suit people's individual goals.

I propose a general core course of a year or two before streaming into specialised areas such as education, performance, etc.

For prospective school teachers I propose a year of "housemanship" or apprenticeship after graduating.

Careers: When one chooses a career one must be honest with oneself. The problem is finding out what your true talents are.

Education: A study was done by a group of HDE students to categorise the Curricula of their undergraduate courses into one of the following: conservative/nationalist or liberal/reconstructialist (socialist). The study revealed that the College Curricula are conservative/nationalist in nature.

**Aural Training:** Programmed ear training in conjunction with supervision from a suitably qualified person is very important. Another important thing about aural is that it has to suit individual needs.

**Course/Lecturer Evaluation:** There should be evaluation of teaching methods and of teachers at College.

**STUDENT B**

**General:** There should be more freedom of speech allowed for students.

**Lecturers:** Lecturers are more interested in their own lives than in their jobs.

**Politics:** College is cut off from the rest of campus so students are unaware of the issues being addressed up there and therefore do not care.

**Social:** Social life at the College is appalling.

**Teaching/Learning:** The importance of group work at College is lacking: Music is a much more communal thing than this.

STUDENT C

Communication; It is impossible to speak out or communicate with lecturers at College.

Performance: Too much emphasis is placed on performance and practical exams...psychologically one is intimidated by this. Playing music does not have to be under a pressurised situation for those who choose not be professional performers.

Competition: Competition at College is not stimulating enough.

Ensemble: This is very important for the community aspect of music.

Movement: We should have more movement to music as music students, as well as multi media composition and performance.

STUDENT D

Questionnaires: I hate questionnaires. I think they're pointless.

The Curriculum: The way the Curr looks in the prospectus is fine - it's when you get to the nitty-gritty of it that you find the problems.

Failure: At College most people fail for personal rather than academic reasons.

Education: It is scary to think that we are products of the present educational system at school. It is the responsibility of the university to educate the young to reject the school system and to learn a new approach.

Careers: Can BMus graduates do an LLB ?

STUDENT E

Teaching Methods: There is not enough contact between lecturers and students in the learning process - there are insufficient tutorials and discussions - participatory activities.

STUDENT F

College in General: There are two things I feel I have gained at College - a broadening of my musical knowledge especially in listening to music and I feel I have learned something about things I previously did not know; eg Opera.

STUDENT G

No Comments

STUDENT H

Education: I think that all people should do music at school. People should learn to LISTEN much more.

Attendance Requirements: There is no consistency in policies for attendance of lectures and DP requirements.

Level of Work at College: Nothing at College has ever been difficult. The courses at College should be much more demanding and much more thorough. College should be a special place.

Teaching/Learning: There is too much parrot fashion learning required at College - a bad balance between the active and passive learning experience.

Ensemble: There should be more large and small ensemble and more performers classes.

STUDENT I

No Comments

STUDENT J

Teaching/Lecturers: The standard of teaching at College is very low. "Lecturers have the sacred task of imparting the method to knowledge for the people of the following generation." A lecturer is quoted to have asked the students to bring their notes to a class tutorial because he had forgotten what he delivered at the previous lecture. A lecturer once gave an extra assignment at the end of the year because he had forgotten to give it at the beginning.

The curricula: The performers course teaches one to do too many general things.

Communication: The approachability of lecturers is bad.

Education: Other (school) education systems in the world are far ahead of the SA school system.

Evaluation: Semesterisation or quarterisation of the work into modules is important. It is a system of building upon what you already know. The type of regurgitation exams we have at College are bad. This is a "power" system giving the examiners the power to dictate what the students learn and what kind of answers are expected in the examinations. At College there is no feed back on the exams you write. One is kept in the dark - if one knew where one was going wrong one could learn by it. I have not learned much over these four years.

STUDENT K

**Social:** Being a "person of colour" I feel I have been well accepted at College.

**Education:** White people have a background in staff notation whereas blacks are grounded in Solfa. This is a problem for black students...to catch up on the staff notation.

STUDENT L

**Teaching Methods:** Group Classes and master classes are very important.

**Evaluation:** Too much emphasis is placed on marks in examinations rather than on what you actually know. Evaluation and interviews should take place at the beginning of the courses to stream people into deficiency courses.

**The Curriculum:** The curriculum is in bits and pieces, there is no connection between the different aspects of it.

**Lecturers/Teaching:** The injection of a sense of responsibility into the student is the responsibility of the lecturers. The lecturers are un-approachable.

STUDENT M

**The curricula:** There is no difference between the General and Performers courses. The "Shopper's Proms" should be re-introduced.

**Communication:** There is not enough contact between students and professional individuals and institutions in the music world.

**Social:** There are students who come to College and do so by "default" because of affluence, etc, not knowing WHY they are here.

STUDENT N

**General:** It is very important that students have some other sort of experience before coming to College. This should not necessarily be a musical thing but a "growing up" process where you get to know yourself and find out what your real strengths and talents are. It is important to experience other aspects of life before going to university.

APPENDIX IIIA

DETAILS OF COMPUTER DATA-BASE LITERATURE SEARCH

In order to attempt to find literature concerning the broad nature of Tertiary Music Education, I consulted, through the UCT Library, two international Education Literature Data-bases. These were:

1. Repertoire Internationale de Literature Musicale (RILM)  
International RILM Centre,  
City University of New York

This data-base consisted of 88 000 records between 1971 and August 1980.

Strategy: The following indicators were used to single out appropriate abstracts:

Tertiary Education  
Higher Education  
University Education  
College Education  
Undergraduate  
Conservatory  
Conservatoire

Any of the above were combined with either of the following indicators:

Pedagogy and/or  
Music Education

This yielded 143 abstracts.

In addition, the indicator Contemporary Music Project yielded a further 13 items.

2. Educational Resources Information Centre (ERIC)

This data-base consisted of 660 000 records covering a period from 1966 to March 1986.

Strategy: The indicators:-

Post-Secondary/Higher Education and  
Music Education

were used.

The following indicators were excluded:

Musical Instruments  
Tape Recordings  
Reference Materials  
Computer-assisted Instruction  
Musical Performance  
Information Systems  
Catalogues  
Orchestras  
Auditory Discrimination  
Periodicals  
Auditory Perception  
Publications  
Older Adults

This yielded 205 abstracts.

The indicator Contemporary Music Project yielded an additional 12 abstracts.

APPENDIX IV

LETTERS USED IN THE DELPHI PHASE

This appendix contains the letters sent to the Delphi Consultants in the Delphi phase of the project.

APPENDIX IVA

Dear .....

I am writing to ask you if you would be willing, as one of a group of selected influential professionals in the musical context, to take part in a research project I am doing, concerning education of musicians at tertiary level.

My project concerns a thorough analysis of Music Education provided at a particular institution in South Africa, and my starting point is to develop a set of criteria in terms of which the state of music education at any given institution may be analysed.

I would very much like you to become one of this group of consultants to help me develop these criteria. This will be done with the aid of the Delphi Technique to combine and distill the opinions, inclinations, etc of the consultants.

Please read the enclosed description of how the consultants will become involved and to what extent their time, energy and enthusiasm will be needed. Please note, too, that all the consultants remain completely anonymous throughout the entire process, and at no time will they be quoted unless they have asked to be, or I have sought their permission to be.

I would sincerely appreciate your being willing to assist me in this endeavour, and ask you kindly to reply using the enclosed reply format by May 15 1986.

Thanking you  
Yours sincerely

Edouard Francis Montocchio

University of Cape Town



APPENDIX IV B

The following letter was sent to the people who elected to serve as consultants to the Delphi Phase of the project:

Dear .....

I would like to thank you for electing to take part in this exciting endeavour, and trust that you will enjoy it and undertake it in a spirit of freely expressed opinion and openness - understanding that, at no stage of this process, will you be quoted unless you specifically ask to be, or unless your permission has been granted to do so.

May I remind you that my eventual aim is to arrive at a set of criteria by which any tertiary music institution may be analysed. The first step in this process would be for you to respond to the following question:

\*\*\*\*\*

Please list any areas/issues/opinions to do with the education of musicians of any type at tertiary level that you may consider worthy of investigation/enquiry. In other words, literally anything that you may think of that could concern the whole process of educating young musicians to enter society as professionals, amateurs and educated audiences. Feel free to include issues that you may feel are specific to your speciality.

\*\*\*\*\*

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

You might, for instance, wish to respond within such broad categories as those listed below:

- curricula/syllabi
- teaching methods
- facilities
- careers
- the status of the profession
- the future of music in the schools relative to how the universities fit into the cycle of producing teachers for the schools
- personality problems in institutions
- administration procedures
- entrance qualification for students
- the roles of teachers, academic and practical
- the training of lecturers and teachers
- ANY OTHER THAT YOU MAY THINK OF

Specific examples of responses could look like this...

"I feel that the formal lecture (classroom situation) should be replaced by a more participatory experience for the students."

"I think that communication between departments within an institution is important."

I would appreciate your reply being returned by June 2 in the envelope provided so that we can get on with the next round.

Thanks again for your co-operation.

Sincerely

Edouard Francis Montocchio

APPENDIX IVC

The following letter was sent to the Delphi Consultants as soon as they had responded to the first phase of the Delphi process:

Dear .....

Thank you very much for the letter and for finding the time to respond so promptly to the initial phase of my research project. May I go straight into the next phase by, firstly, reminding you what it is I am after, and then asking you to respond accordingly. Please read this carefully, it is of vital importance to the success of this venture.

I am attempting to isolate a list of terse, concise, succinct assertions/statements which reflect your particular, personal feelings, inclinations, opinions or ideas that pertain to issues in tertiary music education.

In the last round I asked for your comments and feelings about the issues involved and you responded in a most positive, favourable way. Now what I need to do is to identify specific issues and organise these into accessible statements.

I have begun this by paraphrasing your letter into what I see and understand you to be saying in an attempt to extract focal points of meaning from what you say. I have tried to word these statements in suitable form for dealing with in the next phase of this research; ie each statement would be capable of being responded to and discussed in its own right.

I would like you now to scrutinise my paraphrasing (if it is not still in your original form): (The final paraphrased assertions appear in Appendix V).

Now that I've paraphrased your responses there are a few questions that I would like to ask you in connection with my interpretation of your thoughts. Would you please respond to these questions by modifying the corresponding paraphrased statements, and:

- 1 - correct me if you think I've misunderstood you
- 2 - elaborate on you responses if necessary
- 3 - add any other issues that may not have been in your initial responses
- 4 - answer the specific questions I have about your responses.

and...would you please send this page back to me with your responses? Delete where applicable.

- Am I right in assuming that these comments listed above sum up those issues that you feel are the most important ones and the most foremost in your mind with regard to tertiary music education. Please add more if you think it necessary.

YES/NO

- Do you feel that my reminder of the deadline in the post was agreeable?

YES/NO

- Are there any other points that you would like to take up with regard my approach, time dealines, etc.

The deadline for return of this part of the project is:

21 JULY 1986

Please let me know if this is a problem...

I have included a copy of your letter to me so that you may refer to your comments if you need to.

Thanks again for your co-operation and help in this project.

Yours sincerely

Francis Montocchio

University of Cape Town

APPENDIX IVD

The following letter of reminder was sent to those Delphi consultants who had not replied to the letter asking them if they would like to be involved in the project:

Dear .....

DELPHI PANEL OF CONSULTANTS

I am not sure whether you have received my letter asking if you would like to take part in a project in Tertiary Music Education, or if your reply has crossed this letter in the post. Many of the people I asked have been on leave or sick, so I have decided to take the liberty of writing this letter and enclosing the first step in the process of the Delphi Technique I mentioned to you in my letter dated 5 May 1986.

If you are willing to take part, please read the question and count yourself "in"! If you're not able to, please would you let me know by sending the reply format enclosed in my previous letter, or by phoning me on (021) 655006.

Thank you for your time and consideration  
Yours sincerely

Edouard Francis Montocchio

APPENDIX IVE

A reminder.

Dear .....

This is merely a friendly reminder of the deadline of 2 June for the return of the initial Delphi Question. I hope you don't take offence to this, and see it as it is presented. If you have already sent your response, please just ignore this reminder.

I sincerely look forward to your responses and hope that we can remain within the time limits I have given each stage. If you have a serious problem with any of the deadlines I'm sure that we could accommodate it, but it would be nice to get it all over with in the allotted time.

Thanks again for your co-operation and help.

Yours faithfully

Edouard Francis Montocchio

APPENDIX V

THE DELPHI ASSERTIONS CATEGORISED INTO KEY- AND  
SUB-ISSUES

The Delphi Assertions appear here under the appropriate heading of the Issues discussed in the Interview Phase in order that the Delphi Consultants' perspectives, opinions and views of the Issues at hand may be referred to with ease.

**KEY-ISSUE A - CURRICULA/ SYLLABI/ AIMS OF AN INSTITUTION**

SUB-ISSUE A1

THE AIM OR DIRECTION OF A CURRICULUM

\*

An institution's curricula must have a focus or aim, ie, an institution is either;

- 1) like a museum curator preserving a culture or style, ie to train performers whether solo, orchestral or other;
- 2) an institution to train teachers, or it is concerned with
- 3) a broad intellectual discipline, training individuals to cope with anything in the future.

\*

It seems that the education of musicians in South Africa is mainly orientated towards the teaching profession in general.

\*

There is too much emphasis on teaching of the piano at South African universities. South African orchestras have the need for more locally trained musicians. There should be more emphasis placed on the training of orchestral musicians.

\*

Diplomas in orchestral playing and conducting need to be introduced into music departments.

\*

The system of tertiary Music Education used in South Africa, namely whereby music faculties/departments are parts of universities should be reviewed and a system of conservatories introduced. (institutions dedicated to the training of orchestral players, teachers, conductors, etc, rather than musicologists).

\*

So often there is confusion amongst students and staff because they do not know what they are aiming for. There must be thrust and direction in tertiary music education. (ie what branch or professional direction the course takes; eg, practical musicianship such as orchestral or solo playing, chamber music, etc.; Music Education, or the training of school teachers; academic musicianship such as the study of composition, musicology and ethnomusicology; technical work such as sound engineering, and broadcasting; commercial musicians.)

\*

Once the "roads" (aims and direction) of an institution have been established then one can plan the "buildings" ie the curricula, syllabi, teaching methods.

\*

Many courses could ultimately be done away with once the concept of separate music departments among the various universities catering for specific needs of specific professional directions is accepted, to relieve the endless administration of chopping and changing courses to fit the varying needs of a wide variety of students within one institution.

SUB-ISSUE A2

THE ISSUE OF FLEXIBILITY IN THE CURRICULUM

\*

Procedural machineries (the bureaucracy) as well as the extraordinary authoritarianism of Afrikaner officialdom in SA have been exaggeratedly complex compared to other parts of the world and there has been, as a consequence, a considerable lack of flexibility in dealing with curricula.

\*

Tertiary institutions' curricula and syllabi should not be rigid, resulting in students obtaining a rigid, general BMus degree; rather, a wide variety of specialist fields of study should be made available, so that the students could either choose or be guided into their particular strengths.

SUB-ISSUE A3

THE ISSUE OF PROFESSIONALLY ORIENTATED CURRICULA.

\*

Curricular structures in SA do not offer much in terms of professional training.

SUB-ISSUE A4

THE STYLISTIC AIM OR DIRECTION OF THE INSTITUTION.

\*

An institution should have stylistic focus (aim) such as, for example, to teach a purely "classical" tradition, a mixture of styles (such as the production of Broadway musicals by opera departments, or the use of pop and jazz in classical theory classes) or an ethnic focus.

\*

Once the "roads" (aims and direction) of an institution have been established then one can plan the "buildings", ie the curricula, syllabi, teaching methods.

\*

Because of the expense of training musicians, music departments at various universities in the country should co-operate far more to try and complement instead of compete with each other. For example, what about sharing facilities and equipment. Also, does every university have to have a school music department with an expensive and involved infrastructure? There could be far more specialisation at specific institutions.

SUB-ISSUE A5

THE PLACE OF NON-WESTERN AND POP-MUSIC (AND HOW IT RELATES TO WESTERN MUSIC) IN THE CURRICULUM.

\*

The teaching of so-called non-western musical cultures as well as pop-culture should be introduced later in the curriculum to show how they relate (or don't) to the acquired Western European encyclopoedia of information. Introduction of pop-culture and aspects of non-western music too early in the curriculum may lead to mis-understanding and superficial treatment of these subjects without sufficient prior knowledge of western music.

\*

Every effort must be made to enlighten undergraduates that music other than 'western classical' music actually exists; as we are living in South Africa we have to catch up on our lack of knowledge about African, Indian and Malay music, at least.

\*

Practical involvement in musics other than Western classical music, such as African, Indian and Indonesian music

must form an essential part of the training of aspirant professional musicians.

SUB-ISSUE A6

THE PLACE OF CHAMBER-MUSIC IN THE CURRICULUM.

\*

Chamber music must become an official subject in all music departments.

\*

Chamber music must be stressed in the curriculum to teach style and musicianship. This is especially crucial in the later years; a certain level of individual technique is required before chamber music really makes sense.

University of Cape Town

SUB-ISSUE A7

THE VALUE OF PARTICIPATION IN LARGE ENSEMBLE.

\*

Participation in large ensemble such as orchestra and chorus should be on a compulsory and credit basis, in order to avoid musical isolation in terms of either the performing musician spending his or her whole musical life alone practising or the musicologist who never gets the opportunity to perform as the standard of performance required by these students is not as high as the performance student. Academic credit should be given for attendance and participation in these larger groups.

SUB-ISSUE A8

THE EMPHASIS ON GENERAL MUSICIANSHIP.

\*

Not enough is being done in "remedial" work to assist and motivate these people to acquire the necessary musical skills and knowledge. The system of teaching aural skills and music literacy is inefficient in general, and is not producing the desired results early enough - ie in the schools. The problem of the tertiary institution coping with the varying levels of entering students would not exist if more efficient means of ensuring these skills were enforced at the school level.

\*

The acquisition of musical "skills" does not necessarily depend on "musical intelligence" though some students would be more apt to acquire these more easily than others, just as reading and writing skills of a spoken language do not imply great literary ability or even understanding. It is on this basis that an efficient system of teaching musical rudiments should become part of the primary education system of our country.

SUB-ISSUE A10

THE PLACE OF A SECOND INSTRUMENT IN THE CURRICULUM.

\*

The true value of studying a second instrument needs to be assessed.

SUB-ISSUE A11

THE PLACE OF COMPOSITION IN THE CURRICULUM.

\*

The study of composition should form an important part of music education. It is something that complements understanding of form and harmonic analyses and leads to better understanding in performance. More important than that is that composition stimulates free and creative thinking.

\*

The study of composition should be introduced at school level.

SUB-ISSUE A12

CONDUCTING AS PART OF A CURRICULUM OR AS A "MAJOR".

\*

Diplomas in orchestral playing and conducting need to be introduced into music departments.

SUB-ISSUE A13

THE PLACE OF EXPERIENTIAL, CREATIVE ACTIVITIES WITHIN THE CURRICULUM.

\*

Creative music-making along formal and contemporary music-making lines is essential for the aspiring professional musician.

\*

Movement experience in the form of contemporary dance or movement education is an essential part of the training for the student of music.

\*

Music Students would benefit from greater freedom of intuitive expression through experiential activities in drama/art/music/movement; ie the integration of the arts.

\*

Practical involvement in musics other than Western classical music, such as African, Indian and Indonesian music must form an essential part of the training of aspirant professional musicians.

\*

There is the need for greater development of auditory activity in the practical sense, ie the ability to sight-sing, tonally and atonally, recognise complicated rhythmic patterns and take dictations.

SUB-ISSUE A14

THE PLACE OF MUSIC TECHNOLOGY IN THE CURRICULUM (EG TV,  
RADIO, RECORDING)

\*

We should be training musicians to be electronically alert, so as to better the communications field generally (radio, TV, recording etc), music publishing, arts administration and teaching.

SUB-ISSUE A15

THE VALIDITY OF DETAILED SYLLABI - AND JUST HOW DETAILED  
THEY NEED BE.

\*

Every subject needs to be carefully defined in terms of its objectives and in terms of a detailed syllabus, preferably broken down into week-by-week information packages; also in terms of its real usefulness as personal enrichment, professional application and advantages to society.

SUB-ISSUE A16

THE STANDARD OF PRACTICAL SYLLABI.

\*

The string syllabi should urgently be upgraded and uniformised throughout SA. The syllabus of the fourth year BMus Practical at UCT is comparable to the first year at conservatoires such as in Brussels and Paris.

SUB-ISSUE A17

THE VALIDITY OF ORCHESTRAL SYLLABI BEING BASED ON ORCHESTRAL AUDITION REQUIREMENTS WORLD-WIDE.

\*

The ideal situation would be that string department heads meet and decide on a common syllabus in line with the demands of orchestral auditions all over the world.

\*

There is a need for getting hold of lists of major orchestral audition requirements and to be certain that all the material for these auditions are in the course requirements and syllabi.

SUB-ISSUE A18

INTERACTION BETWEEN PARTS OF THE CURRICULUM.

\*

Measuring or grading or evaluating the ultimate goal (outcome/end-result) in a musical education is difficult because it is a subjective appraisal and almost impossible to do in progressive stages. The scientific approach of dissecting the process and evaluating each element (year by year) does not work in music because of the over-all interaction of skills which produces a 'musician'.

SUB-ISSUE A19

THE ISSUE OF WHETHER PRACTICAL ACTIVITIES SUCH AS ORCHESTRA/CHORUS/LARGE ENSEMBLE SHOULD FORM A COMPULSORY, CREDIT BASED, PART OF THE CURRICULUM. ALSO, IF ACADEMIC CREDIT SHOULD BE GIVEN FOR THIS SORT OF PRACTICAL ACTIVITY.

\*

Participation in large ensemble such as orchestra and chorus should be on a compulsory and credit basis, in order to avoid musical isolation in terms of either the performing musician spending his or her whole musical life alone practising or the musicologist who never gets the opportunity to perform as the standard of performance required by these students is not as high as the performance student. Academic credit should be given for attendance and participation in these larger groups.

SUB-ISSUE A20

THE ISSUE OF THE STUDENT WORK-LOAD.

\*

Every subject needs to be carefully defined in terms of its objectives and in terms of a detailed syllabus, preferably broken down into week-by-week information packages; also in terms of its real usefulness as personal enrichment, professional application and advantages to society.

\*

Does the training make excessive demands on the average student in terms of time investment for practice, class attendance, homework, voluntary music-making, etc.?

SUB-ISSUE A21

THE VALIDITY OF STANDARDISATION OF CURRICULAR CONTENT  
COUNTRY-WIDE.

\*

There is too much emphasis on teaching of the piano at SA universities. SA orchestras have the need for more locally trained musicians. There should be more emphasis placed on the training of orchestral musicians

\*

Music Departments in this country vary far too greatly as far as curricular content and standards are concerned. There should be more interchanging of ideas and communication between departments country-wide. There exists a body of Heads of Music Departments (CHUM). This body should work at this issue as well as working at a way in which standards may be compared.

\*

There is a need for getting hold of lists of major orchestral audition requirements and to be certain that all the material for these auditions are in the course requirements and syllabi.

\*

The ideal situation would be that string department heads meet and decide on a common syllabus in line with the demands of orchestral auditions all over the world.

SUB-ISSUE A22

THE EXTENT TO WHICH PROFESSIONALLY RELATED EXTRA-MURAL  
ACTIVITIES OF STAFF MEMBERS SHOULD DISRUPT THE  
TIME-TABLE.

\*

With regard to the professionally related extra-mural activities of faculty members, there is a need for research into what extent faculty members should be

allowed to disrupt the time-table for the sake of concert engagements, etc.?

SUB-ISSUE A23

THE ISSUE OF THE DURATION OF THE ACADEMIC YEAR.

\*

The teaching period in the effective academic year of approximately seven months is inadequate to achieve the desired goals, especially in the area of General Musicianship.

SUB-ISSUE A24

THE ISSUE OF THE CURRICULA AS THEY ARE RELATIVE TO THE CONTEXT OF OUR SOCIAL AND CULTURAL INFRASTRUCTURE.

\*

The universities have had to provide a broad based, but of necessity, superficial music education in order to prepare post-adolescents for careers in music; ie the curricula in universities have been established pragmatically and taught by a rather ingrown, self-perpetuating group who have elected to stay in their own territory, or return to it after study abroad for reasons not strictly artistic.

**KEY-ISSUE - B - GENERAL MUSICIANSHIP**

**SUB-ISSUE B1**

**THE ISSUE OF SKILLS INSTRUCTION AND GENERAL MUSICIANSHIP AS MEANS TO AN END RATHER THAN ENDS IN THEMSELVES.**

\*

The teaching of music is essentially the instruction of skills which are then built on into what is called "music." Musicianship is an overall interaction of skills. Skills instruction should be considered a means to an end rather than an end in itself.

\*

Measuring or grading or evaluating the ultimate goal (outcome/end-result) in a musical education is difficult because it is a subjective appraisal and almost impossible to do in progressive stages. The scientific approach of dissecting the process and evaluating each element (year by year) does not work in music because of the over-all interaction of skills which produces a "musician".

**SUB-ISSUE B2**

**THE ISSUE OF THE LEVEL OF GENERAL MUSICIANSHIP ON ENTRANCE TO A COURSE OF STUDY.**

\*

Colleges and universities should be set up assuming (demanding) a certain level of prior skill training, this should not begin at age 18.

SUB-ISSUE B3

THE ISSUE OF TESTING OF SKILLS ABILITIES AND LEVELS FOR THE PURPOSES OF STREAMING ON ENTRANCE TO A COURSE OF STUDY.

\*

Entering students should be tested at all levels, ie performance and writing. (counterpoint, composition, history, harmony, dictation in writing, and sight reading on major instrument, chamber recital s well as solo recital or performance.) Constant improvement should be demanded from each of these areas as the years go by. A further round of tests (that is part of the overall evaluation programme) could be given to compare the results deliberated by a panel (the same panel as used originally).

\*

If entering students enter at different levels of skills, a comprehensive entrance test could be used to stream the students into groups of varying levels within a year.

SUB-ISSUE B4

THE ISSUE OF EVALUATION OF GENERAL MUSICIANSHIP.

\*

Measuring or grading or evaluating the ultimate goal (outcome/end-result) in a musical education is difficult because it is a subjective appraisal and almost impossible to do in progressive stages. The scientific approach of dissecting the process and evaluating each element (year by year) does not work in music because of the over-all interaction of skills which produces a "musician".

SUB-ISSUE B5THE ISSUE OF THE LEVEL OF GENERAL MUSICIANSHIP TRAINING AT SCHOOLS.

\*

Because of the varying formal backgrounds and the proviso of the audition taking the place of specific audition requirements before entering a tertiary course of study in music (which is perfectly acceptable as a proviso), students entering courses (particularly vocal students, as a voice is often only discovered at a relatively mature age, and often without the necessary formal musical training to accompany the voice) do so at diverse levels regarding theoretical knowledge: aural, reading and other theoretical skills

\*

Not enough is being done in "remedial" work to assist and motivate these people to acquire the necessary musical skills and knowledge. The system of teaching aural skills and music literacy is inefficient in general, and is not producing the desired results early enough - ie in the schools. The problem of the tertiary institution coping with the varying levels of entering students would not exist if more efficient means of ensuring these skills were enforced at the school level.

SUB-ISSUE B6THE ISSUE OF THE IMPORTANCE OF GENERAL MUSICIANSHIP TRAINING AT PRIMARY SCHOOL LEVEL.

\*

Not enough is being done in "remedial" work to assist and motivate students with poorer backgrounds to acquire the necessary musical skills and knowledge. The system of teaching aural skills and music literacy is inefficient in general, and is not producing the desired results early enough - ie in the schools. The

problem of the tertiary institution coping with the varying levels of entering students would not exist if more efficient means of ensuring these skills were enforced at the school level.

\*

The acquisition of musical "skills" does not necessarily depend on "musical intelligence" though some students would be more apt to acquire these more easily than others, just as reading and writing skills of a spoken language do not imply great literary ability or even understanding. It is on this basis that an efficient system of teaching musical rudiments should become part of the primary education system of our country.

SUB-ISSUE B7

THE ISSUE AS TO WHETHER THE ACQUISITION OF MUSICAL SKILLS DEPENDS OF "MUSICAL INTELLIGENCE".

\*

The acquisition of musical "skills" does not necessarily depend on "musical intelligence" though some students would be more apt to acquire these more easily than others, just as reading and writing skills of a spoken language do not imply great literary ability or even understanding. It is on this basis that an efficient system of teaching musical rudiments should become part of the primary education system of our country.

SUB-ISSUE B8

THE ISSUE OF PIANISTIC SKILLS SUCH AS SIGHT-READING, IMPROVISATION, TRANSPOSITION, SCORE-READING, RECITATIVE REALISATION, ETC, FOR PIANO STUDENTS.

\*

Entering students should have expertise in at least one area. The pianist who plays 12 concerti and the Liszt

sonatas is not necessarily aware of everything and should be regarded not as exceptional but as good material to start with.

\*

The training of pianists should not merely be the specialised manner of perfecting of technique to perform a small number of chosen pieces to learn to perform as soloists, teach other pianists and sometimes to accompany. Other skills which pianists should acquire should include the following to broaden their career possibilities:

- sight-reading skills, all too lamentable in most cases
- improvisatory skills, useful in light music and the teaching of children
- transposition, essential for anyone seriously considering a career in accompaniment
- realisation and palying of recitative
- score-reading and playing from open score versions of vocal music essential for the coaching of singers and choruses.

\*

There is a particularly serious fault in our tertiary education system, and that is the lack of vocal coaches and repititeurs, throughout the country, qualified enough in terms of repertoire and necessary skills for opera and vocal students to gain access to the repertoire - also, student coaches and repititeurs (pianists) should be given the opportunity to be trained and guided more effectively.

**KEY ISSUE - C - EVALUATION AND ASSESSMENT OF STUDENTS**

**SUB-ISSUE C1**

**THE ISSUE OF THE VALIDITY OF ANNUAL AS OPPOSED TO LESS OR MORE FREQUENT EVALUATION OF STUDENT PROGRESS.**

\*

It takes time to develop a musician and looking too close too soon at results (evaluation) can often mislead. Evaluating a music student (or an education program) should occur after 2, 4 and 10 years in order to provide perspective into this subjective art.

\*

The same persons should provide the comments in periodic evaluations, and these periodic evaluations should be compared over a protracted period of time (after 2, 4 and 10 years).

\*

This "tracking" helps evaluate what is being evaluated and maintains a network of communication between students, teachers and administration, ie everyone would have a sense of what is going on in the institution.

\*

Measuring or grading or evaluating the ultimate goal (outcome/end-result) in a musical education is difficult because it is a subjective appraisal and almost impossible to do in progressive stages. The scientific approach of dissecting the process and evaluating each element (year by year) does not work in music because of the over-all interation of skills which produces a "musician".

SUB-ISSUE C2

THE ISSUE OF WHO THE EVALUATORS SHOULD BE AND THE VALUE OF USING THE SAME PEOPLE TO EVALUATE STUDENTS THROUGHOUT THEIR COURSES.

\*

The same persons should provide the comments in periodic evaluations, and these periodic evaluations should be compared over a protracted period of time (after 2, 4 and 10 years.)

SUB-ISSUE C3

THE ISSUE OF THE PROBLEM OF SUBJECTIVITY IN APPRAISAL OF MUSIC STUDENTS.

\*

It takes time to develop a musician and looking too close too soon at results (evaluation) can often mislead. Evaluating a music student (or an education program) should occur after 2, 4 and 10 years in order to provide perspective into this subjective art.

\*

Measuring or grading or evaluating the ultimate goal (outcome/end-result) in a musical education is difficult because it is a subjective appraisal and almost impossible to do in progressive stages. The scientific approach of dissecting the process and evaluating each element (year by year) does not work in music because of the over-all interaction of skills which produces a "musician."

\*

The question of examination and evaluation needs looking at. Much of the examination, particularly in the performance area, is unreliable because of the subjective nature of music; examiners know the candidates intimately.

SUB-ISSUE C4

EVALUATION OF EVALUATIVE PROCEDURES.

\*

This "tracking" (see Sub-Issue C2) helps evaluate what is being evaluated and maintains a network of communication between students, teachers and administration, ie everyone would have a sense of what is going on in the institution.

SUB-ISSUE C5

THE ISSUE OF THE PROBLEMS IN EVALUATION OF MUSICAL PERFORMANCES.

\*

Evaluation of performance needs to be looked at from a point of view of when one hears a performance, one should not criticise technique (HOW it is done) but rather the effect of the performance (WHAT is being done with the music).

SUB-ISSUE C6

THE IMPORTANCE OF SETTING UP EVALUATIVE CRITERIA.

\*

Criteria by which the evaluation of students and courses is to be made have to be set up.

SUB-ISSUE C7

THE EFFECTS OF RELATIONSHIPS BETWEEN STAFF AND STUDENT ON EVALUATION OF STUDENTS.

\*

The evaluation and progress of the student must not be affected by the relationships between student and

faculty. Because not all students and teachers mix well, changes should be made to accommodate and improve the problem. For example, if a student is doing poorly, often a change of teacher will enhance progress.

#### SUB-ISSUE C8

##### EVALUATION OF ENTERING STUDENTS FOR THE PURPOSES OF STREAMING.

\*

Entering students should be tested at all levels, ie performance and writing. (counterpoint, composition, history, harmony, dictation in writing, and sight reading on major instrument, chamber recital as well as solo recital or performance.) Constant improvement should be demanded from each of these areas as the years go by. A further round of tests (that is part of the overall evaluation programme) could be given to compare the results deliberated by a panel (the same panel as used originally).

#### SUB-ISSUE C9

##### THE VALIDITY AND FEASIBILITY OF DEMANDING CONSTANT EVALUATION OF INDIVIDUALS BASED ON THEIR ABILITIES AND STREAMED ENTRANCE LEVELS.

\*

Measuring or grading or evaluating the ultimate goal (outcome/end-result) in a musical education is difficult because it is a subjective appraisal and almost impossible to do in progressive stages. The scientific approach of dissecting the process and evaluating each element (year by year) does not work in music because of the over-all interaction of skills which produces a "musician."

\*

Entering students should be tested at all levels, i.e. performance and writing. (counterpoint, composition, history, harmony, dictation in writing, and sight reading on major instrument, chamber recital as well as solo recital or performance.) Constant improvement should be demanded from each of these areas as the years go by. A further round of tests (that is part of the overall evaluation programme) could be given to compare the results delivered by a panel (the same panel as used originally).

\*

If entering students enter at different levels of skills, a comprehensive entrance test could be used to stream the students into groups of varying levels within a year.

University of Cape Town

SUB-ISSUE C10

THE ISSUE OF COURSE EVALUATIONS

\*

This "tracking" (Sub-Issue C11) helps evaluate what is being evaluated and maintains a network of communication between students, teachers and administration, ie everyone would have a sense of what is going on in the institution.

SUB-ISSUE C11

THE VALIDITY OF COMPARING EVALUATIONS OVER A PROTRACTED PERIOD OF TIME.

\*

The same persons should provide the comments in periodic evaluations, and these periodic evaluations should be compared over a protracted period of time (after 2, 4 and 10 years). (Known as tracking).

**KEY ISSUE - D - FACILITIES**

**SUB-ISSUE D1**

**THE ISSUE OF NOISE AND SOUND-PROOFING IN A BUILDING HOUSING  
A SCHOOL OF MUSIC**

\*

Music needs quiet in order to be learned. For example music by Feldman and Cage and others is made impossible by noisy classrooms, studios, etc. Further, practicing facilities need to be effectively sound-proofed. The need for quiet in any learning situation is emphasised.

**SUB-ISSUE D2**

**THE VALIDITY OF INTER-DEPARTMENTAL SHARING OF EQUIPMENT AND  
FACILITIES TO SHARE COSTS.**

\*

Because of the expense of training musicians, music departments at various universities in the country should co-operate far more to try and complement instead of compete with each other. For example, what about sharing facilities and equipment. Also, does every university have to have a school music department with an expensive and involved infrastructure? There could be far more specialisation at specific institutions.

**SUB-ISSUE D3**

**THE VALIDITY OF SPECIALISED FACILITIES AT PARTICULAR  
UNIVERSITIES TO AVOID HAVING EXPENSIVE FACILITIES AT  
EVERY UNIVERSITY**

\*

Because of the expense of training musicians, music departments at various universities in the country

should co-operate far more to try and complement instead of compete with each other. For example, what about sharing facilities and equipment. Also, does every university have to have a school music department with an expensive and involved infrastructure? There could be far more specialisation at specific institutions.

#### SUB-ISSUE D4

#### THE ISSUE OF LACK OF FACILITIES FOR THE MAJORITY OF THE POPULATION.

\*

There is tremendous musical talent in South Africa which is not being realised. Various efforts on behalf of institutions such as the Beau Soleil School have revealed a wealth of talent. Unfortunately there are two major problems:

- a) Facilities and training is only being provided for a limited section of the population, leaving much untapped talent.
- b) The talent frequently withers and dies before tertiary level; a large number of students could be attracted if training at tertiary level and subsequent opportunities had a better "image". In other words an informed and aggressive marketing strategy is indicated.

#### SUB-ISSUE D5

#### THE VALIDITY OF UTILISING AUDIO TAPE IN TEACHING

\*

Orchestral excerpts (individual parts) should be put on tape played by acknowledged (orchestral) leaders and put on reserve for students to listen to. The individual excerpt should be preceded and followed by the passage in context, ie the entire symphonic texture.

SUB-ISSUE D6THE ISSUE OF IMPRESSIVE FACILITIES AND THE CONCERN FOR  
OUTWARD APPEARANCES RATHER THAN ACTUALLY WHAT GOES ON  
INSIDE AT SOUTH AFRICAN INSTITUTIONS.

\*

Facilities at universities in South Africa are superior to many in older cultures because bricks and mortar are always the goal of South African planners who are more concerned with outward appearances than what actually goes on inside. Europe and America have been concerned with the minds of those who are in the buildings. Therefore to come to an South African university is to be frequently impressed by the superficial aspects of the buildings.

SUB-ISSUE D7THE ISSUE OF PROVIDING FACILITIES TO COPE WITH THE INCREASE  
IN POPULATION (ESPECIALLLY BLACK POPULATION).

\*

A national educational problem is starting in the 1980's, when the rather low level of education in black schools is nevertheless producing quantities of black matriculants who will demand a university education and yet are not ready for it (even less than the white population is). Will universities have to dilute their standards to accommodate the new black demand? At the present time there are more black children in Sub-A alone than in all white secondary schools put together. The population of South Africa is increasing by 20 000 a week, which means opening 20 new schools a week of the year to keep up with population explosion. Our problems as musicians pale into insignificance when set besides the real problems of the Third World, of which this (with the exception of a few cities) is a part.

SUB-ISSUE D8

THE VALIDITY OF PROVIDING VIDEO FACILITIES AND TAPED ITEMS  
ON LOAN.

\*

There is a need for a collection of video-tapes for borrowing and lending of items such as the Ivan Galamian master-classes, Paul Rolland tapes, Dr Suzuki tapes, Casals master-classes; as well as tapes of major artists playing major concerti.

SUB-ISSUE D9

THE VALIDITY OF A "BANK" OR LIBRARY OF TEACHING MATERIALS  
PROVIDED FOR THE PRIVATE TEACHER IN SOUTH AFRICA.

\*

Further need for an organisation like this would be to provide a bank of teaching materials for the teachers, as these are becoming prohibitively expensive in South Africa. Teaching materials include records, tapes, videos as well as etude material, performing literature in all editions.

SUB-ISSUE D10

THE ACCOUNTING FOR OF ALL PHYSICAL FACILITIES AT MUSIC  
SCHOOLS

\*

A detailed account of the physical facilities provided for students and staff in the music school is necessary.

**KEY ISSUE - E - ENTRANCE QUALIFICATIONS/ADMISSION  
PROCEDURES/STANDARDS**

**SUB-ISSUE E1**

**THE ISSUE AS TO WHETHER ENTERING STUDENTS (THOSE THAT HAVE  
BEEN ACCEPTED INTO AN INSTITUTION) SHOULD BE TESTED AND  
WHAT IT IS THEY SHOULD BE TESTED IN.**

\*

Entering students should be tested at all levels, ie performance and writing. (counterpoint, composition, history, harmony, dictation in writing, and sight reading on major instrument, chamber recital as well as solo recital or performance.) Constant improvement should be demanded from each of these areas as the years go by. A further round of tests (that is part of the overall evaluation programme) could be given to compare the results deliberated by a panel (the same panel as used originally.)

**SUB-ISSUE E2**

**THE ISSUE AS TO WHETHER AN INITIAL TEST SHOULD SET A  
STANDARD TO BE IMPROVED UPON BY EACH INDIVIDUAL  
STUDENT.**

\*

Entering students should be tested at all levels, ie performance and writing. (counterpoint, composition, history, harmony, dictation in writing, and sight reading on major instrument, chamber recital as well as solo recital or performance.) Constant improvement should be demanded from each of these areas as the years go by. A further round of tests (that is part of the overall evaluation programme) could be given to compare the results deliberated by a panel (the same panel as used originally.)

SUB-ISSUE E3

THE ISSUE OF THE VALIDITY OF COMPREHENSIVE TESTING ON  
ENTRANCE FOR STREAMING PURPOSES.

\*

If entering students enter at different levels of skills, a comprehensive entrance test could be used to stream the students into groups of varying levels within a year.

SUB-ISSUE E4

THE ISSUE OF THE VALIDITY OF THE AUDITION REPLACING SPECIFIC  
ENTRANCE REQUIREMENTS. IE FLEXIBILITY IN ENTRANCE  
REQUIREMENTS.

\*

Entering students should have expertise in at least one area. The pianist who plays 12 concerti and the Liszt sonatas is not necessarily aware of everything and should be regarded not as exceptional but as good material to start with.

\*

Because of the varying formal backgrounds and the proviso of the audition taking the place of specific audition requirements before entering a tertiary course of study in music (which is perfectly acceptable as a proviso), students entering courses (particularly vocal students, as a voice is often only discovered at a relatively mature age, and often without the necessary formal musical training to accompany the voice) do so at diverse levels regarding theoretical knowledge; aural, reading and other theoretical skills.

\*

Entrance qualifications should be more flexible than at present; a matriculation exemption should not be the sole criterion - Suitability for further study in a

particular musical direction should be a strong consideration.

\*

The admission procedures at South African universities is at fault. There is a lack of awareness or sensitivity to the growth process in learning apparent by the existence of very high and, more important, totally inflexible standards of performance at South African universities. These goals or standards are too idealistic or non-pragmatic to be academically sound with regard to entrance standards, ie if goals or standards are high then entrance standards must be equally high. Only students who are expected to satisfy final requirements should be admitted. A way to raise these levels would be to establish a preparatory department so that matric levels can be upped.

#### SUB-ISSUE E5

#### THE ISSUE OF THE PROBLEM OF STUDENTS ENTERING A COURSE OF STUDY AT DIVERSE LEVELS OF THEORETICAL KNOWLEDGE AND SKILL.

\*

Colleges and universities should be set up assuming (demanding) a certain level of prior skill training, this should not begin at age 18.

\*

Because of the varying formal backgrounds and the proviso of the audition taking the place of specific audition requirements before entering a tertiary course of study in music (which is perfectly acceptable as a proviso), students entering courses (particularly vocal students, as a voice is often only discovered at a relatively mature age, and often without the necessary formal musical training to accompany the voice) do so at diverse levels regarding theoretical knowledge; aural, reading and other theoretical skills.

SUB-ISSUE E6

THE ISSUE AS TO WHETHER THE ENTRANCE REQUIREMENTS/STANDARDS AT UNIVERSITIES IN SOUTH AFRICA ARE TOO HIGH OR TOO LOW.

\*

The entrance qualifying standard of music students at music departments in this country ar too low. Fewer students of a higher calibre would improve the standard in general.

\*

Entrance qualifications should be more flexible than at present; a matriculation exemption should not be the sole criterion - Suitability for further study in a particular musical direction should be a strong consideration.

\*

Just how strict admission requirements should be needs to be considered.

SUB-ISSUE E7

THE ISSUE OF WHETHER FEWER STUDENTS OF A HIGHER CALIBRE WOULD IMPROVE THE STANDARD OF MUSIC IN SOUTH AFRICA IN GENERAL.

\*

The entrance qualifying standard of music students at music departments in this country ar too low. Fewer students of a higher calibre would improve the standard in general.

\*

The admission procedures at South African universities is at fault. There is a lack of awareness or sensitivity to the growth process in learning apparent by the existence of very high and, more important, totally inflexible standards of performance at South African

universities. These goals or standards are too idealistic or non-pragmatic to be academically sound with regard to entrance standards, ie if goals or standards are high then entrance standards must be equally high. Only students who are expected to satisfy final requirements should be admitted. A way to raise these levels would be to establish a preparatory department so that matric levels can be upped.

SUB-ISSUE E8

THE ISSUE OF THE PROBLEM OF STUDENTS WHO ARE NOT NECESSARILY OF THE REQUIRED STANDARD BEING ADMITTED TO COURSES TO SUSTAIN NUMBERS SO THAT DEPARTMENTS QUALIFY FOR GRANTS; IE WHEN CRITERIA FOR ENTRANCE ARE NOT PURELY ACADEMIC OR MUSICAL.

\*

Students who are not at the required entrance level are often still admitted to the courses at university. Although there are those who show enough promise and who maybe warrant this practise, some students are admitted because the departments need a certain number of students in order to qualify for grants, etc. Likewise, some students are passed in their examinations just in order to sustain the enrolment.

SUB-ISSUE E9

THE ISSUE OF ENTRANCE QUALIFICATIONS AND LOW STANDARDS AT UNIVERSITIES BEING A FUNCTION OF EDUCATION FROM PRE-PRIMARY THROUGH TO HIGH SCHOOL LEVEL. IE THE EDUCATIONAL INFRASTRUCTURE.

\*

The problem of there being low standards in the universities starts at an early stage. A system of music education, such as the Kodaly Method used successfully in Hungary for the past 30 or 40 years, in which continuous education starts at pre-primary level through to the

end of secondary level, would guarantee a flow-through of well trained students to tertiary level.  
(Instrumental tuition must be part of the music education.)

\*

The matter of entrance qualification is a function of the primary and secondary educational infrastructure which is virtually non-existent in South Africa.

SUB-ISSUE E10

THE ISSUE OF THE VALIDITY OF VARYING ENTRANCE REQUIREMENTS IN DIFFERENT DEPARTMENTS WITHIN AN INSTITUTION.

\*

The facilities, curricula, administration and entrance qualification must vary from department to department within an institution.

\*

An attempt to set standards is needed; clear distinctions cannot easily be made in setting and assessing standards relating to performance (first study, second study, etc); it is difficult to draw parallels between one instrument and another when assessing standards.

SUB-ISSUE E11

THE ISSUE OF THE PROBLEM OF THE MATRICULATION EXEMPTION BEING AN ENTRANCE REQUIREMENT AND THE VALIDITY OF SUITABILITY FOR FURTHER STUDY AS A BASIS FOR ENTRANCE.

\*

Entering students should have expertise in at least one area. The pianist who plays 12 concerti and the Liszt sonatas is not necessarily aware of everything and should be regarded not as exceptional but as good material to start with.

\*

Entrance qualifications should be more flexible than at present; matriculation exemption should not be the sole criterion - Suitability for further study in a particular musical direction should be a strong consideration.

SUB-ISSUE E12

THE ISSUE OF ENTRANCE REQUIREMENTS NOT BEING IN KEEPING WITH THE STANDARDS REQUIRED DURING THE COURSES OF STUDY.

\*

The admission procedures at South African universities is at fault. There is a lack of awareness or sensitivity to the growth process in learning apparent by the existence of very high and, more important, totally inflexible standards of performance at South African universities. These goals or standards are too idealistic or non-pragmatic to be academically sound with regard to entrance standards, ie if goals or standards are high then entrance standards must be equally high. Only students who are expected to satisfy final requirements should be admitted. A way to raise these levels would be to establish a preparatory department so that matric levels can be upped.

SUB-ISSUE E13

THE ISSUE OF THE VALIDITY OF THE ESTABLISHMENT OF A PREPARATORY DEPARTMENT WITHIN THE MUSIC DEPARTMENT TO DEAL WITH THE RAISING OF ENTRANCE LEVELS.

\*

The admission procedures at South African universities is at fault. There is a lack of awareness or sensitivity to the growth process in learning apparent by the existence of very high and, more important, totally inflexible standards of performance at South African universities. These goals or standards are too

idealistic or non-pragmatic to be academically sound with regard to entrance standards, ie if goals or standards are high then entrance standards must be equally high. Only students who are expected to satisfy final requirements should be admitted. A way to raise these levels would be to establish a preparatory department so that matric levels can be upped.

SUB-ISSUE E14

THE ISSUE OF WHETHER THE INSTITUTION IS SENSITIVE ENOUGH TO THE GROWTH PROCESS IN THE STUDY OF MUSIC (IN RELATION TO EXPECTING PARTICULAR STANDARDS OF PERFORMANCE).

\*

The admission procedures at South African universities is at fault. There is a lack of awareness or sensitivity to the growth process in learning apparent by the existence of very high and, more important, totally inflexible standards of performance at South African universities. These goals or standards are too idealistic or non-pragmatic to be academically sound with regard to entrance standards, ie if goals or standards are high then entrance standards must be equally high. Only students who are expected to satisfy final requirements should be admitted. A way to raise these levels would be to establish a preparatory department so that matric levels can be upped.

SUB-ISSUE E15

THE ISSUE OF THE STANDARDS AND RESOURCES OF PRIVATE MUSIC TEACHERS AFFECTING THE ENTRANCE STANDARDS AT TERTIARY LEVEL.

\*

There is the need for an organisation for private and school (string) music teachers throughout the country, that has regular meetings, exchanges ideas on pedagogy, has

talks with lecturers and members in and out of town, foreign artists and pedagogues. Create an organisation to provide the teachers with information, help, master-classes, etc, and give them the sense that their work is acknowledged and worth something, and they will gradually produce better students for the tertiary institutions.

SUB-ISSUE E16

THE ISSUE OF HOW TO SET AND MAINTAIN STANDARDS.

\*

The problem of standards in teaching is related to what can be called "creative density". This is that our teaching power (in the performing arts field) is too scattered over a vast geographical area while being too thinly spread on relatively few major talents. This leads to distortion of standards because of the lack of direct and immediately comparable standards. As far as the academic teaching is concerned, professional survival does not depend on as high and special an individual talent developed to a high skill as on the performing side. Here, a good teacher will be a good teacher immaterial of his or her individual specialisation. This is what is required in the wider university context.

\*

Music Departments in this country vary far too greatly as far as curricular content and standards are concerned. There should be more interchanging of ideas and communication between departments country-wide. There exists a body of Heads of Music Departments (CHUM). This body should work at this issue as well as working at a way in which standards may be compared.

\*

An attempt to set standards is needed; clear distinctions cannot easily be made in setting and assessing standards relating to performance (first study, second

study, etc); it is difficult to draw parallels between one instrument and another when assessing standards.

SUB-ISSUE E17

THE ISSUE OF THE LEVEL OF REQUIRED GENERAL MUSICIANSHIP FOR ADMISSION.

\*

Colleges and universities should be set up assuming (demanding) a certain level of prior skill training, this should not begin at age 18.

University of Cape Town

**KEY ISSUE - F - THE TRAINING OF SCHOOL TEACHERS**

SUB-ISSUE F1

THE ISSUE AS TO WHEN THE PRACTICAL TEACHING EXPERIENCE SHOULD BE INTRODUCED INTO A COURSE OF STUDY DESIGNED TO TRAIN SCHOOL TEACHERS.

\*

In the area of teacher-training, practise teaching (not just seminars) should occur in the last two years. Observation and exposure to good teaching should be the emphasis in the first few years.

SUB-ISSUE F2

THE ISSUE AS TO WHETHER PRIVATE TEACHING BY STUDENTS SHOULD BE ENCOURAGED.

\*

Private teaching by students should be discouraged.

SUB-ISSUE F3

THE ISSUE OF THE METHODS AND SYSTEMS OF TRAINING TEACHERS.

\*

A specialised system of music education for music teachers such as that used in the Kodaly Method should be introduced on a post-graduate level in South Africa so as to supply the system with suitably qualified teachers. As often as is not the case, music must be taught by full-time, dedicated, well trained teachers.

SUB-ISSUE F4THE ISSUE AS TO WHETHER YOUNG TEACHERS, AT THE END OF THEIR TRAINING, ARE PREPARED FOR THE RIGOURS OF THE PROFESSION.

\*

Degreed musicians entering the teaching profession seldom seem to have been prepared for the actual classroom situation. They arrive in schools having had training in ideal circumstances (ie schools which have a musical tradition) with high ideals (hoping that the pupils will experience a similar passion for music as themselves) only to be brought down to earth by the realities of the situation where few schools have music as a subject with any status among pupils and staff. A system such as where a student is assigned to an acknowledged teacher as an apprentice for a period of months might provide the student with the opportunity to learn practical know-how by observation rather than by trial and error as is usually the case.

SUB-ISSUE F5THE ISSUE OF THE USEFULNESS OF OBSERVATION OF GOOD TEACHERS "IN ACTION" AS A PART OF TEACHER TRAINING.

\*

In the area of teacher-training, practise teaching (not just seminars) should occur in the last two years.

Observation and exposure to good teaching should be the emphasis in the first few years.

\*

Degreed musicians entering the teaching profession seldom seem to have been prepared for the actual classroom situation. They arrive in schools having had training in ideal circumstances (ie schools which have a musical tradition) with high ideals (hoping that the pupils will experience a similar passion for music as themselves) only to be brought down to earth by the

realities of the situation where few schools have music as a subject with any status among pupils and staff. A system such as where a student is assigned to an acknowledged teacher as an apprentice for a period of months might provide the student with the opportunity to learn practical know-how by observation rather than by trial and error as is usually the case.

SUB-ISSUE F6

THE ISSUE OF WHETHER THE UNIVERSITIES AND THE EDUCATION AUTHORITIES ARE "AIMING IN THE SAME DIRECTION" AS FAR AS TEACHER EDUCATION IS CONCERNED.

\*

More contact is needed between universities and superintendants of education for the universities to ascertain exactly what the "task" referred to in Sub-Issue F10 entails. (the task of teaching music)

SUB ISSUE F7

THE ISSUE OF TRAINING OF TERTIARY LEVEL MUSIC TEACHERS ("LECTURERS").

\*

Lecturers at universities are often appointed to posts as teachers of teachers having had little or no experience of school teaching. Lecturers should not be appointed to posts at universities to teach student teachers if they have not had considerable experience in the schools themselves.

\*

Lecturers involved in teaching prospective school-teachers need more training in classroom skills, use of media, etc. Improvement in this area will improve the teaching of these students to apply these skills.

SUB-ISSUE F9

THE ISSUE OF THE PRESENTATION OF TEACHING SKILLS TO PREPARE  
THE STUDENT TEACHER FOR THE PRACTICAL TASK AT HAND.

\*

Tertiary education aimed at prospective teachers should include more in the way of teaching skills and practically preparing the student teacher for his/her task at hand.

\*

Lecturers involved in teaching prospective school-teachers need more training in classroom skills, use of media, etc. Improvement in this area will improve the teaching of these students to apply these skills.

SUB-ISSUE F10

THE ISSUE OF THE EXPENSE OF TRAINING TEACHERS.

\*

Because of the expense of training musicians, music departments at various universities in the country should co-operate far more to try and complement instead of compete with each other. For example, what about sharing facilities and equipment. Also, does every university have to have a school music department with an expensive and involved infrastructure? There could be far more specialisation at specific institutions.

**KEY ISSUE - G - CAREER PROSPECTS IN MUSIC IN SOUTH AFRICA**

**SUB-ISSUE G1**

**THE EXTENT TO WHICH STUDENTS ARE AWARE OF CAREER  
POSSIBILITIES.**

\*

It seems that the education of musicians in South Africa is mainly orientated towards the teaching profession in general.

\*

With the emphasis on music teaching as a profession (music students who are fortunate enough to obtain bursaries to pay for their studies do so from the education departments mainly) knowledge of career opportunities in other fields is limited.

\*

We should be training musicians to be electronically alert, so as to better the communications field generally (radio, TV, recording etc), music publishing, arts administration and teaching.

\*

More ideas should be shared with students about building careers in music, management, travel, study abroad, etc.

**SUB-ISSUE G2**

**THE ISSUE OF OPPORTUNITIES FOR MUSICAL CAREERS IN SOUTH  
AFRICA.**

\*

In music career opportunities are limited as they tie up not only with the field of study but the standard achieved therein.

\*

The outlet for musical careers has been very limited in SA.

SUB-ISSUE G3

THE ISSUE OF GENERAL VERSUS SPECIFIC MUSICAL TRAINING.

\*

Musical education of amateurs, future audiences and the like should not take place at university level. Rearing of these amateurs should be the responsibility of the schools. Tertiary education by its own definition should be reserved for the aspirant professional.

\*

So often there is confusion amongst students and staff because they do not know what they are aiming for. There must be thrust and direction in tertiary music education. (ie what branch or professional direction the course takes; eg., practical musicianship such as orchestral or solo playing, chamber music, etc.; Music Education, or the training of school teachers; academic musicianship such as the study of composition, musicology and ethnomusicology; technical work such as sound engineering, and broadcasting; commercial musicians.)

SUB-ISSUE G4

THE LIMITATIONS ON CAREERS IN MUSIC IN SOUTH AFRICA OWING TO POLITICAL AND ECONOMIC PROBLEMS.

\*

To pretend that youngsters are going to have careers as performers in the present unstable economic and political climate in this country is to perpetuate an outmoded system of thinking.

SUB-ISSUE G5

OPPORTUNITIES IN THE ORCHESTRAL PROFESSION IN SOUTH AFRICA.

\*

The orchestral profession is still a very wonderful one, and, right now is an "open sesame" for any young instrumentalist who plays well enough to pit him- or herself against overseas imports; our orchestras are crying out for such people taught locally; therefore, maximum effort should be put into the training of undergraduates along these lines.

SUB-ISSUE G6

THE EFFECT THAT THE RELATIONSHIP BETWEEN A TEACHER AND STUDENT MAY HAVE ON THE CAREER OF THAT STUDENT.

\*

In considering careers there is a dual course to consider. There is the career of the student in the future, but the success of the student is the career of the teacher. The career of the student must not be affected by this relationship.

SUB-ISSUE G7

THE ISSUE OF WHETHER THE TRAINING OF PROFESSIONAL MUSICIANS AT THE SACM IS EQUIPPING THE GRADUATES TO COPE WITH THE PROFESSION.

\*

Problems arise when too many staff are chasing too few students in too many directions. Result; the students do not know which way to turn. Present institutions try to be all things to all people, spreading themselves too thinly and producing too many "qualified" graduates who are not equipped to battle with the rigours of the real music world.

SUB-ISSUE G8

THE ISSUE OF CAREER OPPORTUNITIES FOR PIANISTS.

\*

The training of pianists should not merely be the specialised manner of perfecting of technique to perform a small number of chosen pieces to learn to perform as soloists, teach other pianists and sometimes to accompany. Other skills which pianists should acquire should include the following to broaden their career possibilities:

- sight-reading skills, all too lamentable in most cases
- improvisatory skills, useful in light music and the teaching of children
- transposition, essential for anyone seriously considering a career in accompaniment
- realisation and playing of recitative
- score-reading and playing from open score versions of vocal music essential for the coaching of singers and choruses.

SUB-ISSUE G9

THE EFFECT THAT THE AVAILABILITY OF FUNDS FROM EDUCATION DEPARTMENTS HAS ON CAREERS FOR MUSICIANS IN SOUTH AFRICA.

\*

With the emphasis on music teaching as a profession (music students who are fortunate enough to obtain bursaries to pay for their studies do so from the education departments mainly) knowledge of career opportunities in other fields is limited.

**KEY ISSUE - H - TRAINING OF ORCHESTRAL MUSICIANS**

**SUB-ISSUE H1**

**THE ISSUE OF WHETHER THERE IS ENOUGH EMPHASIS ON THE TRAINING OF ORCHESTRAL MUSICIANS AS COMPARED TO PIANISTS AT AN INSTITUTION**

\*

There is too much emphasis on teaching of the piano at South African universities. South African orchestras have the need for more locally trained musicians. There should be more emphasis placed on the training of orchestral musicians.

\*

The level of string teaching needs to be upgraded in South Africa by having pedagogy classes for teachers. The pedagogical level of piano teaching is higher than that of string teaching in South Africa.

**SUB-ISSUE H2**

**THE ISSUE OF DIPLOMAS IN ORCHESTRAL PLAYING AND CONDUCTING.**

\*

Musicians intent on becoming orchestral players need not necessarily have to enter universities to do degrees (implying academic education) in music. Professional, practical orchestral diplomas could be made available at a Technikon.

\*

The orchestral profession is still a very wonderful one, and, right now is an "open sesame" for any young instrumentalist who plays well enough to pit him - or herself against overseas imports; our orchestras are crying out for such people taught locally; therefore, maximum effort should be put into the training of undergraduates along these lines.

\*

There is a need for a well-run orchestral programme in South Africa.

SUB-ISSUE H3

THE ISSUE OF THE STANDARD AND CONTENT OF STRING SYLLABI.

\*

The string syllabi should urgently be upgraded and uniformised throughout South Africa. The syllabus of the fourth year BMus Practical at UCT is comparable to the first year at conservatoires such as in Brussels and Paris.

\*

There is a need for getting hold of lists of major orchestral audition requirements and to be certain that all the material for these auditions are in the course requirements and syllabi.

\*

There could be two separate courses for orchestral players with specific syllabi - one for symphonic repertoire and the other for Opera and Ballet. The important thing here is the establishment of a syllabus covering the repertoire throughout the history of orchestral music.

SUB-ISSUE H4

THE ISSUE OF THE LEVEL OF STRING TEACHING IN SOUTH AFRICA

\*

The level of string teaching needs to be upgraded in South Africa by having pedagogy classes for teachers. The pedagogical level of piano teaching is higher than that of string teaching in South Africa.

SUB-ISSUE H5

THE VALIDITY OF ORCHESTRAL EXCERPTS ON AUDIO-TAPE AS AN AID TO TRAINING OF ORCHESTRAL MUSICIANS.

\*

Orchestral excerpts (individual parts) should be put on tape played by acknowledged (orchestral) leaders and put on reserve for students to listen to. The individual excerpt should be preceded and followed by the passage in context, ie the entire symphonic texture.

\*

There is a need for a collection of video-tapes for borrowing and lending of items such as the Ivan Galamian master-classes, Paul Rolland tapes, Dr Suzuki tapes, Casals master-classes; as well as tapes of major artists playing major concerti.

SUB-ISSUE H6

THE VALUE OF MOCK ORCHESTRAL AUDITIONS.

\*

Mock orchestral auditions should regularly be held, even for exam purposes, given by guest orchestral players.

SUB-ISSUE H7

THE USEFULNESS OF HAVING SEPARATE OPERA AND SYMPHONIC COURSES FOR ORCHESTRAL PLAYERS.

\*

There could be two separate courses for orchestral players with specific syllabi - one for symphonic repertoire and the other for Opera and Ballet. The important thing here is the establishment of a syllabus covering the repertoire throughout the history of orchestral music.

SUB-ISSUE H8

THE IMPORTANCE OF THE ORCHESTRAL SYLLABI COVERING THE  
REPERTOIRE THROUGHOUT THE HISTORY OF ORCHESTRAL MUSIC.

\*

There could be two separate courses for orchestral players with specific syllabi - one for symphonic repertoire and the other for Opera and Ballet. The important thing here is the establishment of a syllabus covering the repertoire throughout the history of orchestral music.

SUB-ISSUE H9

THE ISSUE OF "LOCAL CONTENT" IN OUR ORCHESTRAS.

\*

Should music be taught at universities? I believe that a system such as the European "Conservatoire" is by far a better solution. The conservatory or "Hochschule" in Europe is a place where a student is thoroughly trained particularly in an instrument to a level required for professional playing. Should the student wish to further his/her study, may enroll at a university where they can study only the theoretical disciplines. How many professional orchestral players in South Africa were trained in our universities? Not all the universities are contributing adequately to this vital problem.

\*

The perpetuating of a Western musical tradition based primarily on the piano has no relevance whatsoever for the vast majority of South Africans and is clearly not meeting the needs of that part of the country that does require a contact with Western musical culture: for example we are not producing orchestral instrumentalists in numbers or standards required, and therefore have to rely on foreigners for that activity.

These foreigners for various reasons are frequently not competent as teachers in the South African context.

\*

The orchestral profession is still a very wonderful one, and, right now is an "open sesame" for any young instrumentalist who plays well enough to pit him - or herself against overseas imports; our orchestras are crying out for such people taught locally; therefore, maximum effort should be put into the training of undergraduates along these lines.

SUB-ISSUE H10

'THE ISSUE OF WHETHER ORCHESTRAL TRAINING SHOULD TAKE PLACE AT A UNIVERSITY OR RATHER AT A CONSERVATORY OR TECHNIKON.'

\*

Should music be taught at universities? I believe that a system such as the European "Conservatoire" is by far a better solution. The conservatory or "Hochschule" in Europe is a place where a student is thoroughly trained particularly in an instrument to a level required for professional playing. Should the student wish to further his/her study, may enroll at a university where they can study only the theoretical disciplines. How many professional orchestral players in South Africa were trained in our universities? Not all the universities are contributing adequately to this vital problem.

\*

Musicians intent on becoming orchestral players need not necessarily have to enter universities to do degrees (implying academic education) in music. Professional, practical orchestral diplomas could be made available at a Technikon.

SUB-ISSUE H11

THE FEASIBILITY OF ORCHESTRAL LITERATURE COURSES FOR  
ORCHESTRAL STUDENTS CO-ORDINATED WITH AN ESTABLISHED  
PROFESSIONAL ORCHESTRA.

\*

There is need for an orchestral literature course for students of orchestral instruments, which could be co-ordinated with an established professional symphony orchestra and ballet/opera orchestra. This could include bursary students attached to the opera/ballet companies.

SUB-ISSUE H12

THE FEASIBILITY OF ESTABLISHING ORCHESTRAL BURSARIES FOR  
ORCHESTRAL STUDENTS TO GAIN EXPERIENCE AND REPERETOIRE.

\*

There is need for an orchestral literature course for students of orchestral instruments, which could be co-ordinated with an established professional symphony orchestra and ballet/opera orchestra. This could include bursary students attached to the opera/ballet companies.

\*

Private persons could be encouraged, in the form of a tax deduction, to sponsor young gifted students. This could also be used as a form of public relations if sponsors advertised the fact that they were sponsoring students at any particular institution.

SUB-ISSUE H13

THE FEASIBILITY OF A RESIDENT STRING QUARTET AT THE SACM.

\*

There should be a resident string-quartet at universities with time to rehearse for performances to be a model to students, and to be ambassadors of a high level of performance.

SUB-ISSUE H14

THE NEED FOR AN OUTSTANDING STRING PEDAGOGUE AND PERFORMER AS WELL AS A CHARISMATIC CONDUCTOR IN AN ORCHESTRAL PROGRAMME.

\*

To build a string department a school must have first an outstanding violin padagogue and performer; second, an excellent and charismatic conductor with a string background; thirdly, an excellent cello teacher and finally a string quartet.

**KEY ISSUE - I - THE CONCEPT OF A UNIVERSITY MUSIC DEPARTMENT  
AS OPPOSED TO A CONSERVATORY**

**SUB-ISSUE 11**

**THE ISSUE OF THE DEFINITION OF A CONSERVATORY AND THAT OF A  
MUSIC DEPARTMENT**

\*

Should the training of practical music be part of the university system at all, or that of a conservatoire? A university is a seat of tertiary education where knowledge is imparted through discussion, interaction, research, etc. The essential process is of pointing to essential skills and leading the students in their direction. A conservatory, as in the botanical sense of the word, is where special talents of rarer species are nurtured, cultivated under specialist supervision, and, as it were, sheltered from hostile environments so that precious blooms may mature. The very nature of a performing career in music, the special talents required, the competitive nature of the field require the rigid disciplines of the conservatory at the earliest possible stage. The result is specialised skill in a particular craft where many are called and few are chosen.

\*

Should music be taught at universities? I believe that a system such as the European "Conservatoire" is by far a better solution. The conservatory or "Hochschule" in Europe is a place where a student is thoroughly trained, particularly in an instrument to a level required for professional playing. Should the student wish to further his/her study, may enroll at a university where they can study only the theoretical disciplines. How many professional orchestral players in South Africa were trained in our universities? Not all the universities are contributing adequately to this vital problem.

\*

The system of tertiary music education used in South Africa, namely whereby music faculties/departments are parts of universities should be reviewed and a system of conservatories introduced. (institutions dedicated to the training of orchestral players, teachers, conductors, etc, rather than musicologists)

\*

I do not feel that a potential opera singer, orchestral player or even perhaps a primary school teacher can satisfactorily be trained in a university. There should be opera studios attached to the performing arts councils and a national conservatoire (school of practical music making) for orchestral studies.

\*

Musicians intent on becoming orchestral players need not necessarily have to enter universities to do degrees (implying academic education) in music. Professional, practical orchestral diplomas could be made available at a Technikon.

#### SUB-ISSUE 12

#### THE QUESTION OF WHETHER MUSIC SHOULD BE TAUGHT AT UNIVERSITIES OR AT CONSERVATORIES.

\*

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\*

Musicians intent on becoming orchestral players need not necessarily have to enter universities to do degrees (implying academic education) in music. Professional, practical orchestral diplomas could be made available at a Technikon.

\*

There has been little influence on the Arts by business and virtually none by the government; therefore there has never been the establishment of conservatories or effective music high schools in this country.

\*

The universities have had to look after all aspects of music education at a tertiary level without the infrastructure that would give them a proper place in society; ie the university has been the only channel for music education.

\*

The universities have had to provide a broad based, but of necessity, superficial music education in order to prepare post-adolescents for careers in music; ie the curricula in universities have been established pragmatically and taught by a rather ingrown.

self-perpetuating group who have elected to stay in their own territory, or return to it after study abroad for reasons not strictly artistic.

University of Cape Town

**KEY ISSUE - J - MUSIC AND MUSIC EDUCATION AS PART OF CULTURE  
IN SA / SOCIAL AND SOCIOLOGICAL ISSUES SURROUNDING  
MUSIC AND MUSIC EDUCATION / THE STATUS OF MUSIC AND  
MUSIC EDUCATION IN SA**

**SUB-ISSUE J1**

**THE ISSUE OF THE RECOGNITION OF MUSIC DEPARTMENTS IN THE  
SCHOOLS**

\*

Music departments in schools are continually struggling to be recognised - whilst some schools admit to supporting a growing music department, there are few making way in terms of time allotted to musical activities as opposed to sporting activities, ie the time devoted to sport still often outweighs that put aside for music.

\*

More training in administrative and educational know-how in general offered to student-teachers in their courses will improve the attitude of other teachers towards music teachers.

\*

In many schools the Music Teacher is hardly regarded by other teachers as being part of the staff. This is because the music teacher has virtually no exam or homework marking to do; very little lesson preparation in comparison to other teachers (especially primary school); they are seldom seen in the staff rooms as they are taking rehearsals, etc: hardly ever helping with sport and other extra mural non-musical activities; there is also the tendency for music teachers to regard themselves as specialist teachers and as a result, on "the fringe" and a little special.

SUB-ISSUE J2

THE EMPHASIS ON SPORT VERSUS CULTURAL ACTIVITIES IN SOUTH AFRICA.

\*

Music departments in schools are continually struggling to be recognised - whilst some schools admit to supporting a growing music department, there are few making way in terms of time allotted to musical activities as opposed to sporting activities, ie the time devoted to sport still often outweighs that put aside for music.

SUB-ISSUE J3

THE ATTITUDE TOWARDS AND LEVEL OF IMPORTANCE PLACED ON MUSIC AS PART OF CULTURAL DEVELOPMENT BY EDUCATION PLANNERS IN SOUTH AFRICA.

\*

The "powers that be" in education planning are not placing the emphasis on music (cultural development) that is needed in the schools. Music is very much an afterthought.

\*

Music is a universal language which should be introduced on an obligatory basis (the advantages of this have been proven by a project in the United States of America) into South African schools, and as a result, into South African homes.

\*

The Arts have never had a pre-eminent position in family life, nor in primary or secondary education in South Africa, as they have had in Eastern and European cultures, therefore music education has lacked the necessary infrastructure.

\*

Music has never been accepted by the educational policy makers as being an integral part of education, therefore music in primary and secondary schools for all races in South Africa has never been a priority.

\*

Because of the lack of historical background and a realisation by the public as a whole as to the aesthetic value of the Arts in society, musicians do not have the considered respect of government, civic and regional administrators in the way in which they do in Europe or America, let alone the Far East.

\*

Our country lacks a national approach to music education.

\*

Leaders in the field of music education do not realise the importance of music education and the value of music to a person's cultural upbringing.

#### SUB-ISSUE J4

#### THE ISSUE OF THE ATTITUDE OF YOUNG PEOPLE TOWARDS BEING INVOLVED IN MUSICAL ACTIVITIES.

\*

There is an impressive level of enthusiasm and ambition continually evident in our young musicians to be part of new situations of musical exposure.

#### SUB-ISSUE J5

#### THE ISSUE OF MUSIC AND ITS INTRINSIC AS OPPOSED TO COMMERCIAL VALUE.

\*

In the west, music is becoming more and more the idle pleasure of the wealthy who dabble in whatever catches their fancy. Much, therefore, is geared to attracting

(commercial value) rather than attaining some sublime or artistic quality and value.

SUB-ISSUE J6

THE ISSUE OF THE LEVEL OF APPRECIATION OF MUSIC BY THE GENERAL PUBLIC.

\*

Not enough is being done in South Africa to educate the public into being an enthusiastic listener corps (listening to the radio, going to concerts, etc). There exists a great deal of ignorance as far as music is concerned, especially amongst Afrikaans-speaking persons. An interesting observation is that one finds Afrikaans speaking people in great numbers at the Opera but not so much when it comes to concerts.

\*

The lack of good music education in South Africa has resulted in ignorance/lack of discernment and an inability to distinguish between (positive and negative) in the mass (volume) of music that is produced today.

SUB-ISSUE J7

THE ISSUE OF THE DIFFERENCE IN THE LEVEL OF APPRECIATION OF MUSIC BETWEEN AFRIKAANS-SPEAKING AND ENGLISH-SPEAKING MEMBERS OF THE PUBLIC IN SOUTH AFRICA.

\*

Not enough is being done in South Africa to educate the public into being an enthusiastic listener corps (listening to the radio, going to concerts, etc). There exists a great deal of ignorance as far as music is concerned, especially amongst Afrikaans-speaking persons. An interesting observation is that one finds Afrikaans speaking people in great numbers at the Opera but not so much when it comes to concerts.

SUB-ISSUE J8

THE ISSUE OF THE EFFECT OF THE EDUCATION DEPARTMENT REMOVAL  
OF MUSIC AS A SUBJECT FROM THE SYLLABI OF THE SECONDARY  
SCHOOLS IN THE TRANSVAAL.

\*

It is disturbing that the Transvaal Education Department has removed music as subject from the syllabi of secondary schools. As I see it, this could create a vicious circle: if music is confined to the professionally oriented person only, it would diminish the need for music teachers who have a more general role to play, ie to educate people to appreciate music as an art form.

SUB-ISSUE J9

THE ISSUE OF THE ROLE OF TERTIARY MUSIC EDUCATION IN  
SOCIETY.

\*

Musical education of amateurs, future audiences and the like should not take place at university level. Rearing of these amateurs should be the responsibility of the schools. Tertiary education by its own definition should be reserved for the aspirant professional.

SUB-ISSUE J10THE ISSUE OF FACILITIES FOR MUSICAL TRAINING ONLY BEING PROVIDED FOR A LIMITED SECTION OF THE POPULATION.

\*

There is tremendous musical talent in South Africa which is not being realised. Various efforts on behalf of institutions such as the Beau Soleil School have revealed a wealth of talent. Unfortunately there are two major problems;

- a) Facilities and training is only being provided for a limited section of the population, leaving much untapped talent.
- b) The talent frequently withers and dies before tertiary level; a large number of students could be attracted if training at tertiary level and subsequent opportunities had a better "image". In other words an informed and aggressive marketing strategy is indicated.

\*

A national educational problem is starting in the 1980's, when the rather low level of education in black schools is nevertheless producing quantities of black matriculants who will demand a university education and yet are not ready for it (even less than the white population is). Will universities have to dilute their standards to accommodate the new black demand? At the present time there are more black children in Sub-A alone than in all white secondary schools put together. The population of South Africa is increasing by 20 000 a week, which means opening 20 new schools a week of the year to keep up with population explosion. Our problems as musicians pale into insignificance when set besides the real problems of the Third World, of which this (with the exception of a few cities) is a part.

\*

The political morass in this country is screwing everyone - the untapped musical potential for the musical education of blacks and coloureds is unbelievable, yet institutons such as the Beau Soleil Music Center, Cape Town, only admits white students. A multi-racial preparatory programme with first-rate pedagogy and teachers should be established even if it means importing people to teach - but teaching can be upgraded here if more were done.

SUB-ISSUE J11

THE ISSUE OF THE STATUS OF MUSIC AS A PROFESSION IN OUR SOCIETY AND THAT OF MUSIC EDUCATION IN THE SCHOOLS.

\*

There is tremendous musical talent in South Africa which is not being realised. Various efforts on behalf of institutions such as the Beau Soleil School have revealed a wealth of talent. Unfortunately there are two major problems;

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\*

More training in administrative and educational know-how in general offered to student-teachers in their courses will improve the attitude of other teachers towards music teachers.

\*

In many schools the Music Teacher is hardly regarded by other teachers as being part of the staff. This is because the music teacher has virtually no exam or homework marking to do; very little lesson preparation in comparison to other teachers (especially primary school); they are seldom seen in the staff rooms as they are taking rehearsals, etc; hardly ever helping with sport and other extra mural non-musical activities; there is also the tendency for music teachers to regard themselves as specialist teachers and as a result, on "the fringe" and a little special.

\*

A healthy attitude toward all aspects of the music profession (especially the teaching profession) must be formed by the schools' guidance teachers as well as early on in a tertiary course in music. Too many students come up against the reality of having to find a job late in their studies, and too many students who wanted to be "performers" or others who had no intentions to teach end up as frustrated teachers. This is also important to spare the dreaming performer/conductor/composer delusions of grandeur and glory and the illusion that teaching is an inferior professional activity to performing.

\*

The status of musicians in South Africa is generally low in comparison to European countries and the United States of America. This is attested by the poor pay structures accorded to both performing musicians and music teachers compared to those with equivalent skills and duration of training in other professional fields.

\*

Because of the lack of historical background and a realisation by the public as a whole as to the aesthetic value of the Arts in society, musicians do not have the considered respect of government, civic and regional administrators in the way in which they do in Europe or America, let alone the Far East.

\*

There is a problem with the status of music education, especially in our high schools.

SUB-ISSUE J12

THE ISSUE OF THE ROLE AND IMPORTANCE OF MUSIC IN THE EDUCATIONAL INFRASTRUCTURE IN SOUTH AFRICA.

\*

The matter of entrance qualification is a function of the primary and secondary educational infrastructure which is virtually non-existent in South Africa.

\*

The Arts have never had a pre-eminent position in family life, not in primary or secondary education in South Africa, as they have had in Eastern and European cultures, therefore music education has lacked the necessary infrastructure.

SUB-ISSUE J13

THE ISSUE OF THE EFFECT OF THE PRESENT POLITICAL AND ECONOMIC SITUATION ON MUSIC IN SOUTH AFRICA.

\*

To pretend that youngsters are going to have careers as performers in the present unstable economic and political climate in this country is to perpetuate an outmoded system of thinking.

SUB-ISSUE J14

THE ISSUE OF THE ROLE OF THE GOVERNMENT AND BUSINESS IN  
INFLUENCING THE ARTS (ESPECIALLY MUSIC).

\*

There has been little influence on the Arts by business and virtually none by the government; therefore there has never been the establishment of conservatories or effective music high schools in this country.

SUB-ISSUE J15

THE ISSUE OF THE EFFECT OF AFRIKANER PROTESTANTISM ON MUSIC  
AS PART OF SOCIETY.

\*

The Afrikaans family and church (protestantism) has swung between the extremes of viewing the Arts as a source of temptation and therefore ungodly, and the virtues of group activities such as choral singing; never giving music a place in that society. (as compared to European tradition)

SUB-ISSUE J16

THE ISSUE OF THE PRESENT NUMBER OF TERTIARY MUSIC  
DEPARTMENTS AND THE NUMBER OF STUDENTS DESIROUS OF  
TERTIARY MUSIC EDUCATION.

\*

There is the matter of whether there are too many universities handling the present number of students desirous of tertiary music education for the present strength of population.

SUB-ISSUE J17

THE ISSUE OF THE INCREASE IN POPULATION AND THE INCREASING DEMAND FOR PLACES BY BLACK PEOPLE IN SOUTH AFRICAN UNIVERSITIES.

\*

A national educational problem is starting in the 1980's. when the rather low level of education in black schools is nevertheless producing quantities of black matriculants who will demand a university education and yet are not ready for it (even less than the white population is). Will universities have to dilute their standards to accommodate the new black demand? At the present time there are more black children in Sub-A alone than in all white secondary schools put together. The population of SA is increasing by 20 000 a week, which means opening 20 new schools a week of the year to keep up with population explosion. Our problems as musicians pale into insignificance when set besides the real problems of the Third World, of which this (with the exception of a few cities) is a part.

\*

The political morass in this country is screwing everyone - the untapped musical potential for the musical education of blacks and coloureds is unbelievable, yet institutions such as the Beau Soleil Music Center, Cape Town, only admits white students. A multi-racial preparatory programme with first-rate pedagogy and teachers should be established even if it means importing people to teach - but teaching can be upgraded here if more were done.

SUB-ISSUE J18

THE ISSUE OF THE RELEVANCE OF TEACHING A WESTERN EUROPEAN  
MUSICAL TRADITION IN SOUTH AFRICA.

\*

The perpetuating of a Western musical tradition based primarily on the piano has no relevance whatsoever for the vast majority of South Africans and is clearly not meeting the needs of that part of the country that does require a contact with Western musical culture: for example we are not producing orchestral instrumentalists in numbers or standards required, and therefore have to rely on foreigners for that activity. These foreigners for various reasons are frequently not competent as teachers in the SA context.

University of Cape Town

**KEY-ISSUE - K - PRIVATE MUSIC TEACHING**

SUB-ISSUE K1

THE ISSUE OF THE AREAS OF TEACHING THAT THE PRIVATE MUSIC TEACHER SHOULD BE CONCENTRATING ON IN TERMS OF HOW THIS RELATES TO LATER YEARS WHEN THE STUDENT ENDS UP AT UNIVERSITY.

\*

Schools and private teachers should focus on specialised areas (one particular performing medium). The broadening out should be left to the tertiary years where this specialist area can be used on which to build the other acquired abilities such as; research, writing (music and words), thinking, history, perception, analysis, sightreading, repertoire knowledge, awareness of past performances (records, book, etc)

SUB-ISSUE K2

THE ISSUE OF STUDENTS BEING INVOLVED IN PRIVATE TEACHING.

\*

Private teaching by students should be discouraged.

SUB-ISSUE K3

THE ISSUE OF PRIVATE TEACHING AND THE EXTERNAL EXAMINATION SYSTEMS.

\*

Private teaching is an area dominated by examination procedures (particularly Eisteddfods) which do more to massage the ego of the teacher than benefit the pupil. The private teacher, who in the Western Cape has traditionally based standards on the British examination system, depends on examination success for

enrolment of more students and therefore a better personal income. This perpetuates the ego-messaging of the teachers and the proliferation of an examination system that is largely pointless.

SUB-ISSUE K4

THE ISSUE OF THE VALIDITY OF A RESOURCES ORGANISATION/ASSOCIATION FOR PRIVATE TEACHERS IN SOUTH AFRICA TO PROVIDE INFORMATION, RESOURCES, AND HELP IN GENERAL.

\*

There is the need for an organisation for private and school (string) music teachers throughout the country, that has regular meetings, exchanges ideas on pedagogy, has talks with lecturers and members in and out of town, foreign artists and pedagogues. Create an organisation to provide the teachers with information, help, master-classes, etc, and give them the sense that their work is acknowledged and worth something, and they will gradually produce better students for the tertiary institutions.

\*

Further need for an organisation like this would be to provide a bank of teaching materials for the teachers, as these are becoming prohibitively expensive in South Africa. Teaching materials include records, tapes, videos as well as etude material, performing literature in all editions.

SUB-ISSUE K5

THE ISSUE OF THE PEDAGOGIC LEVEL OF PRIVATE TEACHERS AND HOW IT CAN BE IMPROVED.

\*

The level of string teaching needs to be upgraded in South Africa by having pedagogy classes for teachers. The

pedagogical level of piano teaching is higher than that of string teaching in South Africa.

University of Cape Town

**KEY ISSUE - M - VOCAL MUSIC OPERA****SUB-ISSUE M1****THE ISSUE OF THE PROBLEM OF VOCAL STUDENTS ENTERING A COURSE OF STUDY WITH VARYING FORMAL BACKGROUNDS.**

\*

Because of the varying formal backgrounds and the proviso of the audition taking the place of specific audition requirements before entering a tertiary course of study in music (which is perfectly acceptable as a proviso), students entering courses (particularly vocal students, as a voice is often only discovered at a relatively mature age, and often without the necessary formal musical training to accompany the voice) do so at diverse levels regarding theoretical knowledge; aural, reading and other theoretical skills.

**SUB-ISSUE M2****THE ISSUE OF THE TRAINING OF PIANISTS TO BE VOCAL ACCOMPANISTS AND COACHES FOR OPERA AND THE LACK OF SUCH SUITABLY QUALIFIED PIANISTS.**

\*

The training of pianists should not merely be the specialised manner of perfecting of technique to perform a small number of chosen pieces to learn to perform as soloists, teach other pianists and sometimes to accompany. Other skills which pianists should acquire should include the following to broaden their career possibilities:

- sight-reading skills, all too lamentable in most cases
- improvisatory skills, useful in light music and the teaching of children
- transposition, essential for anyone seriously considering a career in accompaniment
- realisation and playing of recitative

- score-reading and playing from open score versions of vocal music essential for the coaching of singers and choruses.

\*

There is a particularly serious fault in our tertiary education system, and that is the lack of vocal coaches and repititeurs, throughout the country, qualified enough in terms of repertoire annd necessary skills for opera and vocal students to gain access to the repertoire - also, student coaches and repititeurs (pianists) should be given the opportunity to be trained and guided more effectively.

University of Cape Town

**KEY ISSUE - N - EXAMINATION SYSTEMS (UNISA, ROYAL SCHOOLS)****SUB-ISSUE N1****THE ISSUE OF THE EMPHASIS ON THE LEVEL OF TECHNIQUE REQUIRED BY THE UNISA EXAMINATION SYSTEM AND ITS RELATION TO THE DEVELOPMENT OF MUSICAL EXPERIENCE FOR YOUNG CHILDREN.**

\*

The UNISA grade examination syllabi require far too much a vast quantity of technical display, and material that is invariably beyond the reach of the average child in terms of time for preparation. The all consuming emphasis on having to practise technique in the UNISA examination system hampers the development of valuable musical experiences such as ensemble playing, concert participation and activities such as experimentation with own compositions.

**SUB-ISSUE N2****THE ISSUE OF THE USEFULNESS OF ENTERING STUDENTS FOR THESE EXAMS.**

\*

Private teaching is an area dominated by examination procedures (particularly Eisteddfods) which do more to massage the ego of the teacher than benefit the pupil. The private teacher, who in the Western Cape has traditionally based standards on the British examination system, depends on examination success for enrolment of more students and therefore a better personal income. This perpetuates the ego-massaging of the teachers and the proliferation of an examination system that is largely pointless.

KEY ISSUE - 0 - TEACHING METHODS

SUB-ISSUE 01

THE ISSUE OF THE TEACHING OF MUSIC AS BEING BASED ON THE INSTRUCTION AND INTERACTION OF SKILLS.

\*

The teaching of music is essentially the instruction of skills which are then built on into what is called "music". Musicianship is an overall interaction of skills. Skills instruction should be considered a means to an end rather than an end in itself.

SUB-ISSUE 02

THE ISSUE OF THE VALIDITY OF EXPERIENTIAL ACTIVITIES SUCH AS DRAMA, AND MOVEMENT FOR MUSIC STUDENTS.

\*

Movement experience in the form of contemporary dance or movement education is an essential part of the training for the student of music.

\*

Music Students would benefit from greater freedom of intuitive expression through experiential activities in drama/art/music/movement; ie the integration of the arts.

SUB-ISSUE 03

THE ISSUE OF THE USEFULNESS OF THE USE OF VIDEO TECHNIQUES AND EQUIPMENT IN THE TEACHING OF MUSIC.

\*

Video techniques (the use of video-cassette-recorders) such as "stop-frame analysis" should be used on a regular systematic basis in teaching, and the tapes and video

playback facilities should be within access of students for study. This type of work provides clues, hints, knowledge and insight into posture, gestures, bowings, fingerings, etc in the practical area of music teaching.

SUB-ISSUE 04

THE ISSUE OF THE WILLINGNESS OF ADMINISTRATORS TO TOLERATE VARIOUS TEACHING METHODS.

\*

Administrators (the directorate) have to be able to realise that "their" approach to teaching is not the only way, and must be able to tolerate any approach and evaluate results rather than methods.

SUB-ISSUE 05

THE ISSUE OF THE USE OF AUDIO TAPE IN TEACHING MUSIC.

\*

Orchestral excerpts (individual parts) should be put on tape played by acknowledged (orchestral) leaders and put on reserve for students too listen to. The individual excerpt should be preceded and followed by the passage in context, ie the entire symphonic texture.

**KEY ISSUE - P - ADMINISTRATION**

**SUB-ISSUE P1**

**THE ISSUE OF THE VALIDITY OF SEPARATING DEPARTMENTAL  
ADMINISTRATION IN AN INSTITUTION, EACH DEALING WITH  
THEIR SEPARATE ADMINISTRATIVE NEEDS.**

\*

There must be separate departments dealing with the needs of all the branches of an institution.

\*

The facilities, curricula, administration and entrance qualification must vary from department to department within an institution.

**SUB-ISSUE P2**

**THE ISSUE OF THE CONCEPT OF VARIOUS UNIVERSITIES CATERING  
FOR SPECIFIC NEEDS OF SPECIFIC PROFESSIONAL DIRECTIONS  
TO RELIEVE THE ADMINISTRATIVE BURDEN OF CATERING FOR  
ALL NEEDS WITHIN EACH INSTITUTION IN THE COUNTRY.**

\*

Many courses could ultimately be done away with once the concept of separate music departments among the various universities catering for specific needs of specific professional directions is accepted, to relieve the endless administration of chopping and changing courses to fit the varying needs of a wide variety of students within one institution.

**KEY ISSUE - Q - COURSE/PROGRAMME EVALUATION**

**SUB-ISSUE Q1**

**THE ISSUE OF THE DIFFICULTIES IN EVALUATING A COURSE OF PROGRAMME OR CURRICULUM**

\*

It takes time to develop a musician and looking too close too soon at results (evaluation) can often mislead. Evaluating a music student (or an education program) should occur after 2, 4 and 10 years in order to provide perspective into this subjective art.

\*

Measuring or grading or evaluating the ultimate goal (outcome/end-result) in a musical education is difficult because it is a subjective appraisal and almost impossible to do in progressive stages. The scientific approach of dissecting the process and evaluating each element (year by year) does not work in music because of the over-all interaction of skills which produces a "musician".

\*

The question of examination and evaluation needs looking at. Much of the examination, particularly in the performance area, is unreliable because of the subjective nature of music; examiners know the candidates intimately.

**SUB-ISSUE Q2**

**THE ISSUE OF THE VALIDITY OF PERIODIC SYSTEMATIC EVALUATIONS.**

\*

This "tracking" helps evaluate what is being evaluated and maintains a network of communication between students.

teachers and administration, ie everyone would have a sense of what is going on in the institution.

University of Cape Town

**KEY ISSUE - R - TRAINING OF TERTIARY LEVEL  
TEACHERS/LECTURERS**

**SUB-ISSUE R1**

**THE ISSUE OF THE FEASIBILITY OF INVESTIGATION OF TEACHING  
AND PROFESSIONAL QUALIFICATIONS OF THESE TEACHERS.**

\*

What is needed in South Africa is a study of staffing, with regard to their professional and teaching qualifications and hierarchy.

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University of Cape Town

APPENDIX VI

LIST OF SUB-ISSUES

The Key-Issues and their corresponding Sub-Issues, as they were read out as issues to be responded to in the Interview Phase, appear in this appendix.

KEY ISSUE - A - CURRICULA/ SYLLABI /AIMS OF AN INSTITUTION

1. The aim or direction of a curriculum.
2. Flexibility/choice in the curriculum.
3. The issue of professionally orientated curricula.
4. The stylistic aim or direction of the institution.
5. The place of non-Western and popular music (and how it relates to Western music) in the curriculum.
6. The place of chamber-music in the curriculum.
7. The value of participation in large ensemble.
8. The emphasis on General Musicianship.
10. The place of a second instrument in the curriculum.
11. The place of Composition in the curriculum.
12. Conducting as part of a curriculum or as a "major".
13. The place of experiential, creative activities within the curriculum.
14. The place of music technology in the curriculum. (eg; TV, radio and recording).
15. The validity of detailed syllabi - and just how detailed they need be .
16. The standard of practical syllabi.
17. The validity of orchestral syllabi being based on orchestral audition requirements world-wide.
18. Interaction between parts of the curriculum.
19. The issue of whether practical activities such as orchestra/chorus/large ensemble should form a compulsory, credit based, part of the curriculum. Also. if academic credit should be given for this sort of practical activity.
20. The issue of the student work-load.
21. The validity of standardisation of curricular content country-wide.

22. The extent to which professionally related extra-mural activities of staff members should disrupt the time-table.
23. The issue of the duration of the academic year.
24. The issue of the curricula as they are relative to the context of our social and cultural infrastructure.

KEY ISSUE - B - GENERAL MUSICIANSHIP

1. The issue of Skills Instruction and General Musicianship as means to an end rather than ends in themselves.
2. The issue of the Level of General Musicianship on entrance to a course of study.
3. The issue of testing of Skills Abilities and levels for the purposes of streaming on entrance to a course of study.
4. The issue of Evaluation of General Musicianship.
5. The issue of the Level of General Musicianship training at schools.
6. The issue of the importance of General Musicianship training at Primary School level.
7. The issue as to whether the Acquisition of Musical Skills depends on "Musical Intelligence".
8. The issue of Pianistic skills such as Sight-Reading, Improvisation, Transposition, Score-Reading, Recitative Realisation, etc, for Piano Students.

KEY ISSUE - C - EVALUATION AND ASSESSMENT OF STUDENTS

1. The issue of the validity of annual as opposed to less or more frequent evaluation of student progress.
2. The issue of who the evaluators should be and the value of using the same people to evaluate students throughout their courses.
3. The problem of subjectivity in appraisal of music students.

4. Evaluation of evaluative procedures.
5. Evaluation of musical performances.
6. The importance of setting up evaluative criteria.
7. The effects of relationships between staff and student on evaluation of students.
8. Evaluation of entering students for the purposes of streaming.
9. The validity and feasibility of demanding constant evaluation of individuals based on their abilities and streamed entrance levels.
10. The issue of Course Evaluation.
11. The validity of comparing evaluations over a protracted period of time.

KEY ISSUE - D - FACILITIES

1. The issue of noise and sound-proofing in a building housing a School of Music.
2. The validity of inter-departmental sharing of equipment and facilities to share costs.
3. The validity of specialised facilities at particular universities to avoid having expensive facilities at every university.
4. The issue of lack of facilities for the majority of the population.
5. The validity of utilising audio tape in teaching
6. The issue of impressive facilities and the concern for outward appearances rather than actually what goes on inside at South African institutions.
7. The issue of providing facilities to cope with the increase in population (especially black population).
8. The validity of providing video facilities and taped items on loan.
9. The validity of a "bank" or library of teaching materials provided for the

- private teacher in South Africa.
10. The accounting for of all physical facilities at music schools.

KEY ISSUE - E - ENTRANCE QUALIFICATIONS/ ADMISSION PROCEDURES/ STANDARDS

1. The issue as to whether Entering Students (those that have been accepted into an institution) should be tested and what it is they should be tested in.
2. The issue as to whether an Initial Test should set a Standard to be improved upon by each Individual Student.
3. The issue of the Validity of Comprehensive Testing on Entrance for Streaming Purposes.
4. The issue of the validity of the Audition replacing specific Entrance Requirements. ie Flexibility in Entrance Requirements.
5. The issue of the problem of Students Entering a Course of Study at Diverse levels of Theoretical Knowledge and Skill.
6. The issue as to whether the Entrance Requirements /Standards at Universities in South Africa are too high or too low.
7. The issue of whether Fewer Students of a Higher Calibre would improve the Standard of Music in South Africa in General.
8. The issue of the Problem of Students who are not necessarily of the required standard being admitted to courses to sustain numbers so that departments qualify for grants: ie when criteria for entrance are not purely academic or musical.
9. The issue of Entrance Qualifications and low Standards at Universities being a Function of Education from Pre-primary through to High School Level, ie the Educational Infrastructure.
10. The issue of the validity of varying Entrance Requirements in Different Departments within an Institution.

11. The issue of the problem of the Matriculation Exemption being an Entrance Requirement and the Validity of Suitability for further study as a basis for entrance.
12. The issue of Entrance Requirements not being in Keeping with the Standards Required during the Courses of Study.
13. The issue of the Validity of the Establishment of  
a  
Preparatory Department within the Music Department to Deal with the Raising of Entrance Levels.
14. The issue of whether the institution is sensitive enough to the Growth Process in the Study of Music (in relation to expecting particular standards of performance).
15. The issue of the Standards and Resources of Private Music Teachers Affecting the Entrance Standards at Tertiary Level.
16. The issue of how to set and maintain standards.
17. The issue of the level of Required General Musicianship for Admission.

KEY ISSUE - F - THE TRAINING OF SCHOOL TEACHERS

1. The issue as to when the Practical Teaching Experience should be Introduced into a Course of Study Designed to Train School Teachers.
2. The issue as to Whether Private Teaching by Students should be Encouraged.
3. The issue of the Methods and Systems of Training Teachers.
4. The issue as to whether Young Teachers, at the end of their Training, are prepared for the Rigours of the Profession.
5. The issue of the Usefulness of Observation of Good Teachers "in Action" as a Part of Teacher Training.
6. The issue of whether the Universities and the Education Authorities are "Aiming in the same direction" as far as Teacher Education is

Concerned.

7. The issue of Training of Tertiary Level Music Teachers ("Lecturers").
9. The issue of the Presentation of Teaching Skills to Prepare the Student Teacher for the Practical Task at Hand.
10. The issue of the Expense of Training Teachers.

KEY ISSUE - G - CAREER PROSPECTS IN MUSIC IN SA

1. The extent to which Students are aware of Career Possibilities.
2. The issue of Opportunities for Musical Careers in South Africa.
3. The issue of General Versus Specific Musical Training.
4. The Limitations on Careers in Music in South Africa owing to Political and Economic Problems.
5. Opportunities in the Orchestral Profession in South Africa.
6. The effect that the Relationship between a Teacher and Student may have on the Career of that Student.
7. The issue of whether the Training of Professional Musicians at the institution is Equipping Graduates to cope with the Profession.
8. The issue of Career Opportunities for Pianists.
9. The effect that the Availability of Funds from Education Departments has on Careers for Musicians in South Africa.

KEY ISSUE - H - THE TRAINING OF ORCHESTRAL MUSICIANS

1. The issue of whether there is enough Emphasis on the Training of Orchestral Musicians as compared to Pianists at an institution.
2. The issue of Diplomas in Orchestral Playing and Conducting.
3. The issue of the Standard and Content of String Syllabi.

4. The issue of the Level of String Teaching at the SACM.
5. The Validity of Orchestral Excerpts on Audio-tape as an Aid to Training of Orchestral Musicians.
6. The Value of Mock Orchestral Auditions.
7. The Usefulness of having of Separate Opera and Symphonic Courses for Orchestral Players.
8. The Importance of the Orchestral Syllabi covering the Repertoire throughout the History of Orchestral Music.
9. The issue of "Local Content" in our Orchestras.
10. The issue of whether Orchestral Training should take place at a University or rather at a Conservatory or Technikon.
11. The feasibility of Orchestral Literature courses for Orchestral Students Co-Ordinated with an established Professional Orchestra.
12. The feasibility of establishing Orchestral Bursaries for Orchestral Students to Gain Experience and Repertoire.
13. The feasibility of a Resident String Quartet at an Institution.
14. The need for an Outstanding String Pedagogue and Performer as well as a Charismatic Conductor in an Orchestral Programme.

KEY ISSUE - I - THE CONCEPT OF THE UNIVERSITY MUSIC DEPARTMENT AS OPPOSED TO THAT OF THE CONSERVATORY

1. The issue of the definition of a Conservatory and that of a Music Department.
2. The Question of whether Music should be Taught at Universities or at Conservatories.

KEY ISSUE - J - MUSIC AND MUSIC EDUCATION AS PART OF CULTURE  
IN SOUTH AFRICA / SOCIAL AND SOCIOLOGICAL ISSUES SURROUNDING  
MUSIC AND MUSIC EDUCATION / THE STATUS OF MUSIC AND MUSIC  
EDUCATION IN SOUTH AFRICA

1. The issue of Recognition of Music Departments in the Schools.
2. The Emphasis on Sport Versus Cultural Activities in South Africa.
3. The Attitude towards and level of importance placed on Music as Part of Cultural Development by Education Planners in South Africa.
4. The issue of the Attitude of Young People towards being involved in Musical Activities.
5. The issue of Music and its Intrinsic as opposed to Commercial Value.
6. The issue of the level of Appreciation of Music by the General Public.
7. The issue of the Difference in the level of Appreciation of Music between Afrikaans-Speaking and English-Speaking Members of the Public in South Africa.
8. The issue of the effect of the Education Department Removal of Music as a subject from the Syllabi of the Secondary Schools in the Transvaal.
9. The issue of the role of Tertiary Music Education in Society.
10. The issue of Facilities for Musical Training only being provided for a Limited Section of the Population.
11. The issue of the Status of Music as a Profession in our Society and that of Music Education in the Schools.
12. The issue of the role and Importance of Music in the Educational Infrastructure in South Africa.
13. The issue of the Effect of the Present Political and Economic Situation on Music in South Africa.
14. The issue of the role of the Government and Business in Influencing the Arts (Especially Music).

15. The issue of the Effect of Afrikaner Protestantism on Music as part of Society.
16. The issue of the Present Number of Tertiary Music Departments and the Number of Students Desirous of Tertiary Music Education.
17. The issue of the Increase in Population and the Increasing Demand for places by Black People in South African Universities.
18. The issue of the Relevance of Teaching a Western European Musical Tradition in South Africa.

KEY ISSUE - K - PRIVATE MUSIC TEACHING

1. The issue of the areas of Teaching that the Private Music Teacher should be Concentrating on in terms of how this relates to later years when the student ends up at University.
2. The issue of Students being involved in private teaching.
3. The issue of Private Teaching and the External Examination Systems.
4. The issue of the Validity of a Resources Organisation/Association for Private Teachers in South Africa to Provide Information, Resources, and Help in General.
5. The issue of the Pedagogic Level of Private Teachers and how it can be Improved.

KEY ISSUE - L - COMMUNICATION WITHIN AND BETWEEN MUSIC DEPARTMENTS

1. The issue of Communication between Teachers and Students in General.
2. The issue of Communication between the Universities and the Departments of Education.
3. The issue of Communication between Universities by way of Pooling Resources.

KEY ISSUE - M - VOCAL MUSIC AND OPERA

1. The issue of the problem of Vocal Students entering a Course of Study with varying Formal Backgrounds.
2. The issue of the Training of Pianists to be Vocal Accompanists and Coaches for Opera and the Lack of Such Suitably Qualified Pianists.

KEY ISSUE - N - EXTERNAL EXAMINATION SYSTEMS SUCH AS UNISA

1. The issue of the Emphasis on the Level of Technique Required by the UNISA Examination System and its Relation to the Development of Musical Experience for Young Children.
2. The issue of the usefulness of Entering Students for these exams.

KEY ISSUE - O - TEACHING METHODS

1. The issue of the Teaching of Music as being Based on the Instruction and Interaction of skills.
2. The issue of the Validity of Experiential Activities such as Drama, and Movement for Music Students.
3. The issue of the usefulness of the use of Video Techniques and Equipment in the Teaching of Music.
4. The issue of the Willingness of Administrators to Tolerate Various Teaching Methods.
5. The issue of the use of Audio Tape in Teaching Music.

KEY ISSUE - P - ADMINISTRATION

1. The issue of the Validity of Separating Departmental Administration in an Institution, each dealing with their separate Administrative needs.
2. The issue of the Concept of Various Universities Catering for Specific needs of specific Professional Directions to relieve the Administrative burden of catering for all needs within each institution in the country.

KEY ISSUE - Q - COURSE/PROGRAMME EVALUATION

1. The issue of the Difficulties in Evaluating a course or Programme or Curriculum.
2. The issue of the validity of Periodic Systematic Evaluations.

KEY ISSUE - R - TRAINING OF TERTIARY LEVEL  
TEACHERS/LECTURERS

1. The issue of the feasibility of investigation of Teaching and Professional Qualifications of these Teachers.

APPENDIX VII

KEY ISSUES

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

APPENDIX VIII

REPORT ON RESPONSES TO EACH REMAINING KEY ISSUE

(The table of these remaining Key-Issues appears in Appendix VII).

KEY ISSUE - B - GENERAL MUSICIANSHIP

The number of interviewees responding to this Key-Issue was:

- as a Main choice - 3; a second-year student, an ex-student who is now a music teacher, and a full-time member of the academic staff.

- As an Additional Choice - 7

This key issue comprises the issue of the acquisition of musical skills OTHER than those of instrumental playing skills - ie. Aural perception, "sight-sound" connection, sight-singing, etc. This was defined in the preliminary study as being "General Musicianship." (See page 32 of the Preliminary Study)

**THE ISSUE OF SKILLS INSTRUCTION AND GENERAL MUSICIANSHIP AS MEANS TO AN END RATHER THAN ENDS IN THEMSELVES (B1)**

The respondents generally feel that development of these skills should be means to an end rather than merely ends in themselves - this implies INTEGRATION of skill areas, so that students learn to read, hear and sing accurately and easily. The situation at the SACM is perceived to be as follows:

Probably because the subject is examined as a separate entity, acquisition of these skills is apparently viewed by students to be an end in itself. This may be because it is regarded as a "subject" that has to be passed as a separate entity. The students could possibly be concerned with passing the exam without

connecting these skills to the whole picture of being a musician.

General Musicianship development should affect all musical experiences including performance, sight-reading, listening, composing and teaching. As one of the respondents has suggested, this area should be treated in a "...wider, more universal sense..."

**THE ISSUE OF THE LEVEL OF GENERAL MUSICIANSHIP  
ON ENTRANCE TO A COURSE OF STUDY (B2)**

The respondents indicate that at the SACM the level is varied. It is perceived to be a problem in that the "gap" between various students' levels of ability in this area is not being addressed by the SACM.

Intensive catch-up programmes are suggested to "close the gap" and to raise the overall standard of General Musicianship, even on an individual basis. It has been suggested that more involvement in ensemble work will lead to improved General Musicianship.

**THE ISSUE OF TESTING OF SKILLS ABILITIES AND LEVELS  
FOR THE PURPOSES OF STREAMING ON ENTRANCE  
TO A COURSE OF STUDY (B3)**

It appears that testing of students' skills abilities and General Musicianship on entrance to the SACM does not occur, although some students are streamed into "Introductory Courses". The respondents have implied that although this sort of streaming occurs, it takes place informally. They believe that the narrowing of the difference between individual levels of General Musicianship can be achieved, but not without formal, comprehensive testing.

It appears that before testing of this nature and streaming can take place, certain criteria or levels which

students are expected to reach, must be set up. (See page 138 of the analysis of Key Issue A for suggestions as to what these criteria may comprise.)

#### THE ISSUE OF EVALUATION OF GENERAL MUSICIANSHIP (B4)

There are varied views on this; from that of not being sure how evaluation of these skills should take place to emphasising the importance of self-evaluation of teachers.

The respondents imply that evaluation of General Musicianship is not an area of particular difficulty. Referring to the previous issue it seems as though as long as there are clear criteria against which the evaluation takes place, this evaluation should not be of great difficulty. It is the development of General Musicianship rather than its assessment that requires skill and dedication.

It was suggested by one of the respondents that at present there is little one can do about the level of these skills, apart from "pep-talks", and that a solution to this would be if one teacher be assigned to teach the various aspects of General Musicianship. This implies that he feels that he is not in a position to deal with the musicianship problems of the students because such problems fall under the jurisdiction of other teachers. Does this imply a lack of communication between the staff?

#### THE ISSUE OF THE LEVEL OF GENERAL MUSICIANSHIP TRAINING AT SCHOOLS (B5)

Important factors emerged from this issue:

- schools that cope adequately with aural are the exception rather than the rule

- the schools are not really providing a high enough standard of Aural training although the syllabus is clear
- often teachers in the schools are unable to teach these skills as they are not equipped with the skills themselves.
- there is emphasis on instrumental technique rather than General Musicianship.
- singing is one of the best ways to learn to listen, with an emphasis on ensemble: in other words, developing a natural musicianship through singing

All of the above serve to emphasise the possibility, as expressed by one of the respondents, that the standard and emphasis on General Musicianship training in the schools may be lower than appropriate.

#### **THE ISSUE OF THE IMPORTANCE OF GENERAL MUSICIANSHIP TRAINING AT PRIMARY SCHOOL LEVEL (B6)**

The two interviewees who responded to this issue both feel that a vital time for children to learn skills is at primary school, and that it does not seem to occur as such at the present time.

#### **THE ISSUE AS TO WHETHER THE ACQUISITION OF MUSICAL SKILLS DEPENDS ON "MUSICAL INTELLIGENCE" (B7)**

It seems that there is a problem with the definition of "musical intelligence." If it is to mean "aptitude" then it is felt that this musical aptitude is indeed necessary. It is important to relate what the Delphi Consultant said in terms of this issue: that all music students should be able to reach a reasonable level of General Musicianship, because General Musicianship is something that could be attained as easily as normal reading and writing skills - without much "musical intelligence" needed. It seems that the respondents imply that they agree that a certain level of General Musicianship is possible without necessarily having "musical intelligence"

**THE ISSUE OF PIANISTIC SKILLS SUCH AS SIGHT-READING,  
IMPROVISATION, TRANSPOSITION, SCORE-READING,  
RECITATIVE REALISATION, ETC, FOR PIANO STUDENTS (B8)**

There is unanimity among these respondents that the piano teachers at the SACM seem to place emphasis mainly on the preparation of pieces or works for performance, and that it is possible that the area of pianistic skills is neglected - especially sight-reading.

One of the respondents (full-time member of the academic staff) has suggested that there is no need for the development of these skills for teachers. It seems logical that teachers should have highly developed skills and levels of General Musicianship so as to be able to impart their knowledge and teach their skills to other people.

(See responses to Sub-Issue G8 for more discussion of this issue).

KEY ISSUE - C - EVALUATION AND ASSESSMENT OF STUDENTS

This Key Issue was selected by only one respondent, a full-time senior member of the practical teaching staff. Four respondents selected this issue as an "additional choice".

The respondent feels that examiners are chosen carefully and the system of using a panel of examiners in practical exams, in order to reach a consensus in an assessment, is effective. Although no particular evaluation criteria are used (although mention of application of "guide rules" is made) in either assessment of students or evaluation of assessment procedures, the respondent feels that neither are necessary as the system is "satisfactory".

KEY ISSUE - D - FACILITIES

The main point made by the single respondent (senior member of practical teaching staff) in this issue is that of financial considerations. Financial resources link up with matters concerning facilities, and it is felt that most of the issues surrounding facilities are affected by a present lack of sufficient funding.

Two respondents selected this issue as an "additional choice".

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**KEY ISSUE - E -ENTRANCE REQUIREMENTS/ADMISSION PROCEDURES/  
STANDARDS**

Four interviewees selected this Key-Issue as their "main choice" and Four as their "additional choice".

**THE ISSUE AS TO WHETHER ENTERING STUDENTS (THOSE THAT HAVE BEEN ACCEPTED INTO AN INSTITUTION) SHOULD BE TESTED AND WHAT IT IS THEY SHOULD BE TESTED IN (E1)**

The general feeling among respondents is that testing should indeed take place after students are accepted and that the tests should cover most theoretical and practical areas like Aural, Harmony, Sight-Reading, Keyboard Harmony and Ensemble. These respondents generally feel that insufficient testing of this nature occurs at the SACM.

**THE ISSUE AS TO WHETHER AN INITIAL TEST SHOULD SET A STANDARD TO BE IMPROVED UPON BY EACH INDIVIDUAL STUDENT (E2)**

There is unanimity on this issue; the respondents feel that there should be an overall minimum standard that all students should attain before graduating, rather than expecting all students to meet differing demands.

**THE ISSUE OF THE VALIDITY OF COMPREHENSIVE TESTING ON ENTRANCE FOR STREAMING PURPOSES (E3)**

It is felt by these respondents that comprehensive testing would be desirable. They do feel, however, that the testing should be sufficiently comprehensive to reflect a thorough picture of a student's abilities and knowledge. It seems that, at the SACM, testing for streaming into "Introduction" courses occurs on a limited scale, but not streaming in terms of placing advanced students into more senior years.

**THE ISSUE OF THE VALIDITY OF THE AUDITION REPLACING SPECIFIC ENTRANCE REQUIREMENTS, IE FLEXIBILITY IN ENTRANCE REQUIREMENTS (E4)**

All the respondents approve of flexibility in entrance requirements, but it is felt that the audition should be sufficiently comprehensive to cover areas of a practical and intellectual nature. A point made by a 3rd year student is that flexibility in entrance requirements should not imply flexibility in standards required for entrance, but rather flexibility in the criteria for entrance.

**THE ISSUE OF THE PROBLEM OF STUDENTS ENTERING A COURSE OF STUDY AT DIVERSE LEVELS OF THEORETICAL KNOWLEDGE AND SKILL (E5)**

All four respondents regard this as being "...a problem at the College...". The reasons given seem to indicate that the SACM is setting entrance requirements, but not applying them in reality. However, the respondents generally seem to feel that these varying levels can be addressed by the SACM by the institution of introductory courses and the setting of levels/standards that have to be reached before the students are permitted to continue.

**THE ISSUE AS TO WHETHER THE ENTRANCE REQUIREMENTS/STANDARDS AT UNIVERSITIES IN SOUTH AFRICA ARE TOO HIGH OR TOO LOW (E6)**

The respondents indicate that entrance requirements vary from university to university, but all feel that the requirements should be "higher" and that the requirements at the SACM are "low".

**THE ISSUE OF WHETHER FEWER STUDENTS OF A HIGHER CALIBRE  
WOULD IMPROVE THE STANDARD OF MUSIC IN SOUTH AFRICA IN  
GENERAL (E7)**

There are varied views on this issue. An interesting response came from an ex-student-Orchestral player: she suggests that fewer students would not necessarily improve the standard of music in this country. This respondent is quoted:

"It is a bit short-sighted to turn away those who show a reasonable amount of ability and promise. In the end one would be eliminating the possibility of there being more and better musicians even if there are a few who are not so good. Students should be accepted in a more flexible way but the requirements for graduation should remain very strict."

An opposing view comes from the full-time staff member: she feels that if there were fewer students each individual student would receive more attention and that the standards would improve. However, it is generally felt that numbers are more likely to produce competition and, further, one needs numbers to create large ensembles - a vital part of musical training.

**THE ISSUE OF THE PROBLEM OF STUDENTS WHO ARE NOT NECESSARILY OF THE REQUIRED STANDARD BEING ADMITTED TO COURSES TO SUSTAIN NUMBERS SO THAT DEPARTMENTS QUALIFY FOR GRANTS; IE WHEN CRITERIA FOR ENTRANCE ARE NOT PURELY ACADEMIC OR MUSICAL (E8)**

All four respondents indicate the fact that students who are below standard in terms of entrance requirements have been admitted to the SACM, and they all acknowledge the difficulty in keeping the doors of the SACM open if they do not have the enrolment to qualify for sufficient funding. They are implying that the SACM is struggling to maintain sufficient enrolment.

Responses to other issues in this project imply that low enrolment may not be wholly dependent on finding students with sufficiently high entrance requirements, but on other issues such as:

- the number of school-leavers interested in studying music
- whether the courses at the SACM constitute what prospective students are interested in
- the demand for professional musicians in society
- the status and remuneration of the professional musician
- the lack of a "junior" or preparatory department
- whether school music departments are meeting sufficiently high standards
- the problem that many black students who may want to study music are not admitted because of the standard of education for black people or because of their limited resources.

The question that arises is whether the SACM is struggling to maintain enrolment merely for reasons concerning standards. The respondents seem to feel that the issue

at hand is owing to the entrance standards, but it seems that it would be appropriate to consider these other reasons.

**THE ISSUE OF ENTRANCE QUALIFICATIONS AND LOW STANDARDS AT UNIVERSITIES BEING A FUNCTION OF EDUCATION FROM PRE-PRIMARY THROUGH TO HIGH SCHOOL LEVEL, IE THE EDUCATIONAL INFRASTRUCTURE (E9)**

At the moment the SACM is offering courses that require a relatively high standard of previous training. Most people who intend studying at the institution are school-leavers, therefore the school-leaving level should be such that a simple progression from secondary to tertiary education is facilitated.

There are two ways of seeing this progression.

School-leaving levels could be determined either by:

1) the universities gauging the standard of the school-leavers and adjusting their requirements for entrance accordingly (as the issue implies) or,

2) the matric music level be set up by the Education Department according to the level required by the entrance requirements of the universities.

It seems reasonable to expect that the universities are in a stronger position to set these requirements than the schools.

Two respondents commented on this issue. They both state that the level of school-leavers is inconsistent, and that the school-leaving level is not of the desired standard even if the prospective student may have a matric certificate.

It seems that, at the moment, the SACM is having to bend to the pressure of these lower standards to sustain enrolment (previous issue), thus rendering the entrance requirements a function of the school-leaving level.

**THE ISSUE OF THE VALIDITY OF VARYING ENTRANCE REQUIREMENTS  
IN DIFFERENT DEPARTMENTS WITHIN AN INSTITUTION (E10)**

All the respondents feel that all departments within an institution should set equivalent entrance requirements. One of the respondents implies that the SACM is forced to vary the entrance requirements for various instrumental groups, saying that the demand for places in the Piano Department compared to that of other departments necessitates this difference if there are to be enough students at the SACM. This means that the number of students who demand places at the SACM in the varying departments determine the standards in those departments.

It seems as though the level of preparation of prospective students varies from instrument to instrument, the pianists being the best prepared. Could this be due to the emphasis on the study of the piano in the schools?

A way to overcome these differences, as one respondent has suggested, would be to encourage the institution of a preparatory programme or department at the SACM. Perhaps the Beau Soleil school will help raise the level of interest in and playing of other instruments besides the piano.

**THE ISSUE OF THE PROBLEM OF THE MATRICULATION EXEMPTION  
BEING AN ENTRANCE REQUIREMENT AND THE VALIDITY OF  
SUITABILITY FOR FURTHER STUDY AS A BASIS FOR ENTRANCE  
(E11)**

The issue of flexibility in terms of entrance requirements has been discussed; but this issue refers specifically to the matric exemption being the basis for "suitability for further study". The respondents imply that it must depend on whether a student is registered for a practically orientated course (a "diploma" course) or an academically orientated course (a "degree" course). This concerns the issue of the definition of the difference between a "diploma" and "degree" course, and whether a university should award "degrees" to students who have completed "practical" courses. This is a controversial issue beyond the scope of this study, but is a relevant area of discussion in terms of changing views of what "being educated" means, as well as whether suitability on the basis of a common entrance exam could replace such a specific requirement. The notion mentioned by one respondent (in E9) of people being able to pass exams without having corresponding knowledge can be extended to include the possibility that people with matric exemptions may well not be suited to a university education.

**THE ISSUE OF ENTRANCE REQUIREMENTS NOT BEING IN KEEPING WITH  
THE STANDARDS REQUIRED DURING THE COURSES OF STUDY  
(E12)**

The general feeling among these respondents is that the entrance requirements at the SACM are low in comparison with standards that are required during the courses. Could this be connected to the lowering of entrance requirements (E9) without lowering the requirements for graduation?

**THE ISSUE OF THE VALIDITY OF THE ESTABLISHMENT OF A  
PREPARATORY DEPARTMENT WITHIN THE MUSIC DEPARTMENT TO  
DEAL WITH THE RAISING OF ENTRANCE LEVELS (E13)**

According to these respondents this would be a solution to the difficulties expressed in many of the sub-issues in this section. The most obvious problem with this seems to be the expense of adding time to an already lengthy process of obtaining a degree. There may also be the possibility that students may not enrol at all if they have to do preparatory work.

Would an extra year or half-year added to a four-year course prevent people from enrolling, or would it encourage more people to enrol?

**THE ISSUE OF WHETHER THE INSTITUTION IS SENSITIVE ENOUGH TO  
THE GROWTH PROCESS IN THE STUDY OF MUSIC (IN RELATION  
TO EXPECTING PARTICULAR STANDARDS OF PERFORMANCE)  
(E14)**

All the respondents feel that the SACM - especially in the area of individual instrumental tuition is, indeed, sufficiently sensitive to this issue.

This relates to Sub-Issue E12 above. It seems that if the entrance requirements are lowered then particular sensitivity to the expected levels for graduation needs to be applied. One cannot accept students with lower entrance standards and expect them to graduate in the set time.

**THE ISSUE OF THE STANDARDS AND RESOURCES OF PRIVATE MUSIC  
TEACHERS AFFECTING THE ENTRANCE STANDARDS AT TERTIARY  
LEVEL (E15)**

The difficulty expressed by all the respondents is that of not being able to control the private teaching sector in terms of demanding that these teachers are recognised

as being qualified to teach as well as ensuring that the content and quality of their work is appropriate to the level and content required for Tertiary music education.

**THE ISSUE OF HOW TO SET AND MAINTAIN STANDARDS (E16)**

It has been suggested that a basis for setting standards could be other institutional examination systems such as the UNISA and Royal Schools Grade systems. Another point is that entrance requirements could be set on the basis of the standard at the schools - the "infrastructure."

This has previously been found to be less workable than the universities setting the standards required to be reached by the schools. This would further imply that other sociological factors would need to be researched and brought into the reckoning. In other words, standards may have to be set more realistically in terms of the entire infrastructure of social, economic and educational elements.

**THE ISSUE OF THE LEVEL OF REQUIRED GENERAL MUSICIANSHIP FOR ADMISSION (E17)**

The respondents generally feel that the required level of "skills" abilities should be higher than it is for admission to courses in music at the SACM. It has been suggested that the schools and the private teachers should shoulder this responsibility. Perhaps a preparatory department could deal with this.

(See Sub-Issue A8 and Key-Issue B for more discussion of general musicianship).

**KEY ISSUE - F - THE TRAINING OF SCHOOL TEACHERS**

This Key-Issue was selected as a "main choice" in the interviews by the highest number of respondents (10) who, as it happens, representative of the categories of person in the sample. This Key-Issue is thus highly prominent in the minds of the sample interviewed. Furthermore, it is likely that the issue of teacher training in any educational infrastructure is a starting point for any attempt to improve the quality of that infrastructure.

The reports on these responses are therefore somewhat more detailed than for the other Issues. of the issues.

I do not profess to be an expert in this field. I have, however, added some of my own observations merely to add breadth to the respondents' arguments, in an attempt to interpret the situation at the SACM. This Key-Issue seems to be seen by these respondents in a less negative light than most of the other issues.

**THE ISSUE AS TO WHEN THE PRACTICAL TEACHING EXPERIENCE SHOULD BE INTRODUCED INTO A COURSE OF STUDY DESIGNED TO TRAIN SCHOOL TEACHERS. (F1)**

The responses to this issue can broadly be categorised into three main types:

1. Teaching experience should be introduced immediately and run concurrently with theoretical training;
2. A relatively short period of theoretical training should precede this experience;
3. There should be a substantial period of preparation before the experience be introduced.

The main reason given by the respondents who fall into the first group is that gaining experience in teaching is the most effective way of learning to teach.

The second group, who think that experiential teaching should be introduced after a period of time (six months to a year) give the following reason;

- that one should have had a preparatory period first, both in the psychological & musical aspects.

The (one respondent) in the third group suggests that four years should be spent on musical skills before the training in the area of teaching commences.

The reasons given in favour of starting the practical teaching immediately - or as soon as is practically possible - appear to be attractive.

The respondent who suggests that four years of musical skills and training should occur before practical teaching is introduced implies that music students would not have sufficient musical knowledge and a level of skills necessary for teaching for four years.

It could be argued, though, that by the time students are admitted to a course in tertiary music studies their "basic musical background" ought to be at a level where they are able to cope with teaching fundamental musical principles.

Perhaps an optimal situation would arise from the knowledge that both good musical preparedness and ample teaching experience are vital to preparing good teachers, and that the two areas of musical and teaching skills be acquired concurrently over the entire duration of the course of study.

A way to overcome any "psychological barriers" such as may be manifest in a feeling of not being ready to teach could be to "throw the students into the deep-end" as has been suggested by one of the respondents; "...the idea here (at the SACM) of starting with the very small children and moving onto older children helps overcome the fear of facing them."

Perhaps this "fear of facing" the pupils constitutes part of the "psychological barrier" that the students have, but she has suggested a way to overcome this. Smaller children would be less demanding in terms of one's own level of musical advancement, so if the lack of musical background or fear of facing teenagers is a problem, starting with the younger children would give them an opportunity to concurrently work at their musically deficient areas and give them confidence in "facing" the situation if need be.

The danger of the students teaching at such an early stage lies in the probability that they might instil the "wrong things" or "bad habits" in the people they are teaching, but this danger could be overcome if, as has been suggested by one of the respondents, this teaching is done under supervision.

As far as the question of observation (ie observing experts at work) prior to experience is concerned, according to one of the respondents, this is done at the University of the Witwatersrand, but she goes on to say that she thought it was "...useful, but not as useful as what we do now...the weekly teaching sessions."

It has been suggested by another of the Delphi consultants (78) that "a system such as where a student is assigned to an acknowledged teacher as an apprentice for a period of months might provide the student with the opportunity to learn practical "know-how" by observation rather than by trial and error." This is a fair suggestion, but may have practical problems of finding the numbers of good teachers to act as "supervisors" and the problem of funding such a scheme is not to be overlooked. The general view of the respondents towards the notion of "observation as part of teacher training" is that it should take place together with the practical experience of actually teaching, or else it would have limited validity.

Also, the idea of running the theoretical part of the training concurrently with the practical part will

serve to reinforce, almost immediately, those theoretical aspects that are constantly put into practice and experimented with in the teaching practice.

The respondents displayed a lack of factual knowledge about the system at the SACM. They were asked at what point the SACM presently introduces teaching experience: - their responses were as follows:

- After a year and a half (4th year General Student)
- After a year (4th year "Practical" Student)
- don't know (parent of a student)
- In second year - I'm not sure (1st year Education Student)
- Half way through first year (lecturer in Music Education department)
- From third year onwards (2nd year Education Student)
- In second year (2nd year Education Student)
- In second year (Doctoral Student)
- After a year (3rd year General Student)

Why is there a lack of clarity about the system at SACM?

The SACM may well be addressing the issue of when the practical experience for student teachers should be introduced. It appears that it is being done at a satisfactory stage; ie "as early as possible" given that this teaching is done under supervision and that musical skills and teaching skills are dealt with concurrently.

**THE ISSUE AS TO WHETHER PRIVATE TEACHING BY STUDENTS SHOULD BE ENCOURAGED (F2)**

The responses can be summarised as follows: Of the ten respondents, eight of them said "yes" to this issue and the remaining two, after discussion, implied that they were in favour of private teaching by students.

The general consensus amongst these respondents was that private teaching should be encouraged, but under certain circumstances. These circumstances are that:

- 1) the teaching should be done under supervision or with permission from an instructor
- 2) the students should have their priorities right and not take on too many pupils so that it interferes with their work
- 3) that students should be encouraged to be concerned with their pupils and take the responsibility for the outcome of their teaching
- 4) that student teachers would be doing themselves and the community a service

At present, students are encouraged to do private teaching, by the fact that the SACM does provide supervision for people to learn to teach on a one-to-one basis, and that the staff seem to be approachable on the matter. This indicates that it is encouraged and nurtured by the SACM. It is felt to be important for student teachers to develop their "interactive" processes in teaching through experience.

The SACM could, perhaps, concentrate a little on the question of the ethics of teaching and try to educate the students into believing in an ethic that is appropriate to private teaching. The private teacher plays a vital role in the music education of our young

people as many schools offer only the piano as a subject or do not offer music at all.

### THE ISSUE OF THE METHODS AND SYSTEMS OF TRAINING TEACHERS (F3)

The responses to this particular issue take the form of a description of the situation at the SACM; comments in favour of that system; criticisms of that system; comments on "existing" systems such as the Kodaly system; and suggestions as to how the present system could be improved.

The general trend among these respondents towards this issue is that one's teaching should and could be based on a broad background of knowledge with the added proviso of gaining as much experience as possible, so that the aspirant teacher can develop his own style and approach. The emphasis seems to be on experimentation, communication, experience, discovery, individuality, a broad perspective and imagination.

It is encouraging that one respondent, a lecturer in the Music Education department, admitted that "perhaps I haven't done enough research on the matter (of)...teacher education ..."

The same respondent stated that "students are conditioned into a "Lecturing mode" of learning - they seem to want models ..." This however, is not the view expressed by the other respondents who, with one exception, are students. It seems that there is a difference in perspective on this matter between the students and this staff member. This may indicate a lack of thorough communication, and I suggest that although the staff seem to be concerned about their research and knowledge, the issue of what the students want compared to what the staff think the students want could become a valid topic of research.

An area for concern is that one of the respondents (a fourth year student) has stated that "... (The SACM) does not know what is involved in the teaching of the subject of Music Education. The lack of Method is the problem..." and that "...the criticisms of practice teaching are kind rather than relevant, the methodology lectures are scattered and irrelevant." This comes from a person who is a "trained and qualified teacher" having been "through the process of how to train teachers" who adds that "...no-one (at the SACM) really knows what the issue at hand involves."

This respondent is pointing towards the need for a specific method or system of teacher education which could be run by suitably qualified people.

It is of note that this respondent implies what was stated by the Delphi consultant - that a "specialised system of teacher education" be introduced. The emphasis here being on teaching and ensuring that the schools are provided with "suitably qualified teachers". It is suggested that, although this is a minority view, that it has substance and that it could be a topic for consideration.

Another issue that is of a disturbing nature is that it seems that the system of music education in the schools is based on class-singing/class-teaching. One of the respondents has pointed out that "...nobody in the schools (presumably, the pupils) is interested in class music." This assertion is born out by responses elsewhere in this project. (See Sub-Issue A24 and J8)

It seems that the system of the SACM providing the schools with teachers who have been trained to teach class-singing may be perpetuating an undesirable situation. If the children in the schools really dislike class-music, and it seems that this may be the case, a system that would cater more for the needs and likes of the children in the schools is indicated. This is not to suggest that the school-children run or design their education in music, but that more

consideration of their needs is given through research and, perhaps, less of an authoritarian and more of an open attitude on behalf of the administration.

**THE ISSUE AS TO WHETHER YOUNG TEACHERS, AT THE END OF THEIR TRAINING, ARE PREPARED FOR THE RIGOURS OF THE PROFESSION. (F4)**

It seems from the responses that students who complete their teacher education at the SACM are not really well prepared for the rigours of the profession. A salient point made is that no course in teacher education can really fully prepare teachers for their professional lives - preparedness comes with experience.

It is difficult to determine what would comprise "adequate" or "sufficient" experience. What seems to be clear from earlier responses is that as much experience as possible should be given to students in order to teach and from as early as possible a time in the course of their study. (See Sub-Issue F1).

These respondents generally feel that whether student teachers going out into the schools are sufficiently well prepared depends on factors such as their attitudes towards their work, the subjective nature of assessment of teachers, whether they have had a sufficiently broad-based musical education and whether they have had sufficient "professional" or "education" training.

There seems to be a controversy here regarding which is more important for teacher training - the musical training or the training in education.

**THE ISSUE OF THE USEFULNESS OF OBSERVATING OF GOOD TEACHERS "IN ACTION" AS A PART OF TEACHER TRAINING. (F5)**

The most common reaction came in the form of the question "what constitutes good teaching." One respondent

suggested that it would be useful to analyse video-tapes of teachers and then to decide what constitutes good teaching before observation takes place - then the students can learn what is and what is not effective in teaching.

Two of the respondents suggested that such observing should be done in combination with practical experience. Others mentioned that one should not be "ruled by what other people do" and that learning to teach should not be done by emulating model teaching.

**THE ISSUE OF WHETHER THE UNIVERSITIES AND THE EDUCATION AUTHORITIES ARE "AIMING IN THE SAME DIRECTION" AS FAR AS TEACHER EDUCATION IS CONCERNED. (F6)**

Six of the respondents indicated that they were unsure about this issue. This could be because they are unsure of what direction either or both of the institutions are aiming in.

Amongst those respondents who could commit themselves to a response there seems to be a degree of cynicism about the difference in ideological principles between the University and the CPA.

Furthermore, those respondents who did not commit themselves to a response implied that there seems to be a problem in communication.

The implication is that such an ideological rift may exist. This might become a matter for future research. (See Sub-issue L2 for further evidence of this).

THE ISSUE OF TRAINING OF TERTIARY LEVEL MUSIC TEACHERS  
("LECTURERS") (F7)

What emerges here is a fairly controversial set of responses. Six of the ten respondents (interestingly, all students) feel that it is generally not necessary for tertiary level teachers/lecturers to have formal "education" training.

The main emergent theme among those respondents who feel that lecturers should not necessarily undergo formal teacher training is that experience in lecturing and teaching is what is important. They seem to indicate, too, that at the SACM the lecturers do not have "qualifications" but are doing a good job because they are experienced.

The respondents who were in favour of lecturer education seem to think, generally, that, in addition to their academic and/or musical training, teacher-training would be important.

It seems, however, that most of the respondents are in one way or another aware of the usefulness of lecturers having formal teacher training.

They may be basing their statements on faith in their teachers rather than a critical look as to whether they are good teachers.

In this connection it is of note that the Preliminary Study showed that students often enter the SACM on the basis of faith rather than considered opinion. This tendency could well be carried over to their attitude towards their teachers.

The point was made that units such as the Teaching Methods Unit could be employed to give "in-service training" to lecturers and teachers already teaching at the SACM.

Another important consideration is whether university lecturers and teachers actually fall into the category of "teachers" and whether what these people should be doing comprises "teaching" or something else that is more on the lines of "guiding" or "steering". A point made by two of the respondents is that "teaching" at University level is different from teaching at school (which they described to be more of a "spoon-feeding" technique) and that teacher-education for lecturers would result in this "babying" or "spoon-feeding" occurring at university.

Another point raised by a respondent is that most lecturers are a product of the system of Christian National Education in the schools and Universities. She feels that lecturers have to learn to "...bridge the gap between C.N.E. and the realities of research and true learning." If these lecturers are merely well trained in their particular specialist field, and not in teaching and communication skills they will naturally draw on their background - which, as has been mentioned, is in the mould of the teaching occurring in our schools.

With reference to both Delphi assertions (see Appendix V) appropriate to this issue, I would like to suggest that the issue of people teaching prospective teachers, without having themselves had education training or experience in actual teaching, be given serious consideration. It is not an issue in the minds of these respondents. (See Sub-Issue F10)

**THE ISSUE OF THE PRESENTATION OF TEACHING SKILLS TO PREPARE  
THE STUDENT TEACHER FOR THE PRACTICAL TASK AT HAND  
(F9)**

There are two opposing areas into which the responses to this issue fall:

- 1) the emphasis in teacher education should be on development of teaching skills
- 2) the emphases should be on development of musical skills.

There are also responses that indicate the importance of a balance between the two and others who merely responded with what they perceive to be happening at the SACM.

One of the respondents, a fourth-year student, argued in favour of emphasising the development of education/teaching skills, saying that:

"One can teach without having "subject content" ...one can teach things that one does not know how to do...a good teacher can teach anything...so teaching skills are paramount. Often teachers who have struggled with things make the best teachers. Good musicians who are born with natural (musical) abilities and have never had to come to terms with the problems of acquiring skills or understanding will not understand the problems of teaching those things...the "expert" is often the worst teacher."

"The same principle would apply when the "top" academics are called to teach at University level - that does not mean that they are good teachers".

As to whether an appropriate effort is made to teach teaching skills at the SACM or not, it is difficult to tell from the responses.

"We've had a bit of this at College and I think that later on we will be doing more..." (Student)

"It depends...on who the lecturers are...at College we do not do courses in this although it is put across subtly." (Student)

"The important thing is that the way I present these skills is not as successful as I would like it to be and I am trying to find out why it is like this." (lecturer in Music Education department)

It seems that the SACM are attempting to get skills in teaching across - but not by offering actual courses in skills, but rather by offering practical experience.

#### THE ISSUE OF THE EXPENSE OF TRAINING TEACHERS. (F10)

The responses to this issue are very varied. The most striking response is as follows:

"I don't think that there is anything that civilisation could better use its money for... I don't think the budget for education comes near to where it should be..."

This is the only response that makes reference to a more global necessity and points to a possible root-cause of the issue itself. The respondent compares defence and other expenditure with that on education and suggests that expenditure on education should be regarded as a "national investment."

The overall impression from the other respondents is that they have not given much thought to the matter - or do not know what sort of costs are involved in the training of teachers. This is born out by comments such as "...we are paying the fees and...these fees

should cover the costs of doing these courses...". and  
"...I suppose it is subsidised to great extent..." and  
"...I don't think the College has a serious financial  
problem when it comes to training teachers..."

University of Cape Town

**G. CAREER PROSPECTS IN MUSIC IN SOUTH AFRICA**

This Key Issue was selected by six respondents as their "main choice" to be dealt with in the interview.

- 2 first-year students
- 1 second-year student
- 1 third-year student
- 1 ex-student who is now a school music teacher
- 1 full-time practical teaching staff-member.

Six other respondents selected it as their "additional choice".

**THE EXTENT TO WHICH STUDENTS ARE AWARE OF CAREER  
POSSIBILITIES (G1)**

The general feeling amongst these respondents is that the majority of students have limited awareness of career opportunities. This supports the one of the main findings in the Preliminary Study.

The student respondents were asked to list career possibilities. All of them listed "performing" and "teaching" first. It is presumed that "performing" means solo performance and "teaching" means school music teaching. Other possibilities were listed but these "others" were rather limited. This suggests that something is affecting their knowledge of career possibilities. One of the respondents (3rd-year student) stated:

"Awareness of possibilities is limited because the emphasis at the SACM is on who is a good performer and who is not, and if you are not a good performer you do Education". This suggests that there may be such a strong status value attached to being a "performer" at the SACM and that the rest feel that if they are not good enough they are obliged to elect the "lesser option" of Education.

The staff member interviewed feels that most students arrive at the SACM not being sure of what they want to do and that the students usually come to the SACM with a starry-eyed visions of becoming performers and they inevitably end up teaching reluctantly because they were unaware of the possibilities: "...99% of them will end up as school teachers...The very fact that they are also not prepared to do the Education BMus course means that they are going to be reluctant teachers". This status issue may be why some students opt (as the full-time staff member suggested) for the "middle of the road" - the BMUs General - so that, they may not be seen as failing to be "performers" but also may not be seen to have elected the "inferior" option of Education.

#### THE ISSUE OF OPPORTUNITIES FOR MUSICAL CAREERS IN SOUTH AFRICA (G2)

It is necessary to make clear the distinction between career possibilities and career opportunities. Possibilities refer to those areas in which the student can possibly be trained to operate professionally, and opportunities refer to actual job opportunities "out there" in the profession.

Four of the respondents feel that the opportunities for employment in music are mainly limited to teaching.

The other two think that:

1) career opportunities may be created by the individual "...if you look around and work at it..." and

2) that there appear to be many opportunities, but in reality there are not.

The overall picture presented by these respondents is that opportunities are actually very limited. It is suggested that this become the area for serious

consideration in terms of the SACM sending graduates into a world of limited opportunity. There is clearly a need for research into the demands of society in terms of what opportunities actually exist.

#### THE ISSUE OF GENERAL VERSUS SPECIFIC MUSICAL TRAINING (G3)

Four respondents state or imply that this depends on the individual and his career choice - some career choices demand highly specialised skills and others demand a broad reading of music.

The fifth respondent to this issue feels strongly that a general, broad reading is necessary for any type of musician and feels that this would be more "fulfilling." The difficulty with this view is a practical one. Do students who have specific goals have the time and/or the money to spend on a broad education when all they need are the necessary skills for their intended job?

One of the respondents feels that the SACM is providing neither specific enough training for certain professional directions nor general enough for others.

#### THE LIMITATIONS ON CAREERS IN MUSIC IN SOUTH AFRICA OWING TO POLITICAL AND ECONOMIC PROBLEMS (G4)

All the respondents to this issue acknowledge the existence of political and economic "problems" in South Africa which effect career opportunities for musicians. Furthermore, it appears that all the "political and economic problems" mentioned by the respondents have their roots in the present government's policies of separate social, cultural, political and economic life for the people in South Africa.

The political problems mentioned are:

- that it is (very) difficult for white teachers to teach in black schools (and vice-versa) if they so wish.
- limitations on careers result from "cultural isolatedness" which is described as being a "social result" of a "political phenomenon" (Apartheid).
- there may be discrimination against non-Afrikaners in the government-subsidised Arts programmes (Opera and Broadcasting).
- it may be difficult for South African students to study abroad (which is felt to be necessary for preparation for a "decent career")

The economic problems mentioned are:

- the government tends to "cut back" (financially) on education in music and the Arts in general in a time of recession, and that this may manifest in the freezing of teaching posts and/or creation of specialist music schools.
- many people who may want to become musicians do not have the means (financial and political) to attend a university. (Doing a university course is seen as a pre-requisite for a career in music).

In general, (according to two of the respondents) the political and economic problems of the country make South Africa a less attractive place for foreign teachers and musicians; resulting in these foreigners (who are generally regarded to be of a higher standard than locally trained musicians - especially in the orchestra) leaving South Africa and fewer foreign soloists and teachers coming to South Africa. This situation is regarded by these two respondents to be enhancing career opportunities for local musicians who

normally would not have had these opportunities. This means that musicians of a generally lower standard will be replacing those who are leaving. It is also acknowledged that because of the foreign musicians leaving the country there will be fewer good teachers and that this may further affect the standard of music in South Africa.

**OPPORTUNITIES IN THE ORCHESTRAL PROFESSION IN SOUTH AFRICA  
(G5)**

The respondents to this issue appear to acknowledge that local musicians do have the opportunity for careers in the orchestral profession if they are up to the required standard - implying that they may not always be.

It seems that the respondents feel that opportunities may be there but there is concern about the standard of local musicians.

**THE EFFECT THAT THE RELATIONSHIP BETWEEN A TEACHER AND  
STUDENT MAY HAVE ON THE CAREER OF THAT STUDENT (G6)**

There is unanimity in that the respondents all feel that teacher(s) can and do affect their students' careers. Three of the student respondents and the ex-student feel that the attitude of the teacher towards the student, especially in terms of finding the students' strengths and nurturing those strengths through encouragement and support, plays a vital role in this issue.

A first-year student said there is the possibility that teachers may attempt to further their own interests rather than those of the students - which may have an adverse effect on the career of the student.

A staff member felt that teachers at the SACM could create actual opportunities in the profession for their

students, and this seems to have been done to a certain extent. The second-year student supports this idea by suggesting that a teacher could be the connection with the professional world for the student. This implies a sort of "apprenticeship" idea which seems appropriate to practical musicians in their training.

Two of the respondents indicate that the staff of the SACM are not addressing this issue sufficiently for their needs. An exception is mentioned by the ex-student - that is that the Music Education course is "geared" from the start to being career-orientated. He does suggest, however, that the other courses at the SACM should be more career-orientated than at present. This respondent also suggests the possibility that the staff at the SACM may not view their role as being that of helping students towards careers. This respondent also pointed out another way in which staff can affect the careers of prospective teachers, for example, by expecting them to "fit into" the present education "system" which he regards to be "morally suspect."

It is of note that none of the respondents has suggested that a "relationship" between a teacher and a student requires the student's attention as well as that of the teacher. These student respondents appear to expect the "relationship" to be built up and maintained mainly by the teachers.

#### THE ISSUE OF WHETHER THE TRAINING OF PROFESSIONAL MUSICIANS AT THE SACM IS EQUIPPING THE GRADUATES TO COPE WITH THE PROFESSION (G7)

One of the respondents (first-year student) makes the important point of distinguishing between "being qualified" and being "equipped" to do a job of work; she suggests that being qualified does not necessarily equate with being equipped. She is implying that there are qualified graduates who are ill-equipped. Another student feels that graduate teachers can be "very badly

equipped" and seems to feel that there is a shortcoming in the musical training of these teachers.

The other three respondents feel that the SACM is equipping graduates for the profession in general.

However, they do express reservations - these include the fact that there is no professional orchestral course and that students may lack motivation and direction. It is also felt that students do not do enough to equip themselves.

#### THE ISSUE OF CAREER OPPORTUNITIES FOR PIANISTS (G8)

The general impression is that opportunities may well exist but two of the respondents feel that these are limited. According to the respondents, the various possibilities that may exist are:

- teaching
- accompanying
- concert performing
- repetiteur work (opera)
- chamber music
- recording
- playing background music
- orchestral work

One of the respondents feels that the SACM is not addressing the issue of the various options available to pianists. This may have some bearing on the lack of awareness of career possibilities found in the Preliminary Study.

This would be an appropriate area of research. It seems appropriate that students, even at undergraduate level, do more to find out about the opportunities in these various fields, as the majority of students at the SACM are piano majors.

**THE EFFECT THAT THE AVAILABILITY OF FUNDS FROM EDUCATION DEPARTMENTS HAS ON CAREERS FOR MUSICIANS IN SOUTH AFRICA (G9)**

All the respondents felt that because the provincial education departments provide most of what limited financial aid there seems to be for music students, those who need financial aid and receive these bursaries may be obliged to study Music Education even if they would rather be majoring in some other area.

The staff member interviewed suggests, however, that the time that would have to be spent working for the Province is not an excessive way to pay for one's education if one does not have the means.

**KEY-ISSUE - H - THE TRAINING OF ORCHESTRAL MUSICIANS**

This Key Issue was responded to (as a "main choice") by eight respondents. They were:

- 1 first-year student
- 4 ex-students; all professional orchestral players
- 3 part-time instrumental (orchestral) teachers.

It is felt by the researcher that this Key Issue could not be investigated in the same way as all the others, as the SACM does not offer courses in orchestral playing. Accordingly, the Sub-Issues that were read to the respondents were modified to elicit reasons as to why there is no orchestral course at the SACM as well as to elicit suggestions for how such a course could be structured. It is clear that the detailed treatment of this issue is beyond the scope of this study. Nevertheless, the responses to this Key-Issue, with very few exceptions, indicate the need for the institution to consider seriously the introduction of a course in orchestral playing, and provide valuable insight into possible problems concerning this issue.

As an indication of how strongly some people feel about this issue, one of the respondents, a part-time teacher of an orchestral instrument and principal woodwind player with the Cape Town Symphony Orchestra has gone to the trouble of handing me an outline of a proposal for the introduction of an orchestral diploma at the SACM. It is suggested that this proposal be considered in the event of there being any research into or development of such a course at the SACM. (This proposal appears in Appendix XI).

**THE ISSUE OF WHETHER THERE IS ENOUGH EMPHASIS ON THE TRAINING OF ORCHESTRAL MUSICIANS AS COMPARED TO PIANISTS AT THE INSTITUTION (H1)**

All the respondents feel that there is more emphasis on the training of pianists than that of orchestral musicians at the SACM. However, it is acknowledged that the reasons for this encompass not only problems at the SACM but with other areas such as school music programmes and the attitude of prospective students to careers in the orchestral profession.

**THE ISSUE OF DIPLOMAS IN ORCHESTRAL PLAYING AND CONDUCTING (H2)**

The situation at the SACM as described by a first-year student is that insufficient opportunity is provided by the institution for students to choose their area of specialisation - specifically orchestra playing. A further criticism of the SACM is that it is felt that emphasis is placed on the training of soloists and that most people may not be able to or may not intend to be soloists. As has been discussed under Key-Issue A, it seems logical that every student of an orchestral instrument should learn to play orchestrally first, and if they show special promise, they may develop into soloists.

It is felt by one of the respondents that the staff of the SACM are "too apathetic to introduce new courses".

Three of the respondents indicated that students (and prospective students) may not be as interested in obtaining a "Diploma" as a "Degree". A degree may be felt to have more "status." It is also mentioned that in government schools the salary scales are lower for "non-degreed" teachers. The issue of peoples' attitudes towards degrees and diplomas would make an interesting topic of research.

**THE ISSUE OF THE STANDARD AND CONTENT OF STRING SYLLABI  
(H3)**

According to the two respondents who are both ex-students of the SACM and who are both professional orchestral string-players, both the standard and the content of the string syllabi at the SACM are lower than they could be. It seems that in theory a syllabus has been set but the standards and the demands may not actually be met in practice.

Two important aspects of this issue mentioned are that a keen sense of competition and an emphasis on more ensemble playing as part of string training would give the students a better chance of becoming good orchestral players.

It also appears that apart from the present syllabus for orchestral instruments not being geared towards orchestral playing, it does not allow for sufficient emphasis on technical work.

**THE ISSUE OF THE LEVEL OF STRING TEACHING IN SOUTH AFRICA  
(H4)**

Although it is acknowledged by three out of the five respondents to this issue that the level of string teaching may depend on individual teachers, it appears that most of the respondents also acknowledge the possibility of a problem in this area especially in terms of "external" factors that affect string teaching such as:

- insufficient emphasis on the study of music at primary-school level;
- the possible lack of interest in music as a career amongst young people;
- the problem of the teachers being able or unable to channel talent into disciplined work;
- the "vicious circle" at the SACM of there being no "good" string teacher to attract students and no students to attract a good string teacher and the

possibility that teachers (music teachers and musicians, it is presumed) lack the necessary status in society to attract sufficiently talented people.

It is of particular note that these "external" factors may exist, and that the reality of there being no orchestral diploma or course at the SACM may be that the society we live in simply does not demand the existence of such a programme. Could it be that a small group of people interested in orchestral music are expecting a little too much from people in a society that has no real interest in it? (See Sub-Issue A24 for further discussion of this).

#### **THE VALIDITY OF ORCHESTRAL EXCERPTS ON AUDIO-TAPE AS AN AID TO TRAINING OF ORCHESTRAL MUSICIANS (H5)**

The responses comprise suggestions and comments about the employment of a teaching aid in the teaching of orchestral playing that may be useful in terms of planning such a course of study at the SACM. There are varying views to this issue and it seems as though the decision whether to employ this method or not would depend to a large extent on the individual teacher and the needs of the students.

#### **THE VALUE OF MOCK ORCHESTRAL AUDITIONS (H6)**

All the respondents agree that this would be useful. They imply that if an institution is training students to be professional orchestral players, these students should be prepared and guided into being able to play auditions for orchestral posts. It seems that an effective way of doing this would be to do "mock" or "trial" auditions in the various ways suggested by the respondents.

**THE USEFULNESS OF HAVING SEPARATE OPERA AND SYMPHONIC COURSES FOR ORCHESTRAL PLAYERS (H7)**

It is quite clear that all the respondents feel that experience in both areas is necessary. A point made is that an aspirant orchestral player may not know what kind of job may be vacant and as one respondent put it "there is no orchestra that does not do both".

**THE IMPORTANCE OF THE ORCHESTRAL SYLLABI COVERING THE REPERTOIRE THROUGHOUT THE HISTORY OF ORCHESTRAL MUSIC (H8)**

The respondents felt that it would be feasible to do this - and that it would help to overcome certain technical difficulties and problems that students have in understanding style.

**THE ISSUE OF "LOCAL CONTENT" IN OUR ORCHESTRAS (H9)**

Generally, the respondents feel that there are more foreigners in our orchestras as a result of the difference in the standard of these players to local players. This, in turn, is attributed to "overseas" players having had superior training, experience, levels of competition and having experienced a cultural emphasis on activities such as orchestral and ensemble playing. It is further implied that there is no lack of potential among local players. Part of the difficulty is perceived to be at school level - there seems to be the indication that school programmes in orchestral/wind/brass instruments, as found in most Western countries, would help the present situation.

This points towards issues under the heading of Music and Music Education as part of Culture in South Africa (Key-Issue J) and whether there is a demand for orchestral players to be trained to maintain the numbers of players and quality of orchestras. (See the discussion under Sub-Issue A24 for further insight into this).

**THE ISSUE OF WHETHER ORCHESTRAL TRAINING SHOULD TAKE PLACE  
AT A UNIVERSITY OR RATHER AT A CONSERVATORY OR  
TECHNIKON (H10)**

Most of the respondents (6 out of 7) feel that it is not important what the name of an institution is that provides orchestral training, as long as the teaching, the syllabus and the experience given to the students are appropriate to obtaining results and preparing students for posts in orchestras.

A part-time orchestral instrument teacher mentioned (as did other respondents in connection with Sub-Issue H2) that people may think it more important to go to "Universities" to get "Degrees" than to "conservatories" to get "Diplomas".

Another part-time teacher suggested that for orchestral posts it does not matter if people have a degree or a diploma or neither as long as they can do the job well.

There is the implication that obtaining degrees (for most students) may be more important than learning to do a particular job well. This may well be connected with the finding in the Preliminary Study, that those students are unclear about their professional goals - their goals may simply be to obtain a degree and the status that goes with it, in the hope that a degree will enhance (or create) their employment possibilities. (See departmental salary scales wrt "qualifications")

**THE FEASIBILITY OF ORCHESTRAL LITERATURE COURSES FOR  
ORCHESTRAL STUDENTS CO-ORDINATED WITH AN ESTABLISHED  
PROFESSIONAL ORCHESTRA (H11)**

Six of the eight respondents describe this as a feasible idea. However, there are many reservations about conditions under which this sort of course would be successful. What seems, though, to be an important point (made by five of the respondents) is that this sort of study is less valuable to a prospective

orchestral player than actual ensemble experience in terms of getting to know the orchestral literature.

**THE FEASIBILITY OF ESTABLISHING ORCHESTRAL BURSARIES FOR ORCHESTRAL STUDENTS TO GAIN EXPERIENCE AND REPERTOIRE (H12)**

There is unanimity among these respondents that this is feasible, and that it would also constitute a reasonable way for prospective professionals to "grow into the profession". It seems that with the present situation at the SACM (there being no orchestral-playing courses offered) the only opportunity for prospective orchestral players to gain sufficient experience of playing in an orchestra would be by playing as "extra players" in a professional orchestra. This opportunity would obviously only come to a few of the more gifted students, and it seems that what may be most important to consider at this stage would be the (especially technical) preparation of prospective "cadets".

In this connection, the respondents implied that the situation at the SACM is such - especially in the area of string playing - that there seems to be the need to find a way to attract good students to such a programme. (Such as by having a full-time violin teacher and leader who may be "dynamic" enough to attract and prepare the students adequately).

**THE FEASIBILITY OF A RESIDENT STRING QUARTET AT AN INSTITUTION (H13)**

The term "resident string-quartet" revealed two main differences in interpretation:

- a professional group who are employed by an institution (to teach individual instrumental tuition, to teach chamber-music, to perform for the students' benefit

and to enhance the public image of the institution thus attracting good students)

- A group with similar functions, but composed of students who have competed for a position.

Three of the respondents feel that if such a group existed it should be made up of students to give them the necessary experience.

All the other respondents felt that it is a useful idea to have a professional staff quartet but that there may be problems with this at the SACM. These include the problem of financing such a group; whether their performances would sufficiently benefit the students; that there is no demand for such a group at present in terms of student numbers and that it would be more important to build up student numbers first (although it has been suggested that this may be a way of building student numbers) that a professional group should have clear contracted duties so that outside professional engagements do not become a priority. (This is reported to have happened at the SACM in the past).

The main question to be answered here is whether either or both of the above types of quartet could contribute effectively to the training of prospective orchestral musicians, and to attracting students to the institution.

**THE NEED FOR AN OUTSTANDING STRING PEDAGOGUE AND PERFORMER AS WELL AS A CHARISMATIC CONDUCTOR IN AN ORCHESTRAL PROGRAMME (H14)**

All the respondents indicate the need for such a person, although they show varying degrees of emphasis on each of the three attributes this or these suggested faculty members should have.

What still seems to be missing is the perception of the need for students to take part in an orchestral programme. This leads one to consider the possible reasons for there not being sufficient demand for such a programme.

It is generally felt that the most tangible explanation for the lack of such a programme lies in the lack of a sufficiently gifted leader.

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KEY ISSUE - I - THE CONCEPT OF A UNIVERSITY MUSIC DEPARTMENT  
AS OPPOSED TO THAT OF A CONSERVATORY

Five respondents selected this issue as their "main choice".  
Two selected it as their "additional choice".

THE ISSUE OF THE DEFINITION OF A CONSERVATORY AND THAT OF A  
MUSIC DEPARTMENT (11)

All the respondents (who interestingly are more "senior"  
members of the SACM - one third-year student, one  
doctoral student and three members of staff) agree that  
the definition of:

1. A "conservatory" education entails and involves  
PRACTICAL work and
2. A "university" education entails ACADEMIC or  
INTELLECTUAL work.

A corollary question was put to these five respondents: "Do  
you feel that the SACM falls into the definition of a  
Conservatory or a University Music Department?"

The responses were as follows:

Third-year student - University Department  
Practical Staff Member - Conservatory  
All three academic staff members - it is either  
"half a Conservatory and half a University  
Department" or "neither of the two".

Perhaps if the SACM had a particular aim or direction this  
variety of interpretations would not be possible.

One of the full-time practical staff-members stated: "The  
(SACM) needs to look long and hard as to where it is  
going and what its aims are ..." and "I feel the (SACM)  
is not being clear enough as to what it is  
offering...".

**THE ISSUE OF THE QUESTION OF WHETHER MUSIC SHOULD BE TAUGHT  
AT UNIVERSITIES OR AT CONSERVATORIES (12)**

Two of the respondents (the students) feel that it depends on what the student wants to study. This implies that the role of the conservatory and that of the university music department should be separate, encompassing the roles as defined in the previous issue. The other respondents disagree with this. They feel that music should be taught at both and that the two definitions "overlap" i.e. that the "conservatory" would service the university music department and the university department would service the conservatory by providing, on both sides, complementary courses and elements essential to any complete music education process.

MUSIC AND MUSIC EDUCATION AS PART OF CULTURE IN SOUTH AFRICA/ SOCIAL AND SOCIOLOGICAL ISSUES SURROUNDING MUSIC AND MUSIC EDUCATION / THE STATUS OF MUSIC AND MUSIC EDUCATION IN SOUTH AFRICA

Only two respondents chose to deal with this Key-Issue. (A part-time member of the staff at the SACM and an ex-student). Five respondents selected this issue as their "additional choice".

Although the Sub-Issues do not relate directly to the SACM, it is to be stressed that they are felt to constitute fundamental phenomena of primary significance in establishing the context of an educational institution such as the SACM.

A detailed and substantive treatment of this Key Issue is clearly beyond the scope of this project, but it is hoped that the items under this heading will prompt future researchers to consider these phenomena.

It is of interest that the two respondents who dealt with this issue see the problems from two very different perspectives, which can be summed up as follows:

RESPONDENT "A"

- Responses were fairly lengthy showing lateral thinking and seeing the issues from differing cultural viewpoints.
- Responses were discursive implying critical awareness of alternatives to the present status quo.
- Responses implied a sense of responsibility to issues concerning the whole community and to the solution of problems with this community in mind.

RESPONDENT "B"

- Shorter responses, fairly straightforward, seeing the issues from a limited cultural perspective.
- Responses were assertive implying acceptance of the status quo.
- No mention of matters concerning the community and little mention of solutions to existing problems.

**THE ISSUE OF RECOGNITION OF MUSIC DEPARTMENTS IN THE SCHOOLS  
(J1)**

Three reasons were offered lack of recognition of school music departments:

1. Music is often seen as being a peripheral or "outside" activity i.e. not part of the essential curriculum. (The situation is felt to be improving in some schools).
2. That music has not historically been part of the way of life in this country, resulting in a "tainted cultural attitude" towards music.
3. That school music teachers (who are mostly trained at the SACM) are, more often than not, unable to teach music in a sufficiently interesting and inspiring way.

Both respondents have suggested that the SACM could play a role in improving this situation. Firstly by "...setting up a working relationship with the schools". This possibly implies that the SACM would work more closely, in their education programmes, with the schools by communicating new ideas and conducting research into areas of concern.

Secondly, it has been suggested that the style of teaching that is taught by the SACM should include the demand for more involvement on behalf of the pupils, more enthusiasm and a higher level of interest in actual music making and the employment of activities such as making instruments and improvising on them. Further, it is felt by this respondent that student teachers at the SACM are not encouraged to project their personalities or inject a sense of entertainment in their teaching. This is felt to be important. It was suggested that, to overcome the perceived "tainted view of music", teachers of music would have to concentrate their efforts on individuals. Each individual pupil

would have to be stimulated in his or her own most appropriate way to perceive the value of studying music.

**THE EMPHASIS ON SPORT VERSUS CULTURAL ACTIVITIES IN SOUTH AFRICA (J2)**

Both respondents acknowledge that there may be more emphasis on sport than on music in South Africa, especially in schools. As the respondents have implied, it is important for each individual in society to have a balanced, integrated life which includes participation in sporting activities as well as "cultural" activities such as music.

**THE ATTITUDE TOWARDS AND LEVEL OF IMPORTANCE PLACED ON MUSIC AS PART OF CULTURAL DEVELOPMENT BY EDUCATION PLANNERS IN SOUTH AFRICA (J3)**

Respondent "A" is quoted:

"The cultural planners are addressing irrelevant areas. Our aesthetic basis that is at fault. Appreciation of music is coloured by socially defined "norms" of "the beautiful". There are as many separate aesthetics as there are "musics" in South Africa. The idea of culture is so varied. We should work at bridging before trying to join cultures and have a mixed bag that does not have any real meaning. The College and the schools - even black schools - are dominated by the white community and its values. The right emphasis would result from awareness of the various aesthetic ideals and socio-cultural contexts involved."

The researcher feels that this response encapsulates the essence of South Africa's problems in all spheres of cultural development - not only in education in general and in music education specifically.

Also, it is felt that to quote one of the Delphi consultants at this point would be appropriate; he feels that:

"Leaders in the field on music education do not realise the importance of music education and the value of music to a person's cultural upbringing.

Clearly, both the respondent and the Delphi consultant quoted above have expressed criticism at the type and quality of thinking at the highest levels of education planning in South Africa.

Respondent "B" has mentioned that the type and content of music education in the schools has not been planned with sensitivity to the needs of young people.

#### THE ISSUE OF THE ATTITUDE OF YOUNG PEOPLE TOWARDS BEING INVOLVED IN MUSICAL ACTIVITIES (J4)

Both these respondents felt that young people have a positive attitude towards being involved in musical activities. They both felt that the type of musical activities young people are expected to be involved in, inferior teaching and by having certain types of musical activities imposed on them that they may not be interested in, could result in a negative attitudes. Could such an attitude problem be remedied by greater sensitivity towards childrens' needs?

#### THE ISSUE OF MUSIC AND ITS INTRINSIC AS OPPOSED TO COMMERCIAL VALUE (J5)

Respondent "B" feels that white people could learn the intrinsic value of music from African music. She felt that "everyone relates to" Africa music and that, because it has specific social functions, it has intrinsic value. This respondent suggests that certain forms of commercial music may also have a social

function (and hence intrinsic value) in that it may bring people together (for example at a discotheque).

Respondent "A" suggests that the intrinsic value of music lies in its meaning. For example, through improvisation and creative music-making one may have the opportunity to discover one's feelings and putting something of oneself into the music.

#### THE ISSUE OF THE LEVEL OF APPRECIATION OF MUSIC BY THE GENERAL PUBLIC (J6)

Both respondents feel that there is a need for the education of the general public towards appreciating music, and that many people go to concerts for reasons other than their love of music.

Respondent "B" mentions that an attempt is made by the performing arts councils to send educational tours to the schools which helps with this sort of education.

Respondent "A" has proposed that teaching music as a service to the community in the form of presenting "workshop concerts" instead of concerts in the form that we are used to would help the level of general music appreciation. Teachers in the community could make this possible through, for example, presenting talks to audiences of concerts.

#### THE ISSUE OF THE DIFFERENCE IN THE LEVEL OF APPRECIATION OF MUSIC BETWEEN AFRIKAANS-SPEAKING AND ENGLISH-SPEAKING MEMBERS OF THE PUBLIC IN SOUTH AFRICA (J7)

One of the respondents and the Delphi consultant (an Afrikaans speaking person) feel that Afrikaans-speaking people may be less appreciative of music than English-speaking people.

Respondent "A" suggests that Afrikaners have more of an interest in opera than English-speaking people

(supported by the Delphi consultant). However this respondent feels that this interest in Opera is a form of elitism, and that these people "possess" their culture in a form that constitutes "... social organisation of the equality and inequality of social beings..." such that their interest is not only musical. This could be said to be a type of "cultural materialism" - part of the materialist culture of white South Africans in general - possessing this "culture" or reasons of status and social importance.

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**THE ISSUE OF THE EFFECT OF THE EDUCATION DEPARTMENTAL  
REMOVAL OF MUSIC AS A SUBJECT FROM THE SYLLABI OF THE  
SECONDARY SCHOOLS IN THE TRANSVAAL (J8)**

Neither respondent knew about this at the time of the interview, and they both seem to think that if this removal implies the dropping of "class music" that it constitutes a positive step. Respondent "A" feels that "class-music" as it is currently being taught in the schools is "putting people off" music. This respondent feels, however, that if class music were taught well it would be very valuable, so it seems to be a question off how music is taught rather than what is taught.

**THE ISSUE OF THE ROLE OF TERTIARY MUSIC EDUCATION IN SOCIETY  
(J9)**

There are two opposing views here:

- 1) That tertiary music education should be solely for the training of professional musicians - implying that there is emphasis on the specialisation of individuals to ensure careers in the music profession for these individuals.
- 2) That tertiary music education should encompass the creation of awareness of how graduates can contribute to the musical life of the city and thereby generate more general public awareness of music.

These two views encompass the definitions of the function of such an institution, and relate to the issue of whether the SACM is a "conservatory" or a "university music department." (Key-Issue I)

**THE ISSUE OF FACILITIES FOR MUSICAL TRAINING ONLY BEING PROVIDED FOR A LIMITED SECTION OF THE POPULATION (J10)**

Respondent "B" suggests that many Black students may not be interested in studying music at university and that, for example, the University of the Western Cape is providing facilities for the so-called coloured community. This is regarded by this respondent to be a move "in the right direction", i.e. to be providing separate facilities for the different race groups.

Respondent "A" has responded to this issue by saying that "this is terrible". However, he suggested that this is a type of elitism which can be broken down even without expensive facilities; and that teaching of music seen as a community project could "bring the creative talent of people into focus and could be a way of taking music to all".

**THE ISSUE OF THE STATUS OF MUSIC AS A PROFESSION IN OUR SOCIETY AND THAT OF MUSIC EDUCATION IN THE SCHOOLS (J11)**

Both respondents imply that this is a problem. Respondent "B" feels that musicians are looked down on as being people who don't do much work. This is understandable as most uninformed people see only the visible part of the musician's work - the performance - which often appears to be an enjoyable experience, and not work, for the performer. Respondent "A" felt that the problem revolves around South Africa being a musically poor country - the people being materialistically-minded.

This respondent also seems to imply that "musical status" in this country comprises the preservation of the images of those who provide the funds for musical institutions such as the Cape Town Symphony Orchestra.

**THE ISSUE OF THE ROLE AND IMPORTANCE OF MUSIC IN  
THE EDUCATIONAL INFRASTRUCTURE IN SOUTH AFRICA (J12)**

There are two valid viewpoints expressed by the respondents.  
They are that:

- 1) The study of music provides intellectual stimulation and an effective form of mental discipline.
- 2) People need to learn to explore the senses, the body, the emotions and the intellect. In other words, the study of music could enhance the process of people learning about themselves and becoming aware of beauty.

**THE ISSUE OF THE EFFECT OF THE PRESENT POLITICAL AND  
ECONOMIC SITUATION ON MUSIC IN SOUTH AFRICA (J13)**

Respondent "B" refers to the effects that sanctions against and boycotts of this country's artists and artistic needs have had, ie that we are unable, as a result of the boycotts, to import good players to perform here, and as a result of sanctions, the poor exchange rate has affected local artists' opportunities to study abroad.

Respondent "A" suggests that if the electorate of this country (in this case, the white people) valued music and the arts sufficiently, they would have voted in a government who value these things. What has happened is that materialistically minded people have voted in a materialistic government - looking after the material needs of the electorate before anyone else.

**THE ISSUE OF THE ROLE OF THE GOVERNMENT AND BUSINESS  
IN INFLUENCING THE ARTS (ESPECIALLY MUSIC) (J14)**

Respondent "B" has suggested that the ways that business and government could influence the arts would be by their providing finance for musical activities, or by the government providing legislation that makes music

education obligatory for everyone - which she felt may interfere with individual liberties.

Respondent "A" feels that if the people, and hence the government and business, were interested in music, they would naturally support and fund it. He goes further to say that the role of government and business is to "reinforce cultural expectations" of the populace - and in our case, that means reinforcing "a particular culture" (white culture) at the expense of culture as an all-encompassing concept. This respondent also mentions that the people presently involved in financing the arts may be doing so from a selfish point of view, presumably for reasons of status, as he mentioned in issue Jii.

#### **THE ISSUE OF THE EFFECT OF AFRIKANER PROTESTANTISM ON MUSIC AS PART OF SOCIETY (J15)**

The effects that this may have on music, according to these respondents, may be as follows:

That it imposes an attitude on individuals towards music instead of fostering self-discovery and self-analysis by individuals, i.e. a "programmed" way of life. This might be achieved by viewing certain types of music as being evil, and thereby restricting peoples' attitudes to what they should be listening to.

According to the Delphi consultant, "the Afrikaans family and Church has swung between the extremes of viewing the Arts as a source of temptation and therefore ungodly, and the virtues of ... choral singing; never giving music a place in that society as compared to the European tradition."

**THE ISSUE OF THE PRESENT NUMBER OF TERTIARY MUSIC DEPARTMENTS AND THE NUMBER OF STUDENTS DESIROUS OF TERTIARY MUSIC EDUCATION (J16)**

Respondent "A" feels that if true quality in music education were to be achieved, there are not too many departments serving the number of students desirous of music education - to the contrary - he feels that, for example, the SACM is presently understaffed in terms of the ideal ratio between staff and students for effective teaching. (Implying that the ideal ratio is 1:1).

**THE ISSUE OF THE INCREASE IN POPULATION AND THE INCREASING DEMAND FOR PLACES BY BLACK PEOPLE IN SOUTH AFRICAN UNIVERSITIES (J17)**

Respondent "B" questions whether there is an increasing demand for places by black students. According to the Delphi consultant on this issue, there are more black sub-A pupils than the total number of white secondary school pupils in South Africa. Also, the population of South Africa is said (by this Delphi consultant) to be increasing at a rate that will demand the opening of about 20 new schools a week to keep up with the demand. It seems that this, if this is accurate, would result in the increase in demand for places in universities.

(I believe that it is the intention of the government to restrict entrance to universities to only those who can afford to pay high fees by cutting the subsidies and by trying to threaten campuses with further cuts if there is "unrest" on the campuses. Obviously, those who are able to pay these high fees are mainly white students).

Respondent "A" has suggested that this problem of dismal backgrounds can be remedied by an effective academic support programme.

**THE ISSUE OF THE RELEVANCE OF TEACHING A WESTERN EUROPEAN  
MUSICAL TRADITION IN SOUTH AFRICA (J18)**

The response of respondent "A" is quoted here:

"Western music has things of value and those should be available to all, but this should not be at the expense of other music". (My underlining.)

Respondent "B" felt that the Western European musical tradition is "totally" relevant to white people in this country as we "have no other tradition." She feels that black people are not interested in "our music". Accordingly, the "type of music that black people are interested in" (jazz and ethnic music) do not require the same sort of training as music of the Western tradition does.

I feel that as has been suggested in discussion of Sub-Issue A, the needs of all communities be taken into consideration and inter-cultural education programme be introduced. (See Sub-Issues A5 and A24 for more detailed discussion of this).

**KEY ISSUE - K - PRIVATE MUSIC TEACHING**

This is a Key-Issue that has been only responded to by one respondent - the parent of one of the students at the SACM. I imagine that the issues surrounding private music teaching may well be of concern to parents as many children may not be able to attend music lessons at school.

One respondent selected this Key-Issue as an "additional choice".

The responses to the sub-issues are felt to be sufficiently short and concise not to have to be reported. The Sub-Issues and the responses appear together here.

**THE ISSUE OF THE AREAS OF TEACHING THAT THE PRIVATE MUSIC TEACHER SHOULD BE CONCENTRATING ON IN TERMS OF HOW THIS RELATES TO LATER YEARS WHEN THE STUDENT ENDS UP AT UNIVERSITY (K1)**

**RESPONSE**

I know that in the case of my children, the teachers were concerned with technique, and this has stood them in very good stead. I did feel that there were areas of relative neglect - the teacher taught them less romantic music than music of other styles such as the Classical and Baroque. Maybe one is only really ready for romanticism at 18.

**THE ISSUE OF STUDENTS BEING INVOLVED IN PRIVATE TEACHING (K2)**

**RESPONSE**

I wouldn't have sent any of my children to a student. I don't think they are experienced enough, and I think that children should be properly taught right from the start, at the age of six - when they start school. I don't think that a student would understand a child of that age. I would only encourage my children to teach

if I knew they would be good teachers. In other words, whether students should be encouraged to teach depends very much on the individuals.

**THE ISSUE OF PRIVATE TEACHING AND THE EXTERNAL EXAMINATION SYSTEMS (K3)**

**RESPONSE**

I think that these exams are very important as being motivating factors. The UNISA exams are a little too difficult, especially on the theoretical side. It does not balance with what is done on the practical side.

**THE ISSUE OF THE VALIDITY OF A RESOURCES ORGANISATION/ASSOCIATION FOR PRIVATE TEACHERS IN SOUTH AFRICA TO PROVIDE INFORMATION, RESOURCES, AND HELP IN GENERAL (K4)**

**RESPONSE**

Is there not a South African Music Teachers' Association? I think that the private teachers need to be more recognised, and a body such as this could do it. I think that private teachers do the most valuable work, so they need resources, etc. The teachers at the schools are often faced with too many children who do not want to learn or practice, so it is the private teacher who has those students who eventually get somewhere.

**THE ISSUE OF THE PEDAGOGIC LEVEL OF PRIVATE TEACHERS AND HOW IT CAN BE IMPROVED (K5)**

**RESPONSE**

I think that there some very fine teachers in the private teaching sphere. But there are others who are not interested and are just doing it for the money. The difference between good teachers and those who couldn't

care is that the good ones give of themselves. This is what makes a good teacher.

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**KEY ISSUE - L - COMMUNICATION WITHIN AND BETWEEN DEPARTMENTS  
OF MUSIC**

One respondent has responded to this issue, a first-year student. Only one has selected this issue as an "additional choice".

The responses to the sub-issues are felt to be sufficiently short and concise not to have to be reported. The Sub-Issues and the responses appear together here.

**THE ISSUE OF COMMUNICATION BETWEEN TEACHERS AND STUDENTS IN  
GENERAL (L1)**

**RESPONSE**

Good communication immediately implies better results and greater development. At College the communication is easier than at school. The staff are quite approachable here. In the music world it probably is easier because it is a smaller environment. It depends very much on the students and the staff. There have been examples of students who are very inhibited in communication and there have been examples of lecturers who have said that they would be approachable but have turned out not to be. As far as actually fostering communication in certain lectures the lecturers make the effort to communicate and especially in tutorials one is very free to communicate. I don't think that in general there is a problem with communication between staff and students at the College, although in specific cases it can happen that there would be examples of a breakdown in communication.

**THE ISSUE OF COMMUNICATION BETWEEN THE UNIVERSITIES AND THE DEPARTMENTS OF EDUCATION (L2)**

**RESPONSE**

An example worth mentioning is that a recent experience has revealed to me that the Cape Education Department is ignorant of the difference in the Education courses at the University of Stellenbosch and the University of Cape Town. There are some very big differences in these two courses, so I would presume that there is a bit of a communication problem there.

**THE ISSUE OF COMMUNICATION BETWEEN UNIVERSITIES BY WAY OF POOLING RESOURCES (L3)**

**RESPONSE**

We don't have any communication between universities like to have activities together so that we could share ideas, make comparisons and work together. Like for instance the University of Stellenbosch will be giving an evening of music here shortly, but too little of this is done. As far as physical resources are concerned there is a bit of jealousy between the universities as some have certain facilities that are incomparable to others. This would create a problem in the willingness of one institution to comfortably share with another its physical resources.

**KEY ISSUE - M - VOCAL MUSIC AND OPERA**

Three respondents selected this issue as their "main choice". They were: A post graduate student, and ex-student who is now a music teacher, and a fourth-year opera student. Two respondents selected this as their "additional choice".

**THE ISSUE OF THE PROBLEM OF VOCAL STUDENTS ENTERING A COURSE OF STUDY WITH VARYING FORMAL BACKGROUNDS (M1)**

All three respondents acknowledge the fact that at the SACM, vocal students enter courses with varying formal backgrounds. The reasons given for this situation are that, often, vocal students only discover they have a voice with potential in their late teens and many of these people have never studied music before. Also that it is the voice and musical potential that counts in selecting vocal students and not actual ability or knowledge as in instrumental areas such as the piano. It has been stated that the SACM does not address students' individual deficiencies after admitting them.

Other points made by the respondents are: that an effective catch-up or remedial programme should be implemented, and that streaming of students into various levels should occur so that these students catch up with the others. These respondents feel that the present remedial work for these students is insufficient for their needs. The particular areas that need attention are sight-reading, aural perception, dictation and keyboard skills, ie, general musicianship.

One of the respondents feels that this catching-up process is difficult to achieve. The other two believe that this is not the case. It is felt that, with the right guidance, emphasis and set requirements - i.e. that students should be required to attain certain levels of

**KEY ISSUE - N - EXTERNAL EXAMINATIONS SUCH AS UNISA**

This issue was responded to only by one respondent, a full-time practical staff-member. It was selected by one respondent as an "additional choice".

**THE ISSUE OF THE EMPHASIS ON THE LEVEL OF TECHNIQUE REQUIRED BY THE UNISA EXAMINATION SYSTEM AND ITS RELATION TO THE DEVELOPMENT OF MUSICAL EXPERIENCE FOR YOUNG CHILDREN (N1)**

**RESPONSE**

The word "facility" would be a better one... "technique" is too all-embracing. Music is a language and the student must understand the symbols etc. The facility coupled with reading is essential to understanding. So it is very important. I would rather say that if the teaching of this facility is properly done it would create the opportunity for a musical experience. There must not just be focus on one aspect. For example the scales should not just be thumped and banged out, it must be musically done. It is up to the teacher to see that scales are there for more than just finger movement but they lead to an understanding of keys and harmony and sight-reading, dynamics, balance between the hands, etc. There are very positive aspects of facility. The issue is that the right amount of time is spent on teaching aspects of the lesson and of the examination requirements. So I disagree with the assertion that there is too much emphasis on technique. There must be no stones unturned, and I feel that UNISA encompasses all these aspects. The UNISA repertoire has been chosen with the greatest amount of care with a view to a child's development.

The system should be used when the child is ready for the actual exam and the exam should be a joy to the child and not a nightmare. Again it is up to the teachers to make sure that this is done properly. As far as the College is concerned it is an important thing to have the Licentiate as well as the degree. The

thoroughness of the UNISA exams is such that it prepares the students very adequately for the courses at the College. I think the UNISA requirements are very realistic.

**RESEARCHER'S NOTE:**

Responses to the Issue of Entrance Requirements (Key-Issue E) at the SACM have indicated that these requirements could be based on the standards set by UNISA.

**THE ISSUE OF THE USEFULNESS OF ENTERING STUDENTS FOR THESE EXAMS (N2)**

**RESPONSE**

The exam systems are essential to serve as a "carrot" and motivation for students although often they are abused by some teachers and headmasters. Also I feel that the person who has done a UNISA grade VIII has a distinct advantage over one who has done only matric music. The standard is very high.

The exams are also necessary for qualifications. The students at the College often need to do these exams to fill in gaps that a lot of them have. UNISA understands the conditions in this country and I think that usually the Royal Schools ones are rather an imposition. Abroad the UNISA would not be recognised as would the overseas qualifications...this is the only bad thing about the UNISA exams.

KEY ISSUE - 0 - TEACHING METHODS

Again, this issue has been responded to by only one respondent, a senior member of the practical staff. One respondent selected this issue as an "additional choice".

THE ISSUE OF THE TEACHING OF MUSIC AS BEING BASED ON THE INSTRUCTION AND INTERACTION OF SKILLS (01)

RESPONSE

I feel that the majority of people are basically musical, but in terms of level of perception of the whole co-ordinated picture of "being a musician" one needs to be in possession of a variety of skills, mental, physical, emotional, intellectual, psychological, philosophical. I agree that the "being a musician" is the interaction of all these skills. As a teacher, one is concerned with an overall education of the student...for example, in teaching someone a piece of music there are aesthetic notions, philosophical notions, mathematical notions of proportions connected with the physical skills necessary to execute the piece. A good teacher would be the one with the widest possible spectrum of attitudes and approaches to be able to refer to all these aspects. It is just a change of emphasis as to whether a person is a conductor, a performer or whatever. The most important thing is to make sure that the student is as self-realised as possible in all aspects. Direct answers to these things are often not possible but this is how I see it.

As far as the rest of the College is concerned I'm not sure if this view is shared by the other teachers. One area I would like to comment on is that of the "interrelatedness" of various aspects of the courses that the students do. The majority of students forget relevant interactional elements of their activities. It is important for students to have an integrated approach.

**THE ISSUE OF THE VALIDITY OF EXPERIENTIAL ACTIVITIES SUCH AS  
DRAMA, AND MOVEMENT FOR MUSIC STUDENTS (02)**

**RESPONSE**

They are extremely valid. Even from a narrow point of view of a piano teacher the experience of things such as "up and down", "tension and relaxation"... every kind of life experience can be transformed and presented symbolically in music. Anything that would enhance the understanding of such notions would be of great benefit. This is how I see these things fitting into the experiential activities. I would say that a good two thirds of the students who come my way are hardly aware of these correspondences. They are not physically aware or only have it to a point and it needs to be developed. It can be a delicate issue and can be a source of embarrassment for some students so it has to be treated gently and intelligently. I think that there should be a measure of initiative on behalf of the student.

**RESEARCHER'S NOTE:**

Please see Sub-Issue A22 in Chapter 4 for further discussion of this issue.

**THE ISSUE OF THE USEFULNESS OF THE USE OF VIDEO TECHNIQUES  
AND EQUIPMENT IN THE TEACHING OF MUSIC (03)**

**RESPONSE**

I think it is very important. Video is becoming an important medium in our culture. It should be used more and I'm sorry that we don't have the facilities. The students could be shown videos of themselves playing and also videos of related issues such as art, literature, etc. I would use a video camera to film key-points that he may not necessarily be able to see for himself...as a corrective measure. Also videos of the great teachers and players are important.

**THE ISSUE OF THE WILLINGNESS OF ADMINISTRATORS TO TOLERATE  
VARIOUS TEACHING METHODS (04)**

**RESPONSE**

There is no problem of this nature here at the College. All the teachers have been tolerated in the way they teach. I have heard various discussions of teaching methods at the College where people have confused some basic issues, but I feel that the administration are not really concerned with that but rather with the results. Actually, even when it comes to results, I was shocked to find out that a previous Dean had no idea of the results of my teaching for ten or fifteen years. It is very difficult for the head of a college to understand all the techniques of all the various instruments, and I feel that evaluation of results rather than methods is appropriate. Ideally speaking when a new teacher is employed the head should find out what the new teacher's experience of having been exposed to various historically acceptable teaching methods is before that person is employed. Anything that the teacher may want to add to this stock of knowledge is and should be tolerated.

**RESEARCHER'S NOTE:**

According to one of the findings of the Preliminary Study, various teaching methods or practices outside the instrumental teaching realm are felt to be less participatory than they could be.

**THE ISSUE OF THE USE OF AUDIO TAPE IN TEACHING MUSIC (05)**

**RESPONSE**

It ties up with what I have said about video. I use it a lot. I was the first teacher at the College to have a tape recorder and I feel that other teachers and students would benefit from the use of taping techniques.

KEY ISSUE - P - ADMINISTRATION

THE ISSUE OF THE VALIDITY OF SEPARATING DEPARTMENTAL ADMINISTRATION IN AN INSTITUTION, EACH DEALING WITH THEIR SEPARATE ADMINISTRATIVE NEEDS (P1)

This Key-Issue was chosen as a main choice by one respondent, a member of the administrative staff at the SACM. One respondent made it her "additional choice".

RESPONSE

As far as administration goes things are dictated by the way the university runs, but when it comes to the actual students versus the paper-work then the College should look at the overall picture...for example the College has no full-time oboe students but about five part-time students. When the College need oboists for, say, a wind-band the administration say it is not possible because there are no students who play oboes when in fact there are a few oboists be it that they are part time students. The different administrative departments should work together separating only the paper work.

The heads of the various departments should see the part-time and full time students as one body - giving the part-timers the opportunity to play and work together with others.

It is my view that it is the aim of the majority of part-timers to eventually become full-timers and that the College should see that as a preparatory period a group for swelling the numbers and the standards of the College.

**THE ISSUE OF THE CONCEPT OF VARIOUS UNIVERSITIES CATERING FOR SPECIFIC NEEDS OF SPECIFIC PROFESSIONAL DIRECTIONS TO RELIEVE THE ADMINISTRATIVE BURDEN OF CATERING FOR ALL NEEDS WITHIN EACH INSTITUTION IN THE COUNTRY (P2)**

**RESPONSE**

I do not regard this as a problem area because of the size of the College. It is small enough to cope with the administration of the various departments. I quite like the idea - it would be a good idea if the numbers in the College population warranted it.

University of Cape Town

**KEY ISSUE - Q - COURSE EVALUATION**

**THE ISSUE OF THE DIFFICULTIES IN EVALUATING A COURSE OR PROGRAMME OR CURRICULUM (Q1)**

This issue was selected by one respondent as a main choice and by two as an additional choice.

**RESPONSE**

One has to be clear about what one is setting out to achieve in a given time period. Confining this discussion to the academic activities at College, given four years, one has to cover a certain amount of ground. An important starting point would be to see how the syllabi can be made more efficient and logical in their treatment. Without this in line, evaluations cannot take place. The next thing to do is to establish whether the goals or aims set out at the beginning are, as effectively as possible, being reached; and if not why not. The difficulty here is like taking the horse to water and not being able to make it drink; lecturers may think they are doing fine, and students disagree. I'm not sure quite how one would go about doing these evaluations.

**RESEARCHER'S NOTES:**

Please see Chapter 4, Sub-Issue A1, for further discussion of curricular aims.

**THE ISSUE OF THE FEASIBILITY OF PERIODIC SYSTEMATIC  
EVALUATIONS (Q2)**

**RESPONSE**

This is essential. If you don't do that, things rot in like complacency. This is exceedingly dangerous.

**RESEARCHER'S NOTES:**

Although the single respondent to this issue did not state whether formal or informal evaluation of the structured mechanism occurs at the SACM, personal experience of this issue is such that attempts at evaluation in the past have been met with resistance from the staff and apathy from the students. See Chapter Three, the Delphi Phase, for discussion of the importance of evaluation in such an institution.

KEY ISSUE - R - THE TRAINING OF UNIVERSITY LECTURERS/  
TEACHERS

One respondent, a post-graduate student, selected this issue as a main choice. One other respondent selected it as an additional choice.

THE ISSUE OF THE FEASIBILITY OF INVESTIGATION OF TEACHING  
AND PROFESSIONAL QUALIFICATIONS OF THESE TEACHERS (R1)

RESPONSE

The way things are at the College and have been for the six years that I have been a student here would indicate that it would be a very good thing if it were designed and intended to IMPROVE the standard of teaching and lecturing at the College. If it were to be an exercise simply to come up with findings and lead nowhere that would probably be ignored, because it would offend certain people. It is important to assume at the beginning that something would actually come of it. There are many lecturers and teachers at this University with the onerous responsibility of not spoon-feeding but to point people on an academic and professional path that will last the rest of their lives. Generally this does not really occur with sufficient regularity.

With this issue we are all skating on very thin ice. One would have to get the lecturers' co-operation to be able to make a success of such an operation. One cannot force someone to "appear" on "charges" that their teaching is not up to scratch. It is very difficult. Maybe one could start with course/lecturer evaluations from the students' point of view.

As far as qualifications and training of these teachers are concerned, there are no courses of study and "apprenticeship" that university level teachers can do such as those for school teachers. Most lecturers have just academic backgrounds when they are given teaching posts. A highly "qualified" person in terms of

academic degrees does not necessarily make a good teacher.

There are members of staff at the College of music who are very safely ensconced in their jobs with good salaries and a lot of perks and they just couldn't care less about their teaching. A bit of pressure on these teachers by way of this kind of investigation would be very healthy.

University of Cape Town

## 3RD YEAR STUDENT

The general course is directionless, the Music Education course is well directed, the performer's course is geared vaguely towards a performer's identity. But a problem with it is that a sense of false encouragement is given in the performer's course. The curricular choice is "not bad" at the College. There should be more in the way of career oriented curricular structures such as musical journalism, broadcasting. If one is musically inclined and not good enough to be a performer there is no choice but to be a teacher or do the general course which is directionless. They could introduce options to do specialist courses within a general musical curriculum that would give the curriculum direction. I suggest a three year basic degree and then specialisation in the fourth.

## 4TH YEAR STUDENT

A curriculum should first of all be producing a well rounded musician which incorporates the academic side. Just as important as this, the requirements of the course must be rigorous in terms of professional goals. At College the aim of the courses are clear, but this aim does not go much beyond the name of the course. The College does not train well-rounded performers. Also there is not enough pressure in the course to prepare one for the difficulties of the profession. I think that if the course's requirements were more rigorous, the graduates would be better equipped.

## EX-STUDENT; SCHOOL MUSIC TEACHER

A curriculum must have an aim or direction. There must be a distinction between the curriculum that trains someone for a job and one that gives greater knowledge. These are the two major directions that one can go in. If one is training for a job then one is going only to deal with those aspects (within the curriculum) that address things such as income, job availability, etc. If one is training for greater knowledge (the "university scholar") then one is incorporating things of a much wider spectrum; not necessarily useful for a specific task. Relating this to the College we seem to fall short in both areas. We are neither training people who are particularly suited to specific jobs and we are not really creating people with a

particularly wide view of music. The College does not do either successfully. Graduates are generally equipped for neither.

EX-STUDENT; PROFESSIONAL PIANIST

I can talk from the point of view of the performance BMus I did. The whole idea was very abstract as far as direction was concerned. The aim or direction could have been more realistic in terms of knowing what was required of students to become performers. I think that there should be direction as far as repertoire is concerned...the reality of becoming the professional performer. It must equip people for what they intend to do. At College there was definitely not enough direction. The same thing was for the Teaching Method (education) lectures. These were more interpretational lectures. I feel that this has improved now with the piano clinic.

PART-TIME PRACTICAL STAFF MEMBER

I think that this is something that has been thought about a lot. There are specific things that a musician has to be equipped with before he can go out and earn a living. Any institution that intends to train these people must have this "specificity" (that of preparing these people for a profession) in mind. This specificity would be a common feature of a group of any number of institutions, for example, as it is in the USA, that would be offering similar programmes aiming at training people to be professional musicians with common features in the curriculum. In my experience of having taught at Wits, Pretoria and RAU, there seem to be a very different idea of what they were each trying to do, if anything at all. At the College, there is even more confusion as to, at the end of a course, what a person is supposed to be qualified to do in the sense of being a professional player.

FULL-TIME ACADEMIC STAFF MEMBER (SENIOR LECTURER)

A curriculum should be directed in a professional direction. For example the performers course should be designed for people who will make some kind of a career as a performer, whether they are accompanists or whatever. The only two degree courses with career orientated curricula at College

are those of Education and the Library Science. There are other courses such as the Performers Diploma in Opera, but how many will be opera singers. The curricula in general at College should be much more professionally orientated.

#### FLEXIBILITY/CHOICE IN THE CURRICULUM (A2)

##### 1ST YEAR STUDENT

I don't think there is any flexibility in the courses. They are so well defined one dare not suggest any ideas. I think the lecturers are stubborn in this matter.

##### 2ND YEAR STUDENT

As mentioned before I like the idea of the general first year and then a specialisation which consists of a choice of curricular material based on some aspect of that first year which the student could build on in a curriculum that would be career orientated...in any direction that the student may choose. There should be absolute choice of subjects and there should be guidance available for those students who need to choose subjects to steer them into a career direction.

##### 3RD YEAR STUDENT

More choice should be introduced perhaps through a credit system - which the College is working on at the moment.

##### 4TH YEAR STUDENT

There have to be certain core subjects such that are layed down at College..History and Harmony for example. These are important. For each individual the issue of choice and thereby specialisation depends on that actual individual. It may be that some students mature faster and are ready for specialisation earlier than others. I am satisfied with the level of flexibility and choice as it is at College.

##### EX STUDENT; SCHOOL TEACHER

There needs to be a lot of choice. The core-course should be structured in such a way as to give you basic research skills, and maybe basic Harmony, etc. The specialist

areas should be those on which the student concentrates and draws on the core-course for resources.

EX STUDENT; PROFESSIONAL PIANIST

One should have to do a core of courses with choice. At College we had very little choice. We would have benefited by having had more choice. For instance, if one wants to major in performance, one should not have to do a degree; one should just do the practical aspects of one's training. The other things don't have to be examined although it is important to have background knowledge. One should just read up about it on one's own. So if one wants to major in performance one should have the choice as to whether you have to do all these academic subjects. The core course should relate to the professional direction of the student.

PART-TIME PRACTICAL STAFF MEMBER

This really has been dealt with in the previous question.

FULL-TIME ACADEMIC STAFF MEMBER (SENIOR LECTURER)

There should be some basic "core" courses, but other than that it should be as careers...students should be able to choose courses that would suit their specific career choices. The College does not provide this flexibility. The reason really being that there isn't enough staff. I don't think that we could overcome the problem because of the lack of funding for the necessary staff. For example to study jazz would necessitate the employment of jazz specialists. The eventual way out of this problem could be that different universities could share resources. For instance if Stellenbosch and UWC were bought in we could agree that people could be given credits for doing courses at the other institutions. The other way of doing it would be to limit the number of universities that offer music, but I don't like that.

THE ISSUE OF PROFESSIONALLY ORIENTATED CURRICULA (A3)

1ST STUDENT

The curricula should be professionally orientated. At College there is quite an emphasis on practical musicians. There is too much emphasis on this playing of instruments. There are no professionally directed courses other than the Bmus Ed. I feel that College limits my professional choice. Other directions could be conducting, and solo performing.

2ND YEAR STUDENT

This is what I have said above.

3RD YEAR STUDENT

The curriculum should be more professionally orientated.

4TH YEAR STUDENT

I think that to have a general background and then specialise in one's professional direction at a later stage is the best system. There is the danger of specialisation before one is equipped with a sufficiently thorough background.

EX-STUDENT; SCHOOL TEACHER

There is certainly a need for the professionally orientated curriculum, especially in the practical areas such as the BMus Performance. Our practical musicians often come out of College with a high standard of practical ability and not such a high standard of research ability. I don't think that we can ever have great performing musicologists. If you are a musicologist then go for that at the beginning. In other words, the choice within the curriculum should determine your professional direction.

PART-TIME PRACTICAL STAFF MEMBER

I have also talked about that in previous issues. To sum up - a good curriculum has a solid core which takes everyone up to a certain point: usually two years. Everyone would then be well qualified to continue with a specialisation.

THE ISSUE OF THE STYLISTIC AIM OR DIRECTION OF AN  
INSTITUTION (A4)

1ST YEAR STUDENT

The College is limited to just the 'Classical' music. I think it is the lecturers. I feel the aim should be expanded to jazz, pop and music of other cultures. It would be up to the student to choose which area to do. There is no training available for jazz musicians.

2ND YEAR STUDENT

I have mentioned the issue of studying jazz. People should have the choice. The stylistic direction of the College is limited. It would be possible to include things like jazz but it would not be easy...because of entrance requirements, various instrumental choices. It would benefit all if the College broadened out a bit.

3RD YEAR STUDENT

It is not that important, one can be studying various styles in one institution. The College is recognised as a piano school and opera school and it should be viewed as something more general.

4TH YEAR STUDENT

An institution should deal with all styles and I think it is possible to do this depending on the number of staff and students. I don't think that a single stylistic aim has much validity.

EX-STUDENT; SCHOOL TEACHER

An institution should ideally be able to offer all spheres as the core curriculum should cover everything. One should have a working knowledge of everything. However, the syllabus is often determined by the resident lecturers...in terms of their speciality. If one then wished to specialise in Jazz then one should be able to.

EX-STUDENT; PROFESSIONAL PIANIST

This relates back to what I said before about being able to major in various styles especially African Music.

PART-TIME PRACTICAL STAFF MEMBER

It depends on the size of the staff, as well as how versatile the staff are and whether there is enough money in the department. If there is the money then one can hire the right people. I think that it is more economical, if you have limited resources, to fix on one style than to blow it by trying all styles.

FULL-TIME ACADEMIC STAFF MEMBER (SENIOR LECTURER)

The College will have to become more of a South African institution and cater for the whole population. Again financially it is a problem. Just doing Western Music will have to change.

University of Cape Town

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

**1ST YEAR STUDENT**

I don't think that any of the lecturers like pop music. One should have a look at pop music because these artists often use aspects of classical music. It is music of an era and should be seen as such. The same goes for non-western music. It is all part of culture. In the Music Education course we will be doing some music of local culture.

**2ND YEAR STUDENT**

This definitely should have a place in the curriculum...in that first intensive year; for example jazz: there are singers who want to be singers of jazz and pop music and not opera and those students do not have the opportunity to do those things. This should also be another major choice in the curriculum...a thing to major in.

**3RD YEAR STUDENT**

There are ethnomusicology courses at the College which are good courses. It doesn't relate to the rest of the curriculum, it is slotted in as an extra. It should not necessarily relate to the rest of the course but maybe it could. For example one could major in ethnomusicology. We don't deal with pop music, but it is important, especially jazz, how it fits in. If we could study jazz we may learn to loosen up as players in the western classical sense.

**4TH YEAR STUDENT**

I do not have much experience in these things. We have had odd opportunities at College to look at these things. There is so much material in the study of Western Music alone that to design a curriculum that tried to incorporate other music would lead to there being too much content. One needs to specialise and to do things that are relevant to your major. One should be able to major in non-western music or pop.

## EX-STUDENT; SCHOOL TEACHER

It relates very specifically. One cannot make a judgement on one type of music without relating it to another. Our knowledge of non-Western Music is so limited that I wonder how we can judge Western Music. Our judgements are based on habitual, traditional approaches. For example, the use of various instruments relates to the types of sounds available to the modern composer. If we had a greater knowledge of other types of music including pop-music and ethnic music we would accept and be interested in these things more. The College once offered very interesting lectures on Ethnomusicology, but the course was not wide enough. They were excellent lectures but nothing related or incorporated with any other part of the curriculum. I believe in an inter-related approach.

## EX-STUDENT; PROFESSIONAL PIANIST

When I was at College they did not have a place in the curriculum. In terms of my curriculum it would have been very interesting to have done African music to be able to become aware of the merging of cultures. On the pop side it depends on what you mean by pop music. I think the study of jazz would be beneficial. These things could relate to western music in terms of how individuals relate to those things. I think that people should have the choice whether to do it. Also I think that it would be hard to relate it to Western music, it should be studied on its own.

## PART-TIME PRACTICAL STAFF MEMBER

Not as a key element. If you look at someone who wants, say, to be a Cello player, they need to get to a certain point in a certain number of years, so doing this should be an elective. It would be a more vital element to someone who is majoring in composition, or conducting or arranging. I think that Ethnomusicology would be useful if you had the time to broaden your horizons to that degree, but as far as preparing people for orchestral jobs, it would be using valuable time.

**FULL-TIME ACADEMIC STAFF MEMBER (SENIOR LECTURER)**

In a South African context the only non-Western Music that makes sense is African Music. The study of any other cultures such as Indian, etc, would be senseless because there are language difficulties, lack of knowledge of the actual culture, etc. It would be artificial. Apart from the political difficulties in this country the study of African music seems most sensible.

This university will be more "Africanised" and I feel that in future the study of African music should have a very definite place. Relative to Western Music I don't think it relates to the study of Western Music other than from an ethnomusicological sense...part of a general reading of music.

As far as "pop" is concerned, we can't really afford to teach pop-music, and I feel that if one has a good background in basics one can teach oneself pop-music, especially that pop has so much in common with ordinary music these days...the Beatles, etc and the arrangements could not have happened without the existence of Schoenberg. Perhaps there is a connection in this way. Some German pop is very like Stockhausen.

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

**1ST YEAR STUDENT**

Chamber music is essential. We do not do it here. The only thing that comes near to it is the ensemble class, which is once a week and it is not chamber music. The benefits of chamber music would lie in getting to know the repertoire. We are limited to our set pieces. We are only really taught to perform concertos and not with other people.

## 2ND YEAR STUDENT

It is very important, but I as a pianist am not that involved. I feel that I would like to have more chance to do this. It should form a greater part of my performing curriculum. Maybe it would be nice to play another instrument to do this on another level. I don't know if the College are addressing this problem. Perhaps the playing of chamber music should be a requirement for graduation. This would make the students better all-round musicians. It is important to work together as musicians. The assignments we are given in ensemble class are done in such a way as to make them a bore rather than interesting. I think the classes should be more regular and more on a public level. We should get given opportunities to perform the ensemble pieces.

## 3RD YEAR STUDENT

Very Important...specifically for performers. There is a vast wealth of music in the idiom. For the educated musician this music is probably the cream of the crop. It is also important for students to learn to play with other people. Some people, even music students, don't know what chamber music is. It should be introduced in first year, but it isn't at the College. People should be technically proficient enough on their instruments to be able to play chamber music in their first year...some people are not, at College. A problem is that often one can't get the right players, but it is possible to overcome the shortage of players at the College. The emphasis on chamber music in the curricula, should be large. The chamber music courses have only been introduced a year or two ago, and they seem to be good courses, but it hasn't become a large enough part of the way of life at the College.

## 4TH YEAR STUDENT

I think this is important. It is a new course at College. It is important to learn to play with other people. It could also comprise a career-option if one doesn't make it in solo work. As a professional musician one is so often called upon to play with other people, this is

invaluable. Also there is a vast amount of important repertoire in the chamber music genre which shouldn't be missed. Practically there never seem to be sufficient instrumentalists at College to do chamber music of any quality.

#### EX-STUDENT; SCHOOL TEACHER

Absolutely essential. Almost a daily requirement. When I was at College there were attempts at various chamber groups by students with a total lack of supervision. I believe that in recent years this has changed. Admittedly students, not all being great performers, had no interest or felt intimidated by the good players and this is why it didn't come about, but I think it should be made a compulsory part of the curriculum. The value of chamber music lies in the practical experience it affords one. The greater percentage of chamber music involves at least two musicians, and although the piano repertoire is vast, most other instruments need accompaniment on either the piano or by groups of instruments. If one studies the music of other instruments it can only be done by playing it in groups.

#### EX-STUDENT; PROFESSIONAL PIANIST

In my time there was very little. It is very important in the performing side in the third and fourth years. The problem at the College is that there are not enough orchestral musicians around to make chamber music. Chamber music makes one listen and it is valuable for everyone if it could be fitted in time-wise, say for Education students.

#### PART-TIME PRACTICAL STAFF MEMBER

I think that this is more important for an orchestral player than is actual orchestral experience. Chamber music gives the students an opportunity to perform as well as to learn to play in an ensemble situation. It is hard to expect most instrumentalists to perform regularly as soloists - it takes so much time to prepare a solo recital. Chamber music is, in a sense, soloistic and its most important thing is communication of musical

ideas. If a person plays really good chamber music they could probably sit in any orchestra and make a valuable contribution.

FULL-TIME ACADEMIC STAFF MEMBER (SENIOR LECTURER)

It should follow automatically. Where the College suffers is that there are simply not enough string players around, so students don't really have the opportunity to play with string players. String playing is essential to the study of chamber music, otherwise the students would be just doing accompaniment, which is a satisfying way of making music, but not all that complete. I think that it should be included and evaluated with the rest of the practical work...the only problem here being that it is a way of forcing people to do things that should be enjoyable. There isn't really enough emphasis on chamber music at the College. There are too many students (pianists) around who are only interested in moving their fingers across the keyboard. A lot of the staff are interested in chamber music but they don't seem to be doing it for some reason.

THE PLACE OF AND VALUE OF PARTICIPATION IN LARGE ENSEMBLE IN A CURRICULUM (A7)

1ST YEAR STUDENT

Most people at College do not have the opportunities to do these things. The value of this is the sharing of musical ideas.

2ND YEAR STUDENT

Very important. Each person should be required to do two instruments so that they can participate in large instrumental ensembles. At present there are enough students for this. Quite a few people in the College orchestra are not College students. Choir should also be compulsory. Music students should be able to sing something. It boils down to doing a lot more working together. It would help in motivation to work in groups. I think that the general slack attitude of the

staff and the students has created the problem of there not being these activities. Students should think a little more, too, about what they should and should not be doing.

3RD YEAR STUDENT

Very important..it is not here, and this is a failing. Two periods during the week should be set apart for this, although I don't think that they could make it a DP requirement. It is not only a joy to sing in a chorus or play in an orchestra but it is important to learn to make music together, even in smaller groups.

4TH YEAR STUDENT

Not being an instrumentalist or a singer, I think that it should be up to the individual. These activities definitely have value but one must put what you do in perspective of your priorities. There are only twenty four hours in the day and one should concentrate those hours on your specialisation.

EX-STUDENT; SCHOOL TEACHER

Also very important. There used to be large ensembles at College. One could have various levels of orchestras or groups to accommodate everyone. Improvement must be demanded within these groups. That is instrumental. On the choral side of things I don't think that one could force every issue of the curriculum. This brings me to the quality of the students. By this I mean their sense of commitment, enthusiasm, etc rather than people's intrinsic abilities. Almost everything that I have said relates to the level of the students' enthusiasm. There seemed to have been this overwhelming emphasis on "how good students are" and if you are not "good enough" then that's it. The important thing is that students must learn something through these experiences. They are not there to be show-offs but to learn something.

EX-STUDENT; PROFESSIONAL PIANIST

Very important. I find this is sadly lacking at College. It is very important to make music with other people

especially from the listening point of view. It makes you listen and learn to hear. It also creates the experience of learning to work in large groups.

#### PART-TIME PRACTICAL STAFF MEMBER

As I said earlier, it is more valuable to partake in smaller ensembles. As a professional string player one would normally have to look at the chances of having to play in an orchestra. There are some techniques that are different to playing chamber music in orchestral playing, such as following a conductor, you have to "scale down" what you do to fit in to an orchestra, the literature is different to the chamber music literature, aesthetically there is not a big difference, but the major difference is that most professional orchestras do not spend the same amount of time rehearsing as does a chamber group, so it is fairly valuable to have orchestral or larger ensemble experience to learn to cope with these differences. Playing in a repertory orchestra would be better than sitting on certain programmes for two or three concerts a year; players must learn the "sink or swim" feeling of being a professional orchestral player.

#### FULL-TIME ACADEMIC STAFF MEMBER (SENIOR LECTURER)

Most music students should be able to sing in a choir. It is very valuable from a point of view of getting to know the music apart from one's own instrumental pieces. There is no choir at the College probably because there are not enough performing opportunities for a large choir. It has been done before...the students sang but never performed so they lost interest. Making it a requirement is going to result in people having to sing against their will. Also most choral rehearsals occur at night which presents a problem with students coming in from far. Other practical problems as far as making it a requirement such as by making it obligatory for students to sing in the opera chorus would arise if an opera without chorus is done as has happened in the past. It is difficult to enforce extra-curricular activities. Making it

intra-curricular has been tried, but policing these things becomes a bore.

**THE ISSUE OF THE EMPHASIS ON ACQUISITION OF GENERAL  
MUSICIANSHIP SKILLS (A8)**

**1ST YEAR STUDENT**

There should be limited emphasis on skills acquisition, but I feel that at the College they place too much emphasis on it.

**2ND YEAR STUDENT**

At College there is no emphasis on sight reading... Aural here is a waste of time because we do the same dictations over and over again. There seems to be no sense of making these skills interesting or making them show the way to growing and getting better at them. There needs to be some thought given to this by the staff.

**3RD YEAR STUDENT**

It is left to the student to do those things. We should be doing score reading, etc, becoming more involved with skills. The standard of Aural classes is too low and the standard required of the students is too slack. The way it works is that if you can do aural, you are not pushed to improve. If you can't do it one is still pushed through if you can get 50%.

It is an essential part of being a musician. People should not be allowed to graduate until they reach a certain standard. One should be able to take down four string parts, sight singing in different clefs, and we don't do any of that. One of the major areas of studying music is the ear.

**4TH YEAR STUDENT**

I think that from a performers point of view there is not enough emphasis on sight-reading and aural training as there should be. We once had sight-reading exams that became a big joke. Many students failed the

sight-reading tests and as a result they were treated very lightly by students, and I suspect that this is the reason why the College stopped giving sight-reading exams.

EX-STUDENT; SCHOOL TEACHER

Certainly very important. If one is going to be involved particularly with making music with groups of people one needs a much wider capability than just being able to play some specific instrument. For that matter things like Aural should be DAILY. There has to be growth and improvement demanded. The tapes for programmed self-instruction are useless. The students should really have aural on an individual basis even using advanced students for tutoring purposes. At College the Aural was under par. As far as sight-reading is concerned at University level it is a little unrealistic to teach things like this in practical lessons, but this could be addressed by the chamber music and ensemble activities. I was particularly annoyed with the fact that in our aural classes at College we were given dictations in a class that comprised people with perfect pitch and were expected to do those dictations at the same rate as those advanced students. It is generally not the emphasis or lack of emphasis on skills acquisition but the matter of what is done, how it is done and on what sort of a level.

EX-STUDENT; PROFESSIONAL PIANIST

It depends on what sort of course one is doing. If I were setting up a curriculum for performers I would not think that that is all that important. That sort of thing should be learned at school. They should be learned before getting to College. Skills are also things that one's teacher can deal with. In an Education programme there should be more on this. The aural training we did at College was a waste of time.

PART-TIME PRACTICAL STAFF MEMBER

All the places I have studied at have emphasised these skills to a certain point. The few students that I

know well enough at the College to get into that area, I would say that they do not have sufficient skills in terms of "sight-sound" abilities, but that is more of an impression than anything else. I don't think there is a sense of those students being well prepared skill-wise. These skills should have come along with the grade exams they do.

FULL-TIME ACADEMIC STAFF MEMBER (SENIOR LECTURER)

There should be a very strong emphasis on that. Especially on sight-reading, ear training, reading of scores and clefs. The emphasis at the College is almost nothing. It must be one of the only institutions where sight-reading is not part of the requirements. Perhaps the emphasis on dictation and ear training is probably OK at the College, but I feel strongly about the sight reading aspect. To overcome the sight-reading problem could be to sight-read duets, but the difficulty is making people do it. There used to be sight-reading classes here and they worked well, except that the stronger sight-readers were favoured. This would also have "side" benefits like getting to know music.

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

1ST YEAR STUDENT

It is important. Maybe one should do an orchestral instrument. If one would become a composer one would benefit by knowing more about the instruments.

2ND YEAR STUDENT

This comes into the issue on large ensembles...especially that it should be an entrance requirement.

3RD YEAR STUDENT

Very important if you are a pianist to do an orchestral instrument. One has to learn to concentrate on new things like intonation, etc, giving a broader perspective; Except those who are trying to specialise as performing musicians and they don't have the time. For other students it should be compulsory.

4TH YEAR STUDENT

I would like to have done a second instrument. It wasn't required at College. It adds an important dimension to one's musical knowledge and experience. The problem is that if it is a requirement then it might use up valuable time for one's main instrument.

EX-STUDENT; SCHOOL TEACHER

I think it is important especially for those students who are not going to be professional performers. One tends to become a little over specialised in one instrument in terms of the technique of that instrument and doing another instrument would give you the opportunity to learn a little more about music and not only technique.

EX-STUDENT; PROFESSIONAL PIANIST

People say that it is important to be able to play a keyboard instrument if you are a non-pianist. I found that I did not have the time to do things like that because I was specialising in my instrument. If one is doing Education it is important for people to be able to have knowledge of other instruments.

## PART-TIME PRACTICAL STAFF MEMBER

It has its uses especially for Music Education majors, so that it would help people with the necessary knowledge of other instruments. I know that for me it was not terribly relevant and used up valuable time that I could have been using to work on more essential things. At Julliard they require a very high standard of piano playing before they allow the students to graduate, but there are many students who have hated that. I think that a less severe requirement on the piano would be very useful for everybody.

## FULL-TIME ACADEMIC STAFF MEMBER (SENIOR LECTURER)

There are obviously advantages, but I don't generally regard it as necessary. For non pianists doing the piano would have advantages. The piano is a very useful tool for teaching and accessing. For instance all students should have piano skills....not to able to play but to be able to use it as a means to an end.

## THE PLACE OF COMPOSITION IN THE CURRICULUM (A11)

## 1ST YEAR STUDENT

It is necessary. We cannot get music from overseas, so I think that I would encourage people to take composition as a major to go out and provide the country with music. It should be in most curricula, too.

## 2ND YEAR STUDENT

This relates again to it being in the first year in the general curriculum and then having the opportunity to major in it. Composition links up with all aspects of studying music...teaching, performing, etc.

## 3RD YEAR STUDENT

Depends on what you do. For performers it is not that important. For people doing the musical course generally it is more important one needs a broad perspective and analysing is made simpler by knowing how the compositional process takes place. I agree

with the idea that people cannot call themselves real musicians unless they can write music.

4TH YEAR STUDENT

That is very under-rated at College. One should have a background in composition. Even in the harmony courses the role of composition rather than the present emphasis on analysis in the study of harmony would be very valuable. The composition in 20th century style is over-emphasised.

EX-STUDENT; SCHOOL TEACHER

It is very important. This would be part of the core curriculum. Here one would do the basic skills of composition. In the peripheral sense I feel that you do not necessarily have to make a twentieth century contribution. If you wish to choose to compose in the style of your choice then that is up to you. The core curriculum should consist of stylistic composition studies and the peripheral courses should reflect the student's own choice of style.

EX-STUDENT; PROFESSIONAL PIANIST

I think that is something that I would liked to have done. Especially from an intuitive, improvisational point of view. Maybe we should have it as a way to expand one's mind without it interfering with one's speciality.

PART-TIME PRACTICAL STAFF MEMBER

There again it should be in the core course - or you could major in it.

FULL-TIME ACADEMIC STAFF MEMBER (SENIOR LECTURER)

Stylistic composition could be interesting and something that anyone could be taught. Composition as such should be for people who are creative and should form a major part of ones activities if you so choose. In other words a major option. The use of composition to aid in the teaching of style, form, harmony, etc is useful but the study of composition in one's own style

under the guidance of a composer only has a place for those who want to become composers.

#### THE PLACE OF CONDUCTING IN THE CURRICULUM (A12)

##### 1ST YEAR STUDENT

This is essential. Those who do not want to major in conducting would benefit from the pleasure of conducting. It is also another way of sharing ideas.

##### 2ND YEAR STUDENT

They don't offer it here. Students must benefit by including this somehow in the curriculum. The difficulty that arises here is how to deal with all these things that one has to do to be a good, all-rounded musician. An important point is that the study of music goes on and on...one cannot say that after studying for four years that you are a qualified musician. It is a never-ending process. It must be the responsibility of the staff and the students to realise all these important parts of a musician's training.

##### 3RD YEAR STUDENT

A good idea and it is not available here. I think it would attract more students. It is very strange that we had a conductor on the staff and it was never implemented. Conductors interpret music and it is an additional performing medium and could be valuable in learning to understand music for groups of instruments, as well as getting to know the orchestral and choral repertoire.

##### 4TH YEAR STUDENT

This is grossly under-rated. To this day I do not really understand the language of the conductor, and if I want to be a performer and perform with an orchestra, then I should know about that.

##### EX-STUDENT; SCHOOL TEACHER

Conducting should also be part of the core course...including aspects of instrumentation.

EX-STUDENT; PROFESSIONAL PIANIST

I don't think that it is a very important thing. One could benefit from it but it is not that important. One should be able to major in it if you want...you can't study conducting at College.

PART-TIME PRACTICAL STAFF MEMBER

There again it should be in the core course - or you could major in it.

FULL-TIME ACADEMIC STAFF MEMBER (SENIOR LECTURER)

This is more important. It is a skill that can be learned easily. Especially in Education courses. The courses at College used to include this but I'm not sure if they still do. In other areas it is not so important. Of course it should be a major option, but the problem is where are there going to have the opportunity to conduct. A lot of skills could be taught in this way...the pianists could learn their sight reading skills while the conductors conducted. Otherwise they could all sing a part of the score!

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

2ND YEAR STUDENT

That would be wonderful, but there is so much else to fit it in to the curriculum. Perhaps it could be a way of doing aural skills. There should be the choice whether students could do this.

3RD YEAR STUDENT

Very westernised. In Music Education I we did that...composition is a creative process. It has a place in the curriculum such as in composing and performing each others' pieces and improvising. People are scared by the word improvising.

4TH YEAR STUDENT

I am not particularly interested in that. It should depend on the individual. I think that in certain fields it

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EX-STUDENT; SCHOOL TEACHER

This could ideally be part of a core-curriculum, but practically speaking there is so much that has to go into the core course that I think this one should be part of the peripheral "choice subjects".

EX-STUDENT; PROFESSIONAL PIANIST

It is very interesting. Not so much as an exam subject. How would you get people to come to those classes. I'm not so sure about that one.

PART-TIME PRACTICAL STAFF MEMBER

These things should be part of a peripheral part of the courses. It shouldn't really be part of the core curriculum. There are places that offer these courses for credits, but they are only really successful if there is a lot of student interest in this area. You need a big student body.

Most people in a conservatory will not want to spend time doing that, but rather practicing. It must grow out of the need for it - it doesn't have a direct bearing on most major professional directions other than Education or conductors; it seemed to work for these people.

FULL-TIME ACADEMIC STAFF MEMBER (SENIOR LECTURER)

This is important for the Education students and it does happen in this course...also in the remedial music course. These things could be introduced when the credit system is brought in. I think that forcing these things onto people causes problems.

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

**2ND YEAR STUDENT**

We do not get a syllabus. We would benefit from knowing what is required of us. We could work ahead and perhaps not even go to lectures and waste time listening to things that could be simply read up and listened to.

From a staff point of view the lecturers would also have a clearer view of what is expected of them.

**3RD YEAR STUDENT**

It is reasonably important to do this. It must be detailed enough to give the lecturers a guide - they seem to be very vague about what detail- and for students to know what they are dealing with.

**4TH YEAR STUDENT**

There are courses at College that are well detailed and others that are not. I think that there is generally enough detail in the syllabi in terms of the requirements (standards and content) at the College.

**EX-STUDENT; SCHOOL TEACHER**

Certainly the core syllabus needs to be very detailed.

There is a certain amount of material to be covered in the core curriculum and the time allotted to each part of the syllabus must be worked out in a very detailed way. This would give you the freedom to work on the peripheral or "choice" part of the curriculum and specialise in whatever you like.

**EX-STUDENT; PROFESSIONAL PIANIST**

There should be detailed syllabi for the practical subjects covering all periods in the repertoire. Being too detailed such as specifying opus numbers is taking it a bit too far.

## PART-TIME PRACTICAL STAFF MEMBER

I think that having a detailed syllabus is fair. The curriculum I did was detailed to the point of actual pieces that we had to play. It wasn't actually adhered to, but it looked good in the catalogue. It did give one an idea of what sort of level was required of students by the end of each year. This can only work if the people who administer this are there for long enough to implement it. When I arrived to teach at the College (Cello), I asked for a syllabus, and there was none. There is a list of technical tests that are supposed to be given to the students once or twice a year, but these looked like the "Grade 8" requirements of the Royal Schools. The only thing I could get about the syllabus was that it theoretically was supposed to parallel the piano syllabus. This does not work, especially since they do not have a full time cello lecturer to implement this.

What is important is that a College must define the objectives of a course by outlining the repertoire that should be covered. It shows people coming in what the goals are and what the standards are, plus it gives some structure to what they are going to do for the four years.

## FULL-TIME ACADEMIC STAFF MEMBER (SENIOR LECTURER)

I think it is important and helpful to the student. It does depend on the courses. For instance in Harmony and Counterpoint - in the first two years it is difficult because the standards vary from year to year and what may take a class three hours to grasp could take another half an hour. It depends on the standard of the course. It is easier in analytical courses. It can be clearly defined in this way. How would you define a composition syllabus? What one should look at is the end result.

THE STANDARD OF PRACTICAL SYLLABI (A16)

1ST YEAR STUDENT

The standard of the piano syllabus is very high. It is based on UNISA.

2ND YEAR STUDENT

The practical standard is very low and the volume of work is very small. We don't do enough repertoire. The standard of the pieces in the piano department are of a reasonable standard. If one does a second study it has to be of grade 7 or 8 standard before you can graduate.

3RD YEAR STUDENT

The syllabus is left for the teacher at the College. The standard of the syllabi could be set by a choice of pieces.

4TH YEAR STUDENT

The standard and content of the syllabus is not high enough or realistic enough to prepare one for a career outside.

EX-STUDENT; SCHOOL TEACHER

I was certainly always impressed by my teachers who I think chose a syllabus for me pragmatically. The syllabus is generally chosen for each student and I feel that the standard was of an acceptable level. An idea that came from my flute teacher was that the top performing students should be given the same pieces and the same amount of time to learn them. They would then be judged on what they made of that. At College I often wondered why it was that two people could get the same results when one of them was infinitely better than the other...this is certainly odd. It must be a question of what is being looked for in evaluating a performance.

EX-STUDENT; PROFESSIONAL PIANIST

The practical syllabus I did at College was very high. This is because of the high standard of the teachers.  
(Piano)

situation...getting a job... so why shouldn't music?  
The audition is the interview. Whatever form it takes,  
the course should prepare you for the audition.

EX-STUDENT; PROFESSIONAL PIANIST

Very good idea. It relates to what I said about preparing students for what they are going to be doing professionally. In Salzburg the first diploma is the orchestral diploma and this diploma requires that you prepare difficult orchestral excerpts. From there you go to the solo course. At College it is the other way around.

PART-TIME PRACTICAL STAFF MEMBER

A lot of institutions do this already. One can never expect those students who have done a training course in orchestral playing to know the whole literature by having played those pieces in orchestral situations. What you can do is teach the parts from excerpt books and actually get people used to taking dummy auditions. That is often up to the teachers. It should be in the syllabus that the common repertoire is dealt with in excerpt form.

FULL-TIME ACADEMIC STAFF MEMBER (SENIOR LECTURER)

I think it is a very good idea. We used to have an orchestral course in the form of a diploma. But not now. I don't know if they had these audition requirements.

## INTERACTION BETWEEN PARTS OF THE CURRICULUM (A18)

## 1ST YEAR STUDENT

There should be intergration between subjects. At College there are limited aspects of the curriculum that do relate such as seeing Harmony from a historic perspective. Mostly the courses are isolated.

## 2ND YEAR STUDENT

I feel that there is an incoherence between the subjects here at College. Areas that are interacting like this are Harmony and Keyboard Harmony. Something that does not connect is Form. This could relate to Composition, teaching, performing...it should help with performing works by understanding the form of the works. Teaching Method should connect more with one's first instrument study. Teaching Method should be taught at a closer level to where you are studying...in other words you should learn to teach the pieces that you are studying yourself and not just simple beginner pieces. One should know that beginner stuff already. Subjects that we do should all connect to build up the "whole" musician. Practically it would require more effort from the staff to get this together and I don't think they're too busy to do it.

## 3RD YEAR STUDENT

An excellent idea, but it doesn't happen here. There is little communication between the lecturers. It would not be difficult in terms of the size of the college to do that.

## 4TH YEAR STUDENT

In my experience they interact quite well on the whole at College. It seems that some of the courses have been planned to interact or co-incide. Subjects could be related to one's major area. I think it is almost impossible to prevent the different parts of the curriculum interacting. If one is studying a particular stylistic period one cannot ignore how the different facets inter-relate.

EX-STUDENT; SCHOOL TEACHER

I think it is very important that in any field of study one should become aware of connecting other areas. Certainly at College because certain lecturers can teach more than one thing makes them, perhaps, better lecturers because, for example, there may be a connection between two or more things. When one deals in isolated information centres the whole course may disintegrate for the student. I would point towards a more centralised and integrated curriculum. The students must be the centre of this process and the lecturers must give the students the tools to access information and find knowledge rather than giving them specific little bits of knowledge. This is perhaps an acknowledged "post-graduate" approach to teaching and learning but is very relevant at undergraduate level. The concept of feeding information should be out. Research is the key to learning in an integrated way. At College I remember doing 17th Century harmony together with eighteenth century History and twentieth century things all in the same week.

EX-STUDENT; PROFESSIONAL PIANIST

A senior lecturer once said that if you look at all the courses at College one is actually studying the History of Music...in Harmony, Form, etc...it is all the "History of Music." Maybe this is the connection. I don't think that each subject can exist alone but there is room for specialising in one or another aspect of this "History of Music."

PART-TIME PRACTICAL STAFF MEMBER

I think that inter-relatedness of subjects is important. In my own experience, I did a four-year course and in the first two years all the students did the same subjects, no matter what their major areas. After that you branched out. The courses we did at the early level were well integrated. For example, we studied Harmony and Counterpoint and techniques of orchestration and composition in a Historical context relating to what we were studying in Grout in History. This was very good. The problem of integrating course lies in that it is

hard to administer. We used a text-book that was well written and had it well mapped out. In doing this all the traditional theory and ear-training courses, etc, was put all in one, and although it took a lot of administration time, it was very good.

FULL-TIME ACADEMIC STAFF MEMBER (SENIOR LECTURER)

Ideally one should have a curriculum where specialists in their fields would lecture all things that relate. It could probably work at an American University with thousands of students, but I don't see how we will apply this because of the number of staff needed. Because of the small numbers at the College the university find it possible only to employ a small number of staff but who have a more general ability and who can deal with a wider range of topics than would a specialist. Because of this the system itself becomes quite general in nature and interaction is made difficult.

THE ISSUE OF WHETHER PRACTICAL ACTIVITIES SUCH AS LARGE ENSEMBLE ORCHESTRA OR CHORUS SHOULD FORM A COMPULSORY PART OF THE CURRICULUM. ALSO, IF ACADEMIC CREDIT SHOULD BE GIVEN FOR THIS SORT OF PRACTICAL ACTIVITY (A19)

1ST YEAR STUDENT

I think so. We should have to be examined in this. This could be done by way of "crit classes". Academic credit should be given for this.

2ND YEAR STUDENT

I think that the idea of credit for these activities is good. I feel that academic credit is a problem of evaluating...maybe it should be just a DP requirement. It should be, in the end, the students' need to join the large ensembles that inspires them to do so, but they just do not. It seems a pity that things have to be compulsory. Maybe making choir compulsory would be a start to get people in the College to communicate and get together to make music...generally students are not of a mature enough age to make these choices sensibly.

3RD YEAR STUDENT

It should form part of the curriculum and academic credit should be given for this practical activity because one is learning all the time about form, style, etc.

4TH YEAR STUDENT

As far as these things being compulsory and part of a credit-based system I don't think they should. It is hardly an academic activity and there are obviously difficulties in evaluating these activities.

EX-STUDENT; SCHOOL TEACHER

It is difficult to make people participate in ALL the things we have discussed, but students should be required to be involved in at least one. I feel that as far as credit for this sort of activity goes it is unfortunate but it only really works when it is made to be compulsory. It should be a graduation requirement. Marks or points need not necessarily be given, but credit for attendance.

EX-STUDENT; PROFESSIONAL PIANIST

I think that it is very important. It was like that in Salzburg. You have to go to those things otherwise you don't get your diploma. I think that this would work at College with a choir. The students would definitely benefit from this. Music that you have read about comes alive in singing in chorus. The problem is the orchestra.. There aren't enough players. I think it should be for credit to graduate. At College the students are very into the individualistic/soloistic frame of mind and these ensembles would get them more into a frame of mind of making music together.

PART-TIME PRACTICAL STAFF MEMBER

Definitely, yes, and I think that academic credit is due for these activities. This is the way I was brought up - in a credit system. It boils down to how you define a degree. The majority of people at UCT have an English bias as to what a degree is. The idea is an academic qualification - fulfilling similar requirements to an English Bachelor's degree such as at the University of

London. My degree (from a US College) is different in that it qualifies me to play the Cello professionally and not much else. An English bachelor's degree is much broader. It is possible to "track" the requirements of the degree programme down to suit the needs of professional players by giving credits for practical activities. This is perfectly justified, but the name given to and the definition of the degree should indicate that it is not an academic degree and that it is not competing with those available academic degrees - it is just different.

FULL-TIME ACADEMIC STAFF MEMBER (SENIOR LECTURER)

As the College is presently thinking of a credit system it might be a good idea to incorporate a system which includes compulsory credits for large ensemble work. I don't feel though, that academic credit is due for these activities. I don't see how it is necessary to have to give academic credit for these things, they could be dealt with separately like having groups of courses that are there for graduation purposes.

THE ISSUE OF THE STUDENT WORK-LOAD (A20)

1ST YEAR STUDENT

There is not much of a work-load here. I feel we could be fitting in a bit more.

2ND YEAR STUDENT

The work load could be increased especially in my idea of the first year. This first intensive year would obviate there being so many subjects in the latter years so that there would be more time for specialisation in one's chosen direction. There is so much time wasted by having to go to endless lectures in the later years. If the workload were increased, the level of motivation of students would improve and they would not be so apathetic.

3RD YEAR STUDENT

Generally it is minimal. People get away with murder here. I hardly go to lectures and I get away with straight firsts. This is related to bad and apathetic lecturers (as well as apathetic students) who fail to create interest. The change would have to come slowly, adding a bit of work at a time. An integrated approach would help this.

4TH YEAR STUDENT

I think that at College the view of the work load is exaggerated by students. It is natural that students will always handle the assignments and work at the last minute and then complain about the work load. I don't think that there is enough to do. In other words the work load could be much heavier and it would not affect students much. The value in increasing the work load would lie in more effective preparation for one's career. The standards will also improve.

EX-STUDENT; SCHOOL TEACHER

At College I found it acceptable. There were times at which there was a lot of pressure and times when there was not. I enjoyed working by myself. The workload is a

very individual thing. It depends on the student. Determining the actual workload would not work because some students work harder than others. It is up to the students to make something of their courses or not.

EX-STUDENT; PROFESSIONAL PIANIST

The work-load when I was at College was based more on the requirements for the academic subjects rather than the performing side. It should have been loaded more on the performing side and less on the academic side.

PART-TIME PRACTICAL STAFF MEMBER

The complaints I have heard at College have been mostly that the curriculum has often been too "bookish" for many of the students; also that the work load varies from being hardly at all to almost impossible. This has more to do with the teachers and planning than the curriculum, though. On the playing side one cannot grow unless you work gradually. I think that the playing work load should be over a gradual period of time. The chamber music programme at College (which is what I am involved with) is crazy because the students are leaving the organisation and practice of these groups until the last minute.

FULL-TIME ACADEMIC STAFF MEMBER (SENIOR LECTURER)

The Music Education course usually has a larger work-load than the others. I think though that at all universities the students and the staff complain about a heavy work load in the Music Education courses. In other courses such as "performers" there is far too little to do. Perhaps they could be doing useful skills such as orchestration and score-reading. If you are going to be a performer you should be able to read a score properly, but one needs people to teach these things and there isn't enough money. In music there always is the problem of the high cost of tuition and the high number of contact hours because it is generally done on a one to one basis.

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

1ST YEAR STUDENT

It is standardised in SA. I think this is a good system. The value of this is that graduates going into the schools would be of a universal standard and would be able to study in the Cape and work in the Tvl.

2ND YEAR STUDENT

Yes it is valid. If students wanted to move from one university to another they could get credit for courses done at universities without wasting years by having to repeat, though there might be the danger of standards being different. A positive aspect would be that employers would know what to expect from graduates country-wide.

3RD YEAR STUDENT

There is little interaction between departments. If students are going to transfer from university to university it would be important. It doesn't seem to be a very important aspect. Students go to various colleges not because of very specific reasons - they are not really well informed. If the curriculum became more professionally geared, it would be important from the employers point of view to know what they could expect from their prospective employees.

4TH YEAR STUDENT

Lecturers in the various departments would probably prefer to deal with their own syllabi and curricula and not have to be dictated to about this. The advantages of such a system would be the transferability of students from one university to another. I must stress that it is more important to standardise standards rather than content.

EX-STUDENT; SCHOOL TEACHER

I don't think that it is necessary to do this. What would make one department a better choice than another? The teachers maybe. If it is standardised you end up with a very "government-styled" education which I don't like.

EX-STUDENT; PROFESSIONAL PIANIST

In one way it would be a good thing because one would know what graduates have done in their courses no matter which institution they came from. Other than that I have not really given it much thought.

PART-TIME PRACTICAL STAFF MEMBER

The idea behind this would be to make all the degrees relatively equal. In practice it doesn't turn out quite like that. If you have your degree from Julliard, more notice will be taken of you than if you have your degree from some "lesser" institution. Here it would parallel this by having a degree from Port Elizabeth rather than having a degree from UCT or Wits would be putting you in a similar position. It would be nice to think that the same amount of work and standards were required to graduate from the various universities rather than standardisation of curricular content. It relates rather to curricular objectives rather than the actual content.

FULL-TIME ACADEMIC STAFF MEMBER (SENIOR LECTURER)

I am against this because centralised control would probably be by the Nationalist government. I object to this notion. Education is a political thing and it would be dangerous.

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

2ND YEAR STUDENT

They do not have the right to carry on with their outside things if it affects the time table. At College I do

feel that it is a problem and it is disruptive. Their commitment should be with the College. It is a problem though because good performers would not come to teach here if they did not have the opportunity to perform.

4TH YEAR STUDENT

I think that it should not disrupt the time-table. In other words if teachers miss lessons they should be made up. I think it is important that in the practical field teachers should be performing to keep ahead, so it should be a balanced situation. These people should be dedicated teachers and good, experienced performers. There are some staff of who take advantage but in my experience with my teacher it is not a problem.

EX-STUDENT; PROFESSIONAL PIANIST

I think it is quite OK for people to go away so that they bring back valuable experiences. It should not disrupt the time-table, though. Lessons should be made up and long periods of time without lessons should be avoided. The education of the students and the performing careers of the staff should be kept in a balance. At College it used to be a problem with the director, not so much with the teachers.

FULL-TIME ACADEMIC STAFF MEMBER (SENIOR LECTURER)

It should not be disrupted at all. I think that if people are employed at College they should not do those things outside of their activities here. At the College it certainly has been a problem at times with people taking outside work. There is a problem in that lecturers should be in the public eye to attract students. Some lecturers take this too far and do too much of it. The snag is that performers must perform. I don't think that they should be away for too long, though. Like in the engineering department...if lecturers are not allowed to take outside work they would not teach...they would rather make more money outside the university.

It seems that through practical necessity lecturers have to be allowed to do these things to attract them to the

teaching posts. In music the students are generally attracted by the performers. In this country very few students are actually studying music for the academic side of it...most of them want to perform and to study with famous performers. At the College it is mainly the pianists that attract the students. If we had top class string players we would attract string students.

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

##### 2ND YEAR STUDENT

It could be much longer. There is so much time wasted, especially in the summer holidays. Maybe things could be more spread out so that one has more time to practise.

##### 4TH YEAR STUDENT

It is far too short. The academic requirements at College are lower than at school...I worked much harder at school and we have more holidays than at school. Again it is up to the individual to use the vacations for working. The lecturers should do this too.

##### EX-STUDENT; PROFESSIONAL PIANIST

It is fine I think. It would be good if there were summer programmes like there are in Europe. There could also be inter-departmental interaction, for instance if Wits came down here or if we went to them to share ideas and performances.

##### PART-TIME PRACTICAL STAFF MEMBER

From my own experience there is too much holiday time. I am used to two long semesters. College seems to be based more on the English system of teaching in short bursts. I think it is more effective, especially in the practical side, the more ensemble and private lessons one does with continuous weekly reinforcement, the better.

FULL-TIME ACADEMIC STAFF MEMBER (SENIOR LECTURER)

It is long enough. It would not have any beneficial effect to change it except to lengthen it and thereby cram more into the year. The problem in this country is that people think that vacations are for making extra money and for holidays and not for time on their own to work. Lengthening the year could make people spoon-feed more. In the practical (performance) side the year could be extended, but that would depend on individual needs.

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

2ND YEAR STUDENT

It doesn't relate here as much as it would in Europe...when I speak about the performing side of things. The difficulty is that you can't change society. What we do generally does not relate to society as a whole. The musicians here tend to live in their own world and they do not generally relate to the culture of our society. This must affect one's future prospects. Most students go overseas so they end up in a European culture. Our culture is underdeveloped compared to overseas. When I think of African culture I feel it is more primitive. There is an imbalance between cultures.

3RD YEAR STUDENT

We live in a third world country and it has to change to include more of local culture...we don't even do jazz or much contemporary music. Socially this country will change and we will have to change with it. At the College the curriculum does not relate to social and cultural context. It can be related by individuals in their courses, but the option should be given in the curr. At least we should be made aware of this problem.

4TH YEAR STUDENT

We probably are a little isolated and the only subject that really relates is the ethnomusicology course. I think that classical music is the interest of a minority of Capetonians, and one could question the validity of doing something for a minority, or if we should change and cater to the majority. I intend to go overseas when I have finished so I have always thought of it in that way, so I haven't really given it too much thought.

EX-STUDENT; SCHOOL TEACHER

It goes right back to the question of "what are we trying to achieve". If we are attempting to create teaching jobs I don't think we have satisfied the needs of society because, for example, children at schools hate class music. So we have not satisfied that. The whole thing that the department of education is trying to achieve is exactly what children do not want. I feel that some courses such as the performers course is equipping people to go out into society to become players in orchestras, etc.

EX-STUDENT; PROFESSIONAL PIANIST

If African music was more important at College it would relate more. The study of Western Music does relate to our culture. It should be opened up and exposed to people more. People should stop thinking that it is an elite thing that only grand people listen to. How to do this is very difficult. One must make Western music more accessible to the community. For instance if one could give concerts and play music that has meaning in our context such as a piece (Shostakovitch dedicated a trio to people who died in the second world war) we played recently that I wanted to dedicate to the people who have died in SA. We could relate this sort of music to things that are happening right here and now.

PART-TIME PRACTICAL STAFF MEMBER

I think it is cut off from what we're going to need. A lot of the black people have had such crummy backgrounds in music. The more things in general are changed in this

country, the more black people are going to want to go to College to study, even on a professional level. I believe that there will have to be a lot of catch-up programmes to cope with this; even by building in a preparatory couple of years with very specific methods and syllabi so that they can train these people to get to the level at which they can compete. It is a question, really, of standards. On a more ethnic note, there will always be minorities who will still like Beethoven and so it has a place, so the development of Ethnomusicology departments would also be important to cope with the increasing number of black students who want to study ethnic music. The courses would have to be very specific to satisfy the specific needs of the individual students.

FULL-TIME ACADEMIC STAFF MEMBER (SENIOR LECTURER)

They are not relevant at the College, and they will have to change. The College only really caters with the Western white musical culture. It is totally unrelated with the majority of the population. The difficulty with music is the need for basic reading and notating skills and whether you are studying Western Music or township music or whatever you have to have these skills. In this country the way to acquire these skills is through Western Music. The people who teach are trained in Western Music. It will take a long time to make this change.

Career-wise we are providing teachers for the white schools and maybe some coloured schools. The snag is that most black schools don't have the type of facilities that are required to teach music...like pianos or violins. What the College is doing seems to be a bit of a futile exercise in terms of the majority of the population.

The other snag is that the change has to come from the government where education has to become the same for everybody. At the moment in the Cape white schools sit with three piano teachers. There are artificial things that one can do such as steering the university in the direction of becoming "Africanised" but it has to

happen that there is one education department. There is a remarkable gap between white, coloured and black education. The point about the College providing orchestral players is that it is removed from the man in the street...how many people in Soweto will be interested in becoming an orchestral player? and how many of them would have the chance or want to go to a concert of symphonic music.

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RESPONSES TO KEY ISSUE B - GENERAL MUSICIANSHIP

THE ISSUE OF SKILLS INSTRUCTION AND GENERAL MUSICIANSHIP AS  
MEANS TO AN END RATHER THAN ENDS IN THEMSELVES (B1)

2ND YEAR STUDENT

I think that many students do not connect the issue of skills instruction into the whole picture. I see people battle with Aural classes and I wonder how they cope with being a musician in general. These skills are part and parcel of the whole thing of being a musician. In the Aural classes the students see aural training as being an end in itself...the question arises as to whether the course is going to come up in the exams. In this way it is seen as an end in itself. It becomes an exam orientated thing rather than an integrated picture.

From the point of view of the lecturers I think they should be addressing the question of General Musicianship in a wider, more universal sense.

EX-STUDENT - SCHOOL MUSIC TEACHER

I view skills instruction (General Musicianship) rather as a means to an end. If one does aural training as an end in itself, it is a bit of a dead-end. One must be able to apply this training to one's playing. I feel that there should have been the link. The aural we did at College was done as an end in itself rather than a means to an end. I feel that does not constitute good teaching. Being a teacher one has to find the link between one's students' subjects. It depends on the teacher. Some teachers see their teaching just as a job and others see it as something that they are concerned with.

FULL-TIME ACADEMIC STAFF MEMBER

General Musicianship comprises, most importantly, the ability to connect the visual and the aural senses. One cannot go beyond a certain level of being able,

say, to write harmony or to compose or to look at scores if this sight-sound connection is not there. A lot of notes on a piece of paper must mean something aurally. I would say that these skills are 60% a means to an end and 40% a means in themselves. If one does a language course on an advanced level, one does not study the literature simply to learn to speak the language better. The study of this literature is both the means to learning the language and a means in itself.

**THE ISSUE OF THE LEVEL OF GENERAL MUSICIANSHIP ON ENTRANCE TO A COURSE OF STUDY (B2)**

**2ND YEAR STUDENT**

Practically, I think the standards are generally OK...with exception. I know that because the College is short of string students they accept those who are perhaps not up to scratch. There are things that I would have expected the majority of students to just naturally be able to do and to hear but they can't...more specifically in Aural. There are appalling examples of students, particularly pianists, not being "listening aware". They do not make music with others enough to have developed these skills. As far as reading skills are concerned there are many various levels. In fact, there are varying skills levels in more than just the area of General Musicianship at the College. In fact generally there are many levels of skills that exist at the College. This creates a problem in that, for example; Introductory Harmony and Introductory Aural have been introduced to address the problem, which is a good thing.

**EX-STUDENT - SCHOOL MUSIC TEACHER**

Generally speaking most institutions require a certain standard for entrance. To a point I agree with this. But; if a person has never had the opportunity to acquire these skills beforehand and shows potential, this person should be given the opportunity. A lot of students come to College with a certain standard of General Musicianship and stay there and never really improve, and there are often students who could

improve given the opportunities. I have found that students who have no formal aural background often end up as being as good or better than those who have.

EX-STUDENT - SCHOOL MUSIC TEACHER

I think that each student has to be seen as an individual. The group first has to be sub-divided by streaming, and then a proportional amount of time should be spent on the students who need more attention to those who need less. The individuals in the weaker groups would need more individual attention. Again, the teacher has to care enough to do this well.

FULL-TIME ACADEMIC STAFF MEMBER

In our situation there are certain entrance qualifications that presuppose certain levels of skills, but these are never tested. One gains admission on documentary evidence, or one does an audition testing one's technical instrumental skills. Often people enter and one would find differing levels of competence in the sight-sound skill. It seems to me that students who come to College stay at one particular level right throughout the course. The students who enter at a higher level of skills remain at a higher level than the rest for the duration of the course. Nothing seems to be done to close the gap. If one is not a keyboard player and one cannot effectively do keyboard harmony there is no doubt that this would affect this kind of skill.

I think the level at which students generally enter at College is an acceptable level for any undergraduate purpose, and is comparable to any overseas institution that I know about.

FULL-TIME ACADEMIC STAFF MEMBER

Students would benefit and this gap would be narrowed if there were opportunities for the students to be involved in group activities such as choral ensembles. This should be done to a very intensive degree in the form of a large number of small vocal ensembles. I suggest this to eliminate the "passenger" factor.

THE ISSUE OF TESTING OF SKILLS ABILITIES AND LEVELS FOR THE  
PURPOSES OF STREAMING ON ENTRANCE TO A COURSE OF STUDY  
(B3)

2ND YEAR STUDENT

I don't know much more than that the College are actually streaming certain people into "intro" courses. I wasn't tested when I applied to come to College. They went on my previous record. I think that tests should have been done because I may have had the chance of being exempted from certain things like Aural because it is part of my general musical experience and I don't have a problem with it. To me they have not made a clear distinction because of the lack of testing to find out the students' abilities and levels. Without testing, streaming would be more effective if the lecturer involved pitched it at the level of the class and paid particular attention to what goes on in the class. This is probably a more effective way of finding out what the class is capable of.

EX-STUDENT - SCHOOL MUSIC TEACHER

I have mentioned something about this. One should include the two main areas of pitch and rhythm. The next step is to decide which level the students should go to. Some people should be streamed into introductory courses and others into advanced courses, and those who are in the introductory course should be taught by teachers who are concerned. There is so much talent and potential around. Aural is the most essential thing about a student's training. Most students are piano students and they do not have to come to terms with problems of pitch.

There are not enough students who can do simple things like sight-sing.

FULL-TIME ACADEMIC STAFF MEMBER

Students are not tested at College in this sight-sound business. I think that, administratively, testing and streaming of students in this area is impossible at undergraduate level. Apart from this I think that it

would only be about three or four percent of all students that enter with skills that are at a level of advancement that would warrant their being streamed into a higher year such as first year students going directly into "Aural II". I don't know what they do about this at College.

It is difficult to say that if one's sight-sound abilities are highly developed that one will cope with all aspects of the course. There are students that have perfect pitch who cannot do harmony at all. So testing for streaming is not really a valid practice.

#### THE ISSUE OF EVALUATION OF GENERAL MUSICIANSHIP (B4)

##### 2ND YEAR STUDENT

It is a difficult one. How to test is a problem. At College one is expected to do certain things like sight-singing, dictation, clapping rhythms etc, but I'm not sure I have any particular views on this. Evaluation depends so much on the individuals in a group of students doing these things.

##### EX-STUDENT - SCHOOL MUSIC TEACHER

I would say that evaluation could take place by giving basic tests in intonation, short-term rhythmic and melodic memory and sight-singing. The teacher should then gauge how much work needs to be done for each of these students. Evaluation could take place every term and a record of these evaluations could be kept, and the real evaluation could take place in the form of the teachers evaluating quite how well they themselves have managed to elicit an improvement from students - in other words a self-evaluation process to see if the teacher is on the right track. It is as important to know if you are succeeding as a teacher as it is to see if the students are improving.

##### FULL-TIME ACADEMIC STAFF MEMBER

I can only speak for the courses I give, and that is Harmony. The evaluation and the practice go hand in

hand as the students do an assignment every week. By doing that, they acquire the necessary skills and abilities. The evaluation is in the form of marking these assignments every week. I can evaluate the development of these skills and the students' abilities simply by seeing how they handle these assignments; the development of these skills, I can do very little about it, apart from pep-talks. If it were possible for one teacher to teach Aural, Keyboard Harmony and Harmony it would be an ideal situation, but this is impractical.

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## THE ISSUE OF THE LEVEL OF GENERAL MUSICIANSHIP TRAINING AT SCHOOLS (B5)

## 2ND YEAR STUDENT

In my experience I was very lucky at school...we had a very strong music department which resulted in the school placing as much importance on Music as on rugby. I acquired skills naturally from singing in choirs from the age of about six or seven. At the time when I was at school my school's musical strengths were the absolute exception among schools. I think the situation in general has improved since then. I graduated from school in '76 and went into the army touring schools giving them music, and what I saw at these schools was appalling. I think it is better now. I prefer the approach of having the kids being involved in making music at school rather than being told..."we are now going to learn to do Aural"...for example singing is one of the best ways to learn to listen. It must grow naturally out of music-making experiences. Learning these skills as separate entities...as ends in themselves rather than means to ends...is not as effective as doing it the other way. Pianists in particular seem to have this problem...they are loners musically...music is a thing that people go to once-a-week lessons and they end up doing music for matric and never play with other people or sing with other people. The emphasis must be on ensemble where one must listen and grow in these skills.

## EX-STUDENT - SCHOOL MUSIC TEACHER

I feel that if schools employ a full time music specialist, half the battle is won. It is important to have well qualified teachers in the schools. The foundations of good aural should be layed in the schools. Generally, the schools are not providing a suffuciently high enough level of this sort of training for the purpose of students going on with tertiary education. It depends on the choice of music that is used in the schools.

FULL-TIME ACADEMIC STAFF MEMBER

I think the syllabus is set very realistically and the standards it sets are fine. I can only speak from situations that I have been involved with myself, and I find in general that this standard is not reached. There are two reasons for this: the first is that a subject like "Aural" is relegated to a position of relatively little importance. When children are required to do exams they concentrate on the technical instrumental skills in the form of their pieces and Aural is left right to the end. The second point is that often the teachers are unable to teach the skills because they themselves do not have these skills.

THE ISSUE OF THE IMPORTANCE OF GENERAL MUSICIANSHIP TRAINING AT PRIMARY SCHOOL LEVEL (B6)

EX-STUDENT - SCHOOL MUSIC TEACHER

The most important time to develop these skills is at primary school. Apart from children having the ability to learn better at an early stage, it is very difficult to get this sort of training through to high school pupils. They resist it somehow.

FULL-TIME ACADEMIC STAFF MEMBER

Individual tuition of skills at this level should take up at least fifty percent of their time, instead of the emphasis on technical development that I have seen. The younger one happens to be, the easier one learns; if one only begins to learn certain things like recognising intervals and modulations at high school...how is this possible?

**THE ISSUE AS TO WHETHER THE ACQUISITION OF MUSICAL SKILLS  
DEPENDS ON "MUSICAL INTELLIGENCE" (B7)**

**2ND YEAR STUDENT**

I have seen people without "musicality" or "musical intelligence" develop skills. The most striking example is a retarded boy who is about 26 or 27 with a mental age of about 16 or 17. This boy was put in the church choir more to give him the feeling of his interest than for his abilities. In fact he did not have a clue about pitch or singing any note on pitch. Through absolute patience of our assistant choir master he was taught to sing in tune. He never had a voice but learnt to sing in tune. Musical skills can be learnt without musical intelligence. To make a great musician one needs musical intelligence but to just have perceptual and listening skills it is not necessary. Even people with musical intelligence don't make the greatest musicians. I know of other people who maintain that musical intelligence can be developed.

**EX-STUDENT - SCHOOL MUSIC TEACHER**

Musical Intelligence means a combination of both understanding (aptitude) and knowledge (of history, style and technique). People's ability to acquire skills depends on these things. In my experience, though, I have found so-called "unmusical" people to have very good perceptual skills, so it doesn't mean that they have to be "musically intelligent" to acquire skills.

**FULL-TIME ACADEMIC STAFF MEMBER**

Musical aptitude is something I interpret as being "musical intelligence". Without a doubt this acquisition of skills depends on musical aptitude. I think it is possible to teach a person with intelligence, but with limited musical aptitude at about the level of the first year Harmony courses here at College, but then it would be a technical exercise as opposed to a

musical one, even in such a "mathematical" subject as Harmony, because there are points of style and musicality that would never be reached.

THE ISSUE OF PIANISTIC SKILLS SUCH AS SIGHT-READING,  
IMPROVISATION, TRANSPOSITION, SCORE-READING,  
RECITATIVE REALISATION, ETC, FOR PIANO STUDENTS (B8)

2ND YEAR STUDENT

Pianists are generally involved with learning their few pieces a year, but there are a few pianists who do get involved in music making and acquire these skills. I think that generally these skills are very important...sight-reading is "par for the course"...it is part of the trade. I think that the College is probably not addressing the lack of these skills, but I'm not sure.

EX-STUDENT - SCHOOL MUSIC TEACHER

They are essential. We did not have to do these skills at College. These areas were poorly neglected by the College. I ask the question - "how many of us can do these things?". Often I feel that I should re-do my BMus course! The students just learn to churn out pieces and don't spend time on these skills. If they learn to develop these skills they could learn to learn more pieces more effectively.

## FULL-TIME ACADEMIC STAFF MEMBER

Sight-reading is a "sine qua non"; improvisation would always help; score-reading is a skill which has less to do with the sight-sound skills than some of the other subjects. It is probably true that the teachers and the students at College place more emphasis on the preparation of pieces than the development of skills. These skills are important, but I think that this issue is something that cannot be really meaningfully addressed in this country at this time. This is because of the "limited scope syllabus" we have, in other words learning a group of pieces as the main objective instead of the broader scenario of including figured bass, etc. At this point there is no need for the development of these skills in terms of what these students will be doing as professionals. Most of them will be teachers, and they need a limited amount of skills...like sight-reading. I think having things like score-reading and figured bass would be a luxury that we cannot afford. This is not a European country with a strong European tradition and job availabilities. Most of the students will be teachers in schools or be compiling programmes at the SABC, or even become lawyers. One of our best piano students ever has just qualified as a lawyer.

RESPONSES TO KEY-ISSUE - C - EVALUATION AND ASSESSMENT OF STUDENTS

(One respondent)

**THE ISSUE OF THE VALIDITY OF ANNUAL AS OPPOSED TO LESS OR MORE FREQUENT EVALUATION OF STUDENT PROGRESS (C1)**

The system at College is a satisfactory one...a year to year basis.

**THE ISSUE OF WHO THE EVALUATORS SHOULD BE AND THE VALUE OF USING THE SAME PEOPLE TO EVALUATE STUDENTS THROUGHOUT THEIR COURSES (C2)**

The consistency of the number of people who are on the evaluation panels for the practical exams is a problem at College. Sometimes there are too few and other times there are too many...there is not enough consistency in this part of the procedure. I don't think that there would be any value in using the same people at every exam...the important thing is the consensus reached by the panel at each and every exam. One does keep an eye on progress, but it is more important to evaluate what is happening at that particular moment in time. It is also good for the student to have different examiners at exams to give them a better idea of where they stand. The people who evaluate must be respectable names that have to be passed by the faculty board. The system of choosing examiners at the College works well. Examiners are selected democratically and the exams are carried out democratically.

**THE ISSUE OF THE PROBLEM OF SUBJECTIVITY IN APPRAISAL OF MUSIC STUDENTS (C3)**

One has to be very careful of this aspect. When examiners have been doing a lot of examining they get tired and this results in them being too subjective. Faulty

judgements occur because of this sort of thing and it is up to the democratic process of having a panel of judges to get this right.

For example, the marking of exams...giving percentages often has a disadvantage in that one gets a little caught up in the meaning of these marks. For instance what would it mean to get 75 % as opposed to 90%? It is possible to get 90 but the examiners often think that because 75 is a "first" that it is high enough. So there is this problem. So moderation and discussion is an important aspect in evaluation. We tend to overcome the problems of the subjective nature of the evaluations. We also work on the basis that if we disagree with a particular interpretation or way of performance we give credit for what is due and we try hard not to impose our subjective ideas in this evaluation. We have recently had a situation where an exam was made illegal because there was not enough opportunity to deal with it democratically. We also have carefully set out guide rules in evaluation which is important.

#### THE ISSUE OF EVALUATION OF EVALUATIVE PROCEDURES (C4)

We are constantly looking at it. It is done as was described above. There is no fixed procedure but there is always an effort made to be fair.

#### THE ISSUE OF THE PROBLEMS IN EVALUATION OF MUSICAL PERFORMANCES (C5)

It is not difficult at all. If the candidate convinces us with a high degree of proficiency that he understands what he is doing we will not hold anything against him. Also candidates are generally not admitted to the degrees unless we are pretty sure that they will be able to cope.

**THE ISSUE OF THE IMPORTANCE OF SETTING UP EVALUATIVE  
CRITERIA (C6)**

This would possibly apply to undergraduate students but not at the Masters level. At College it is not done and I think that the democratic system we use precludes the need for evaluative criteria. Flexibility and a positive approach is important. The other difficulty is the problem that we have to give marks for these exams.

**THE ISSUE OF THE EFFECT THAT THE RELATIONSHIP BETWEEN A  
TEACHER AND STUDENT MAY HAVE ON EVALUATION OF THESE  
STUDENTS (C7)**

It is often necessary to have the teachers present at exams so that matters of interest to the panel of examiners that the teachers may have can be aired on the spot. I don't think that the presence of the teacher affects the outcome of the evaluation. Unpopular students are not marked down because of anything but what they are producing. It is also very useful from the point of view of the teacher: to see and hear what comments are made by the examiners so that the teacher may know where the examiners think the areas that need work on are. This can prove invaluable. I don't think that having an examiner who is not known to the candidate has any particular advantages.

**THE ISSUE OF EVALUATION OF ENTERING STUDENTS FOR THE  
PURPOSES OF STREAMING (C8)**

There is a limited evaluative procedure for students on entering the College. But not for streaming purposes in terms of standards.

**THE ISSUE OF THE VALIDITY AND FEASIBILITY OF DEMANDING  
CONSTANT EVALUATION OF INDIVIDUALS BASED ON THEIR  
ABILITIES AND STREAMED ENTRANCE LEVEL (C9)**

This is done in the practical level on a lesson to lesson basis. If a student is not playing well I tell them!

**THE ISSUE OF COURSE EVALUATION (C10)**

I think that it is being done and it is important. On the piano side of things, we are constantly evaluating our business. The teachers are learning as well as the students are.

**THE ISSUE OF THE VALIDITY OF COMPARING EVALUATIONS OVER A  
PROTRACTED PERIOD OF TIME (C11)**

I don't think that is very valid. One must look at where the student is at at a particular time. Things are changing all the time. Looking back is not as important as to look at what is happening at a given moment.

RESPONSES TO KEY-ISSUE D - FACILITIES

(One respondent)

**THE ISSUE OF NOISE AND SOUND-PROOFING IN A BUILDING HOUSING  
A SCHOOL OF MUSIC (D1)**

I don't really agree with complete sound-proofing at all. A musician's life comprises noise and sound and trying and learning to concentrate against and with other sounds all the time. A sound-proof room would be a false situation that a musician would never encounter in their career. There must be a reasonable amount of sound-proofing and not just wooden partitioning between the walls of studios like there used to be at the old College. I don't think that this is a problem at the College. An important thing here is that the architect of the building wanted the windows to be closed and I was against it because we were to live without the sounds of the outside world...apart for the air supply. The emphasis is on not depriving the students and staff of an institution of a natural environment.

**THE ISSUE OF INTER-DEPARTMENTAL SHARING OF FACILITIES AND  
EQUIPMENT TO SHARE COSTS (D2)**

An excellent idea if it can be worked out. There is immense difficulty in simply moving equipment from department to department. I think that something can and should be done about resolving this issue. The organisation and implementation of this facility could be done if it were well organised and the transporting of the equipment were to be done effectively.

It would be very difficult to share building and accommodation facilities as there is already such a shortage of that. It comes down to the financial aspect...if there was money then these things would be possible. The other difficulty is the geographical distance between the main centres in this country...sharing facilities are made near impossible by this.

See responses to Sub-Issue L3 for further discussion of this area.

**THE ISSUE OF THE VALIDITY OF SPECIALISED FACILITIES AT PARTICULAR INSTITUTIONS/UNIVERSITIES TO AVOID HAVING TO HAVE EXPENSIVE FACILITIES AT EVERY UNIVERSITY (D3)**

This is interesting because of the financial difficulties of the universities at the moment. It was discussed recently that all universities cannot afford to have all facilities and cater for all students. There seems to be a trend all over the world in which universities will have to specialise in specific aspects. For example, the College are specialising in African music and ethnomusicological aspects of music, and eventually all students who would like to study Ethnomusicology could come to the College. With reference to sharing of facilities as well as this type of specialisation the geographical distance mentioned earlier will play a vital role in determining this.

**THE ISSUE OF THE LACK OF FACILITIES FOR THE MAJORITY OF THE POPULATION (D4)**

It is a universal and tremendously sad situation. Not only in the ethnic populations is this a problem...in music the government are depriving the children of music education by cutting it out of the schools in the Transvaal and Natal.

**THE ISSUE OF THE VALIDITY OF UTILISING AUDIO TAPE IN  
TEACHING (D5)**

In vocal music I don't think it is a good thing because the students should be developing their own individuality, but on other instruments I think it can be of use but only to get ideas. I think that the danger is in the copying of artists and the students never learning to be individual.

**THE ISSUE OF IMPRESSIVE FACILITIES AND THE CONCERN FOR  
OUTWARD APPEARANCES RATHER THAN ACTUALLY WHAT GOES ON  
INSIDE AT SOUTH AFRICAN INSTITUTIONS (D6)**

I don't think it is a problem at College. We don't have outwardly impressive facilities and buildings. I think we do a good job without the impressive facilities. I think that at College the staff are generally more concerned with "what goes on" rather than the outward appearances.

**THE ISSUE OF PROVIDING FACILITIES TO COPE WITH THE INCREASE  
IN POPULATION (ESPECIALLY THE BLACK POPULATION) (D7)**

This is absolutely vital...we are finding with black people who come to the College that they lack some very basic skills that most white students have. For instance it was found that three-dimensional conceptual cognisance is lacking in some black students. We need urgently to have pre-university classes to deal with these problems. We need more space, teachers and money to cope with this problem. Also the various black tribal backgrounds have specific and interesting problems and it is very difficult to "lump" people into just white and black. We don't have the funds from the government to deal with all this.

**THE ISSUE OF THE VALIDITY OF PROVIDING VIDEO FACILITIES AND  
TAPED ITEMS ON LOAN (D8)**

I feel very strongly about this. We have been promised video facilities since years ago and the university have found that they do not have the money so we have had to do without it. This would really enhance the teaching of music especially vocal music...singing is a tactile, visual, musical activity and it is vital for students to see themselves. We need this urgently but the university is just about on the bare bones of their tails financially. There is a limited amount of video facility that can be borrowed or hired, but it is not a satisfactory arrangement. If only we could combine this with the lending of tapes to students.

**THE ISSUE OF THE VALIDITY OF A "BANK" OR LIBRARY OF TEACHING  
MATERIALS PROVIDED FOR THE PRIVATE TEACHERS IN SOUTH  
AFRICA (D9)**

I don't think that this is a problem because there is the facility of inter-library loans and the facility of teachers to belong to any of the libraries. They can get anything that is available to institutional teachers.

**THE ISSUE OF THE VALIDITY OF ACCOUNTING FOR OF ALL PHYSICAL  
FACILITIES AT MUSIC SCHOOLS (D10)**

If there were someone who was unbiased to one specific institution or regional area then it may have use. I don't think that it is that serious a problem to warrant the expense and trouble of doing it.

RESPONSES TO KEY-ISSUE E - ENTRANCE REQUIREMENTS/ ADMISSION PROCEDURES/ STANDARDS

THE ISSUE AS TO WHETHER ENTERING STUDENTS (THOSE THAT HAVE BEEN ACCEPTED INTO AN INSTITUTION) SHOULD BE TESTED AND WHAT IT IS THEY SHOULD BE TESTED IN (E1)

3RD YEAR STUDENT

I wonder if there is any point in testing people once they have been accepted. I think that they should be tested before they are accepted. Those tests should consist of practical exams in their instruments and perhaps a general knowledgde and a short theoretical paper.

POST-GRADUATE STUDENT

In most faculties one enters on the basis of school results and on those you are in or out, and they require no further testing. In a conservatory situation the entrance would be on audition...if this place is a conservatory then people should be tested in things like Aural and Harmony as well. The other thing about testing is the allocation of students to teachers. In this area the College tests the students in a very limited way. Perhaps they should have stricter auditions for piano entrance and allocation. The size of the College is a problem in testing...in a place with, say, only one class in History and a fixed curriculum, there is no point in testing. At College I'm not sure of the reasons why they do auditions at all.

EX-STUDENT; PROFESSIONAL ORCHESTRAL PLAYER

They should be tested. The areas should be the practical and whatever other areas that will be touched upon in the course of your year. At College this is not done. They just ask if you have done music at school and if you have any grade examinations. The problem with this is that many people graduate from the College without knowing very much. Much is taken for granted by the staff when students enter courses. Areas that are

deficient should be dealt with individually and, further, students' aims should be kept in mind because many students just go to College to practice and get away with knowing very little about other areas. The courses are structured and taught in such a way to allow this and I think it has to do with the staff not knowing how much the students know.

FULL-TIME PRACTICAL TEACHING STAFF MEMBER

I do think they should be tested again, more stringently, after they have been accepted. I do know that each lecturer, for instance in the Aural course, tests the students to see whether they should be put into an introductory course, or whatever. On the performing/playing side of things this doesn't happen. Every student should be tested in sight-reading, keyboard harmonisation, aural perception of a piece of music at sight (sight-sound perceptions); ie the basic tools of the trade. The other area that they sadly seem to fall down in is that of ensemble playing. They don't understand what it is to make music with other people, and this is such a vital part of the practical development. When they come to College they should be required to show that they are capable of doing this sort of thing. They also seem to be so very badly in need of technical help.

THE ISSUE AS TO WHETHER AN INITIAL TEST SHOULD SET A STANDARD TO BE IMPROVED UPON BY EACH INDIVIDUAL STUDENT (E2)

3RD YEAR STUDENT

Up to a point. There should be one standard. I don't think there should be differing demands on standards.

POST-GRADUATE STUDENT

It would be idealistic. You can't have tests for everyone. Maybe if it is run like an IQ test and applied to music it may work. I think that students should try and improve themselves, but I don't know how a test could help in this. If this were the case the BMus would

mean different things for different students. How would an employer determine what the BMus meant? Even now students graduate who do not deserve to. I think that it would be better to set a standard that everyone should reach before graduating. The problem with testing and giving exemption for courses on this basis is that I can't see how a test could be comprehensive enough to be a true indication of the student's ability to be exempted. It might work up to a point. They would miss out on the hidden curriculum.

**EX-STUDENT; PROFESSIONAL ORCHESTRAL PLAYER**

I think this is dangerous. Some people will graduate with lower levels of knowledge and skills than others. Rather set a minimum requirement for graduation that everyone must reach.

**FULL-TIME PRACTICAL TEACHING STAFF MEMBER**

No. I criticise the College's entrance requirements. We take on students that we hope will attain a certain standard by year one or year two, but I reckon that we should be more strict with entrance standards, or explain to the students, if they are not up to standard; that if they do not reach the required standard by a certain time, that they will not be allowed to continue. So what I am saying is that a set standard should be set to be reached by all.

**THE ISSUE OF THE VALIDITY OF COMPREHENSIVE TESTING ON ENTRANCE FOR STREAMING PURPOSES (E3)**

**3RD YEAR STUDENT**

Also up to a point (to a limited extent). It is hard just from those tests to tell accurately what students are capable of. I agree that streaming is valid, but I think that the tests should comprise every aspect of the musical experience and students should be thoroughly tested (perhaps to the Matric standard) because it is impossible to stream without testing. I think that these tests could take the form of practical, performance evaluations. The value of

streaming is in the fact that students arrive at College with different backgrounds. Streaming is important because I have found that because I had done matric music I was bored in first year.

POST-GRADUATE STUDENT

The problem with testing and giving exemption for courses on this basis is that I can't see how a test could be comprehensive enough to be a true indication of the student's ability to be exempted. It might work up to a point. They would miss out on the hidden curriculum.

EX-STUDENT; PROFESSIONAL ORCHESTRAL PLAYER

Testing should be done in all areas. Most courses require basic knowledge of all subjects. As far as I can remember we were not tested. The better students in the Aural classes were told that they actually did not have to attend the class. Provision for these stronger students should have been made in higher streams.

FULL-TIME PRACTICAL TEACHING STAFF MEMBER

I have implied in the answer to 1. that people should be streamed into introductory, etc levels. This is a very valid thing. This happens overseas. If an advanced student arrives, they are put into later years.

THE ISSUE OF THE VALIDITY OF THE AUDITION REPLACING SPECIFIC ENTRANCE REQUIREMENTS, IE FLEXIBILITY IN ENTRANCE REQUIREMENTS (E4)

3RD YEAR STUDENT

I don't think there should be flexible requirements in terms of there being differing levels at which applicants are tested. There should be one entrance level but the matric music should not be the only criterion for entrance. I see the validity of the audition replacing these requirements.

POST-GRADUATE STUDENT

There should be an audition and an interview because this should not be an institution only for practical work.

The interview would try to assess knowledge. On the basis that the present entrance requirements don't work very well I think that it would be worth a try. They don't work because looking at a lot of people who come to College, one can't imagine how it takes some people so long to get their degrees...there may be a valid reason for the occasional failure, but people who are here at undergraduate level for 6 years with no exclusion rules applied...how could they possibly have been accepted. The courses are not particularly difficult. I personally did very little work. The content and structure of the courses are designed in such a way that you can get away with doing the minimum of work. The audition and interview should complement the audition requirements.

As far as the interview is concerned it should take the form of a viva voce as in the fourth year of the BMus course (a panel interview). Apart from the questions that are asked you can bring in other bits of information to show your knowledge. It was an enjoyable and useful way of evaluating students. In Europe most exams are oral.

EX-STUDENT; PROFESSIONAL ORCHESTRAL PLAYER

I think that this is fair. If people do not have qualifications but have what is necessary to get in to a course, the audition plus a test would be sufficient to gauge the eligibility for entrance. A facility such as this should be available for those prospective students who do not have the qualifications. The problem is that at College some people are admitted on the basis of just this audition but are not really ready for the whole course.

FULL-TIME PRACTICAL TEACHING STAFF MEMBER

There can be flexibility. There are many very talented, intelligent, students that should be accepted if they do not have music for matric. This would hold true especially in the practical side of things. I do feel, however, that if someone wants to do musicology or teaching that it is vital that they have a good school background. I always find that with students who have done "cram college" courses to get into College there is a backlog with certain types of knowledge. So if students want to be performers it is fine, but if they want to do things in some of the more academic subjects they do need this vital background. An institution should not exclude people without the necessary "papers" in terms of grades and examinations.

THE ISSUE OF THE PROBLEM OF STUDENTS ENTERING A COURSE OF STUDY AT DIVERSE LEVELS OF THEORETICAL KNOWLEDGE AND SKILL (E5)

3RD YEAR STUDENT

It is a problem at College. I think there should be an introductory year for those people who have no theory background. Many people fail or flounder around in first year.

POST-GRADUATE STUDENT

Yes it is a problem at College. It is strange that it is a problem because most people should have matric music or have done a certain grade. This ties up with the training of school teachers...the teaching in the schools is bad. Maybe because they are so hard-up for students at College, they are not applying the entrance qualifications and are accepting just about anybody.

EX-STUDENT; PROFESSIONAL ORCHESTRAL PLAYER

This was a problem at the College. It is not so much a problem with people not coping with their courses but rather a problem in that you get graduates that do not know much. In other words getting through exams is so

easy that one can graduate and go through the courses without having to apply oneself much. Things are not done because they are not required of the students. Another problem is that certain levels of knowledge are assumed by the staff, and one can't generally cope without this knowledge. Basic knowledge of things such as repertoire, style, etc is lacking in many graduates. The other problem is that the lecturers would be catering for those in the classes who are weakest and the wider the gap in knowledge the more uninteresting it becomes for those more advanced students. A year of preparatory studies would help overcome this problem.

FULL-TIME PRACTICAL TEACHING STAFF MEMBER

This is a problem at the College; they are accepting people here because of economics, but I have answered this in having said that whatever the standard is that they start off with, they should be required to meet with certain levels at the end of a given time period before being allowed to continue. It is simply that they would then hold back the rest of the class.

THE ISSUE AS TO WHETHER THE ENTRANCE REQUIREMENTS/STANDARDS AT UNIVERSITIES IN SOUTH AFRICA ARE TOO HIGH OR TOO LOW (E6)

3RD YEAR STUDENT

I think they are too low. I personally had to do a piece of sight-reading in my audition that was about grade two level. For university entrance this is far too low. If one upped the standards there would be the problem of too few students. It seems to be more important to have as many students as possible, but the deficiencies and needs of those students must be catered for by having the introductory year I proposed earlier.

POST-GRADUATE STUDENT

Uct has one of the highest. It should be high. The entrance standards are too low...to keep people who are not really qualified to enter out. Perhaps they should require matric music and an interview to be criteria for entrance and not bend from that. The problem of the interview is the geographical distances in this country...would people come all the way for an interview to be told that they cannot study?

EX-STUDENT; PROFESSIONAL ORCHERSTRAL PLAYER

They vary enormously. The demand for other professional courses such as medicine and engineering is big so the entrance standards are set high as there is a choice of students, but in music the demand is such that the standards are lower to get numbers. This in turn causes the varying standards among students. At the College I think that they have been a bit low because of the need to fill places at the College.

FULL-TIME PRACTICAL TEACHING STAFF MEMBER

At College I feel that they are a bit low. I am not sure what they do at other universities. A couple of years ago we decided to up the entrance standards, but our numbers dropped considerably. The university was not very receptive to that because of the expense of running the College. Then they started to get more lenient, and this year they have been far too lenient in the acceptance of certain students. Certain students are being accepted on the "possibility" that they will "make it".

Also, some of the more talented students will not get the attention that is due because of the stragglers. How can one, in 45 minutes a week, teach a very talented student all that there has to be taught, let alone the weaker ones?

THE ISSUE OF WHETHER FEWER STUDENTS OF A HIGHER CALIBRE WOULD IMPROVE THE STANDARD OF MUSIC IN SOUTH AFRICA IN GENERAL (E7)

3RD YEAR STUDENT

It is hard to say. In the short term it would not make that much difference because there aren't that many opportunities for SA students. I also think that if you are going to be good you will be good anyway whether there are few or many students will not change the standards.

POST-GRADUATE STUDENT

Yes. If the authorities would be willing to support small numbers. Funding is proportional to numbers. Perhaps there should be specialist colleges for teachers and performers and musicologists.

EX-STUDENT; PROFESSIONAL ORCHESTRAL PLAYER

Not necessarily. If one refuses to train those who are not of a high enough standard one would end up with a small number of good graduates and no others. It is a bit short-sighted to turn away those who show a reasonable

THE ISSUE OF THE PROBLEM OF STUDENTS WHO ARE NOT NECESSARILY OF THE REQUIRED STANDARD BEING ADMITTED TO COURSES TO SUSTAIN NUMBERS SO THAT DEPARTMENTS QUALIFY FOR GRANTS; IE WHEN CRITERIA FOR ENTRANCE ARE NOT PURELY ACADEMIC OR MUSICAL (E8)

3RD YEAR STUDENT

I don't think it should be allowed but it is. It seems that it is more important to have the right number of students to keep the College going in the long run. If one had a more balanced faculty...the piano students outnumber the rest...more opportunity could be given to non-pianists and there would be room for more students and improving the standards.

POST-GRADUATE STUDENT

It certainly happens at the College. The numbers were dropping, the general administration was trying to put the axe on the place, and it seemed that they were admitting anyone to raise the number of students. I don't think they are following proper admission procedures. It is not worth pursuing this policy. Perhaps they should let those people do diploma courses and encourage people who do not meet with standards to take courses at their level or a curriculum that suited them, then it would warrant that practise. In a small country it is difficult to be too choosy about who you admit....there is no doubt that it has to be financially viable.

EX-STUDENT; PROFESSIONAL ORCHESTRAL PLAYER

This was dealt with earlier. The problem is that to raise the standards for entrance qualifications too high would threaten the very existence of the College. Again; the idea of demanding a higher standard from the students during the course rather than before.

## FULL-TIME PRACTICAL TEACHING STAFF MEMBER

This is a problem at College. If we did not admit as many of the students as we do, the College would have to close down. The place to "draw the line" would be difficult to find. If we were to become part of the Faculty of Arts, as has been discussed at meetings, it would be death to music in Cape Town as we know it; apart from the fact that the Dean of the Faculty of Arts has said that he would not be able to run a music department in his Faculty because he does not know enough about the teaching of music. What I say is that I don't think it is worth having the bad students around. By careful selection, those students who are really going to make it should be chosen and the staff should be ruthless with them. The selection must be totally impartial, and must be of a very high professional standard. For instance a psychologist could be employed to assist with selection. If students are correctly tested before they are accepted it would help sort the problem out.

What is most important is to build up a junior department so that the College can be fed with a higher number of better quality students. At the moment there is a "snowball" effect in that we are sending out teachers that are really not good enough. They, in turn, are sending people back to us who are useless. This is the level at which the problem has to be addressed. The other thing is that many students are nursed through their courses here and should really be weeded out.

THE ISSUE OF ENTRANCE QUALIFICATIONS AND LOW STANDARDS AT UNIVERSITIES BEING A FUNCTION OF EDUCATION FROM PRE-PRIMARY THROUGH TO HIGH SCHOOL LEVEL, IE THE EDUCATIONAL INFRASTRUCTURE (E9)

## 3RD YEAR STUDENT

Perhaps. The College can only go on from where the schools have left off. What is taught in the schools differs too much from school to school. There should be a set

standard accross the country so that the universities would know what sort of standard to expect.

EX-STUDENT; PROFESSIONAL ORCHESTRAL PLAYER

This relates to the need for the entrance examination. The variety of the standards of the students coming from the schools causes the need for this. Again I come back to the point of saying that it is possible to have passed matric music without actually knowing very much. The system at the schools and the university is such that the students can learn to pass exams and not know very much except that which is specifically required for the purposes of the exam. So this is the problem in the educational infrastructure. The system is far too exam-orientated...one learns to pass exams without actually acquiring knowledge. I personally have done this. In short, having the relevant pieces of paper does not mean that you have the corresponding knowledge.

THE ISSUE OF THE VALIDITY OF VARYING ENTRANCE REQUIREMENTS IN DIFFERENT DEPARTMENTS WITHIN AN INSTITUTION (E10)

3RD YEAR STUDENT

No. There should be one set standard. About grade 8 standard of the Royal Schools should be the set standard. If people are not up to this then they can partake in the extra year.

POST-GRADUATE STUDENT

They have that here already ...the performers have to demonstrate a higher standard of playing. I think it works well.

EX-STUDENT; PROFESSIONAL ORCHESTRAL PLAYER

I think they do this already and I think it is a problem. The piano department have a higher standard because of the demand...there are many more pianists who want to study at College. They can afford to be choosy but in strings, for example, if they were to be fussy they would have no students at all. This is a problem

especially in chamber music... the students should be able to play together at an equitable level...the only thing is that numbers would suffer if higher standards are required.

FULL-TIME PRACTICAL TEACHING STAFF MEMBER

It depends on what the person you are testing is going to want to do. Students in any department should be tested at the same level. I don't think this is valid. I must always come back to lack of "feeder system" that the College has. Any good school has a good "feeder" primary school so that by the time they have got to the high school they have reached a certain standard. The College has tried for a junior department but the University was not able to supply the funds.

THE ISSUE OF THE PROBLEM OF THE MATRICULATION EXEMPTION  
BEING AN ENTRANCE REQUIREMENT AND THE VALIDITY OF  
SUITABILITY FOR FURTHER STUDY AS A BASIS FOR ENTRANCE  
(E11)

3RD YEAR STUDENT

I think matric is made out to be more than it really is. Perhaps the music marks at matric should be the criterion and if they haven't done matric music then entrance should be based on an audition. So I think that suitability can replace the matric.

POST-GRADUATE STUDENT

I agree with that. The difficulty comes in the evaluation of those people. Music can not be cut off from culture and education in general. The best musicians are those who know about art and literature as well. so it is important that people who are admitted should be "well educated" in general. With orchestral musicians it is not as important because they are usually directed by someone in that position. As I have said before the matric music PLUS the interview could encompass the idea of suitability for entrance.

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EX-STUDENT; PROFESSIONAL ORCHESTRAL PLAYER

I think that that would be pushing flexibility a bit too far. Tertiary education implies that one has completed one's secondary education. So matric is essential, except if students want to register for diploma courses.

FULL-TIME PRACTICAL TEACHING STAFF MEMBER

At a university they stipulate that students have to have a Matric. As long as we are a university faculty it must remain as such, but I don't agree with it. I think that if a student is talented enough he should be admitted, but then the university will say that that person may not get a degree. No university in the world will give a degree without a matric. The point is that one should be able to make the exceptions to the rule on the basis of a comprehensive entrance exam. Scholarly qualities exist in people that do not have their matrics, and the best of the musicians are naturally brilliant.

THE ISSUE OF ENTRANCE REQUIREMENTS NOT BEING IN KEEPING WITH THE STANDARDS REQUIRED DURING THE COURSES OF STUDY (E12)

3RD YEAR STUDENT

I think they are expected to go on from the entrance standard. The entrance standard is not high enough and when one gets to certain courses a lot of people flounder, so I think that entrance standards should be raised so that this would not happen.

POST-GRADUATE STUDENT

It is a problem at College. The standards that are expected for entrance to the courses are too low and then the level of the courses tend to be high and people come unstuck. Assuming also that the printed entrance requirements are stuck to, this would not be a problem..(a function of this issue).

It is also a question of people with little background doing crash-courses to get into the College who don't have the necessary background to cope actually. The courses are not particularly difficult. I personally did very little work. The content and structure of the course is designed in such a way that you can get away with doing the minimum of work. The audition and interview should complement the audition requirements.

EX-STUDENT; PROFESSIONAL ORCHESTRAL PLAYER

It happens in the practical subjects. Students are admitted without really having the necessary performance level. Their level is dramatically below that of other students and they are pushed through without being of the required standard. Generally the standard is as high as each student would set it, though. There is a lack of competition in some departments which affects the students' ability to set their own standards. Another problem is that generally the standard required for graduation when compared with international competition entrance levels is very low. In this sense the standard is too low.

FULL-TIME PRACTICAL TEACHING STAFF MEMBER

At College this happens to a certain extent, but I don't feel that the standards are too high; they are too low if anything. The entrance standards are lowered to accommodate more students and the standards are often found to be difficult by some students.

THE ISSUE OF THE VALIDITY OF THE ESTABLISHMENT OF A  
PREPARATORY DEPARTMENT WITHIN THE MUSIC DEPARTMENT TO  
DEAL WITH THE RAISING OF ENTRANCE LEVELS (E13)

3RD YEAR STUDENT

Yes. This is the way to solve many already existing problems.

POST-GRADUATE STUDENT

That would be a good idea which is already implemented on a limited scale. It should be more intensive and should be extended to some of the other courses (not just Harmony and Counterpoint and Aural). The College could go along the lines of the academic support program. The other way would be to do an extra year, but this would be expensive. Also a credit system would work by giving credits for even preparatory courses, but the problem is that graduating standards would vary too much.

EX-STUDENT; PROFESSIONAL ORCHESTRAL PLAYER

I have already mentioned this. Students should be tested in all areas and for example some students may have small deficiencies...it would be unfair to exclude those students because of these small inadequacies. The preparatory department could be run as a preparatory year or as a department that gives deficiency courses concurrently with the actual degree and diploma courses...students would have to do the extra prep year or six-month period if they were found to have major deficiencies.

FULL-TIME PRACTICAL TEACHING STAFF MEMBER

I have already mentioned this. It is one of the biggest issues that have to be seen to. If you look after the youth, they will give you anything you want. This is the case in most European countries.

THE ISSUE OF WHETHER THE INSTITUTION IS SENSITIVE ENOUGH TO THE GROWTH PROCESS IN THE STUDY OF MUSIC (IN RELATION TO EXPECTING PARTICULAR STANDARDS OF PERFORMANCE) (E14)

3RD YEAR STUDENT

I think the College is sensitive to the growth process of each individual student at the level of one's individual instrumental teacher. I think that this is a fair system.

EX-STUDENT; PROFESSIONAL ORCHESTRAL PLAYER

Yes. If entrance standards are such that technical requirements are sufficient this growth process can take place on a musical level. I think it is reasonable to expect certain high standards and I think that at College the staff are generally sensitive to this process.

FULL-TIME PRACTICAL TEACHING STAFF MEMBER

I think they are. They definitely are in the piano department. I am not sure of the other departments. We keep this factor in mind at all times.

THE ISSUE OF THE STANDARDS AND RESOURCES OF PRIVATE MUSIC TEACHERS AFFECTING THE ENTRANCE STANDARDS AT TERTIARY LEVEL (E15)

3RD YEAR STUDENT

That is a problem because a lot of private teachers may not have degrees at all and they would be teaching prospective college material who get a shock when they get here. The individuals should find out from their teachers what their qualifications are but this is a problem in that many people are just born teachers. It is hard.

## EX-STUDENT; PROFESSIONAL ORCHESTRAL PLAYER

I think that it is a problem area in that people are teaching who are not sufficiently qualified or are not good enough to get into an institution. Private teaching generally does not encompass wide enough a variety of activities for young players to be properly prepared to enter a university course. An idea would be that private teachers would have to register with a "body" that would recognise their qualifications or give auditions or tests to test these students. On a practical level it would be very difficult to keep track of. One could lay down the law but you would still have unqualified teachers teaching. Generally the private teachers are of a reasonable standard but there are those who are not doing the required things. The external exams such as the Royal Schools do reflect the standard of the private music teachers and if that is a reasonable reflection, the standards seem to be OK.

## FULL-TIME PRACTICAL TEACHING STAFF MEMBER

This is a sensitive issue. I think there are some very good ones. Many private teachers keep teaching because of financial reasons. It can happen that they are married women who are not that dedicated to music. I find this when I examine for UNISA; a whole block of kids come in and show the same mistakes made by the same teachers. I think that the problem is that the teachers are generally not dedicated enough to prepare them for tertiary music education. But I must repeat that there are some very good teachers. It is difficult to control this situation as we do not have a strong enough Union, as it were, that could say that one may not teach unless you are qualified and recognised by the Union. Many unqualified teachers are undercutting the good teachers financially because the parents cannot find the means to transport their children these far distances nor finance good teaching. This all affects the entrance standards and I think it is a problem area.

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**THE ISSUE OF HOW TO SET AND MAINTAIN STANDARDS (E16)**

**3RD YEAR STUDENT**

Standards need to continuously be looked at and possibly upgraded. This could be based on the average student's progress. The standard should be just higher than the average so that there is always room for improvement. A basic starting place for setting standards could be the UNISA and Royal Schools' syllabi.

**EX-STUDENT; PROFESSIONAL ORCHESTRAL PLAYER**

Entrance standards must relate to the standard at the schools...the infrastructure... very high standards in entrance qualifications would mean that the function of schooling at secondary level would become too specific and specialised. Maintaining standards is a question of setting standards and keeping them. There must be a consistent standard without making exceptions for anyone...a question of discipline and effort.

**FULL-TIME PRACTICAL TEACHING STAFF MEMBER**

Standards can be kept up by being ruthless about your examining and what you expect. To set standards one has to have a picture of what one is trying to achieve by the end of fourth year. Standards can be based validly on the UNISA levels. The fourth year level should be "post-licenciate level" playing. UNISA have managed to set high standards in their grade examinations; higher than the Royal Schools and Trinity College. It is important to be critical in examining...this is the point.

**THE ISSUE OF THE LEVEL OF REQUIRED GENERAL MUSICIANSHIP SKILLS FOR ADMISSION (E17)**

**3RD YEAR STUDENT**

The level that is required here needs to be upped. The students should be able to do all these things as well as the grade 8 level sight-reading, aural, etc. These things need to be taught better at school level.

EX-STUDENT; PROFESSIONAL ORCHESTRAL PLAYER

They should be pushed further than they are. For example keyboard study for non pianists would be invaluable. A knowledge of harmony that one would acquire through studying harmony at the keyboard for any musician is essential. Also score-reading for general musicianship is very important. If one is to be a good and effective teacher then one should be able to accompany one's pupils at the keyboard. Also when teaching aural...one needs to be able to play in parts, etc. I find in my experience that only because these things were not required of students were they not done. Students will always find the easiest way out and do the minimum without realising how important certain skills are.

FULL-TIME PRACTICAL TEACHING STAFF MEMBER

Again it is the teacher that is preparing the students to come to College that should take this responsibility. It seldom goes beyond teaching the pupils the notes of their pieces and that is it. Phrasing, form, etc is never touched on.

RESPONSES TO KEY ISSUE - F - THE TRAINING OF SCHOOL TEACHERS

THE ISSUE AS TO WHEN THE PRACTICAL TEACHING EXPERIENCE SHOULD BE INTRODUCED INTO A COURSE OF STUDY DESIGNED TO TRAIN SCHOOL TEACHERS. (F1)

1ST YEAR STUDENT

It should be brought in quite early so that you are thrown in the deep end and learn to realise your mistakes. I think that you should have had a preparatory period first...say six months before going into the schools: in other words half way through the first year. At College I think the students go out into the schools in second year...I'm not sure.

2ND-YEAR STUDENT

We start from third year onwards here at College but I think that we should start from second year. Not in the first year because the students need to gain experience of being taught first. Many students who come to the College are not fortunate enough to have previously studied with a concert pianist, and when they come to the College these students need to have at least a year's experience. Having two years' experience of teaching in the schools would be more beneficial than just one.

2ND YEAR STUDENT

I think it should be introduced after the first six months. We need as much opportunity and experience in teaching. We need to be able to teach all age groups and starting as we do in second year there is not enough time to get used to teaching the very young children.

2ND YEAR STUDENT

As early as possible. The College has got this just right. In second year we do a weekly teaching session at a pre-primary school and this slowly introduces the necessary experience of teaching in the schools. At Wits we did two weeks of observation prior to the

commencement of term and I thought that was useful but not as useful as what we do now...the weekly teaching sessions. Another strong point about this system is that we deal with certain things in the lectures and then we apply them to our experience as teachers at the practical sessions. I also like the idea here of starting with the very small children and moving on to older children helps overcome the fear of facing them. I think that one cannot learn how to teach better than to do it, so to introduce teaching "pracs" only in the fourth year would mean that one would have to start from scratch at that point and be three years behind. I am happy with the system at College.

### 3RD YEAR STUDENT

This depends on whether you are talking about teaching practical music or class music. In class music, I don't think they should be sent out too early. They need some background or basis in music before they go out. I think a year is a good time for this basis. At College this is how they do it. I agree with this. In teaching practically, it depends on how far each individual student teacher is himself, and to what extent teaching Method has been taught to that student. After a year of this we start teaching little ones on a one-to-one basis. The year's training should include basic musical knowledge.

### 4TH YEAR STUDENT

After two weeks. Because you can only tell people about theory, and the idea of only introducing the practical when the students know the theory it is like teaching an instrument by teaching the theory before introducing the instrument. So as in the teaching of an instrument the practical aspect must go hand in hand with the theory. At College one has to do a year and a half before being introduced to the practical. Learning to do something is so much the issue of learning by one's own mistakes. One would not do the children any harm if the supervisor is there.

4TH YEAR STUDENT

I believe that this should be done right from step one. It is something that one has to learn by doing it, by experience. At College they get the students teaching private lessons very early, and this is a good thing. For teaching in the schools there is a period of a year before they go out to the schools. This works well, but it is important that they get out there as early as possible.

DOCTORAL STUDENT

One has to acquire musical skills before going into the teaching aspects. One cannot acquire teaching skills without the musical skills. It should, on this basis, be introduced at a later stage. At the College the second years go out to teach very young children which is incredible. I feel that at this level (young children) it is a very specialist area. I suggest that four years are spent with musical skills then the specialised area of teaching, as is the case in other departments in the University. I think that having well developed skills in music outweighs the advantages of introducing experiential opportunities for students without these skills.

FULL-TIME ACADEMIC STAFF MEMBER

It should be introduced as early as possible after the student has been given an introduction to methodology...the emphasis being not immediately and not without being given this introduction. I feel that they should not go out immediately as students have many psychological barriers. It is quite scary to go out into the schools so I think it is a good idea to prepare them in some way so that they feel prepared. They should be prepared both psychologically as well as musically. The object of the exercise is to have them learn by doing the thing.

At the College they go out very early - half way through the first year to "beginner", basic students. I don't think that this is premature; they do it in groups so

that the pressure is minimised; it has to be introduced carefully.

At present I think that this is a satisfactory system. The problems are of a practical nature. For example, the large numbers doing the course create logistical problems. I'd like to see that changed but these changes have to happen slowly. In the past they didn't have to go out to teach at all, so this year their going out to teach in the first year is new for us. One has to learn by experience.

#### PARENT OF A 3RD YEAR STUDENT

I haven't given this much thought before, but it seems as though it should be done as soon as possible. Graduates who go out into the schools have generally had very little experience in actual teaching. They would be better if they had experienced this from the start.

#### THE ISSUE AS TO WHETHER PRIVATE TEACHING BY STUDENTS SHOULD BE ENCOURAGED (F2)

##### 1ST YEAR STUDENT

Yes, I think it should be. One should be careful because, especially with little children, one can mess things up for them. To overcome the danger of this one should be prepared by having done reading in the library and by finding out how to go about it...getting a general idea and then go for it. Personally I will wait for second year because I feel that my instrumental playing is not yet up to the required standard to teach. There are people who teach to make extra money and this is a problem. People should be encouraged to be more concerned with their pupils and the outcome of their teaching them. This is idealistic but it should be possible. If a student feels he is responsible enough to take on pupils I think he should. I personally was started off by a student at the College when I was about seven or eight years old. I thought she was a

good teacher. The experience that a student would get by teaching privately is vital.

2ND YEAR STUDENT

Yes, I think it is a good thing. Not being in the school situation or in a "lecture" situation one does not have the pressures of these situations so one can learn to gain experience and to think for yourself.

2ND YEAR STUDENT

I think it should be encouraged to a great extent. For example, the situation in Piano Teaching Method requires the students to teach their private students. More experience is needed in this field. I think that teaching privately helps one with one's own practising because it makes you think about your own playing. As far as whether the students are qualified to teach, I think that anyone who has got into the College should have enough knowledge to teach the basics.

2ND YEAR STUDENT

It is a risky thing. The student may not be experienced enough or of a high enough standard. However the College does provide the opportunity for students to get supervision and help from lecturers and one could go any time and ask for help in one's teaching. With regard to standards I think that teachers should have a high standard of playing. The positive aspect of students teaching is the experience. Weighing up the pros and cons I would encourage private teaching on a limited scale. Like for instance in the Piano Teaching Method course in second year they encourage the students to find a pupil to teach in terms of the teaching method course.

3RD YEAR STUDENT

Yes, definitely - if the student has had no training or experience, then a year's training is a good thing, but it depends on the student. There are many students who are ready for this and others who are not.

You will not know if you can teach unless you have done it. That is why I feel that it should be encouraged, even if there is the risk of "messaging up" some students. If the year's training is effective there shouldn't be the risk. This training should be done under strict supervision so that the risk is reduced.

4TH YEAR STUDENT

Yes it should. It takes two forms. Private teaching under supervision and private teaching that students do to make extra money. The first is excellent training for teachers. The second is also invaluable. One assumes that if one comes accross a brilliant student one would seek help in the matter. Also if you are not doing private teaching to make money, then often students are up until all hours of the night making money by waiting tables, etc. Private teaching is an effective way of making extra money. I don't think that the negative aspects of students' teaching outweigh the positive. I know that some people's children would not be able to afford to do music if they could not go to students who charge a lower fee than some professionals.

4TH YEAR STUDENT

Yes, as early as possible with a view to learn by experience. It should be done under supervision, of course. The first year Teaching Method students do it from the beginning.

DOCTORAL STUDENT

Although students do not teach that well at first they do gain experience by doing so. Usually the pupils they teach are at a level that it did not really matter as long as the pupil got something else out of the experience.

I feel that this should not necessarily be actively discouraged. The students at College do do private teaching in their courses and are given a student or two to teach under supervision.

FULL-TIME ACADEMIC STAFF MEMBER

I think so on a limited basis because students get their priorities wrong...money is a big problem, so there is a big temptation to take on as much work as they can. That's bad because it gets in the way of the work at College so I think that on condition that it didn't get in the way of the work it's OK.

From the point of view of teaching experience - and from the point of view of the students being capable of teaching - I think that it depends on the individual involved; for example, a student of mine came to ask me if he should and I have sanctioned it. As a student I didn't have time to do it.

I'm not quite sure if at the College that private students' teaching is a problem...I haven't felt it as a problem...perhaps it would be a good idea to find out if there are students suffering as a result.

PARENT OF A 3RD YEAR STUDENT

Yes. Apart from financial reasons, the young students seem to establish a rapport with young pupils. Young pupils relate better to students than their older school teachers. I presume that students would not be teaching at a very advanced stage, so if they are teaching, they would be doing themselves a service as well as the pupils, because they would generally be open to finding out something they don't know, and would be at a level that the pupil would respect.

**THE ISSUE OF THE METHODS AND SYSTEMS OF TRAINING TEACHERS  
(F3)****1ST YEAR STUDENT**

I think students who want to be teachers should be allowed to experiment and if that experimentation is wrong the lecturers should give advice. The lecturers should also share their experience with the students, but ultimately the students should be encouraged to discover their own ways of teaching. There is a problem with this in that one might find an introverted student who wants to teach in the "old method". I think that a person like that should not be a teacher, but for those like this who want to be teachers the courses would have to be structured. As far as existing methods like the Kodaly method, etc, these should be studied for their merits and the teacher should then choose what they feel are relevant to their ideas on teaching and use and discard what they choose. I think that the crux of it is that the student should discover his own ways. Imagination is something that is vital...the staff should encourage the students to develop their imaginations.

**2ND YEAR STUDENT**

We have a certain lecturer who encourages us to learn to let our pupils learn for themselves and not to "spoon-feed" them. This is a good method. Also the Kodaly method of solfege is useful. The approach to method at the College is satisfactory. It gives the students a broad view of different methods that one can base one's own teaching on. One thing that I do not agree with is that the College concentrates on class-teaching methods rather than instrumental teaching method. I think that students should have the choice as to which one they would like to concentrate on.

**2ND YEAR STUDENT**

I'm not sure whether I am qualified to judge, but as far as the Mus Ed course goes the whole thing is very vague and far too spread out. What we did in the whole of

first year we could have covered in half the time. There were very few interesting aspects to this course. So I feel that the system used at College needs revision. As far as established methods like the Kodaly and Orff I would never use them in my teaching. It is important from a point of view of knowledge of all systems and one should base one's teaching on one's broader experience. The courses must give the students a broad perspective.

#### 2ND YEAR STUDENT

At College I think the methods are good. At the moment they present us with a model of how teaching "should be" and we are required to emulate that model...Perhaps they could be a little more open to asking the students how they feel they would like to teach. I suppose that such a starting point is important but I would like to see the students involved more. Generally emulation of model teaching practices is not as effective as the teacher finding his or her own methods. If one is copying someone else the "self" in teaching is missing which is an important factor. The system of doing music for three years and then an HDE could also be linked more in terms of more communication with the Faculty of Education. We are a little isolated here. The method of the students getting experience is a good thing in the system here at College. The only thing about this is that I feel that later on in the course the students could be given more freedom in their teaching.

As far as standard methods such as the Kodaly and Orff; these methods are good but a little restricting and a bit boring for the children...maybe a combination of these systems would comprise a suitable compromise. I believe in a broad outlook and it seems important to touch on all the historically available methods. As a basis for judging methods it seems that results rather than methods and systems are the most important criteria.

#### 3RD YEAR STUDENT

I am not too mad about the systems and methods of training teachers at College as the emphasis is on the

class-teaching, Class-singing type of teaching, and I think this is the least important issue of teaching music because nobody in the schools is interested in class-music. It is more important to develop teachers' abilities to teach individuals, even in the schools, than it is to develop class-singing, because pupils do not want class singing. One learns so much more from individual tuition than from class-singing. The emphasis is also too much on learning how to teach the difference between a crotchet and a quaver to little children, rather than learning to teach a person how to play an instrument, along with essential basics like Harmony and History.

#### 4TH YEAR STUDENT

At College we have not even started. The department of music education at College does not know what is involved in the subject. What they are doing is continuing to put teachers into the same system which is discouraging children from doing music. I have not as yet in my three years at College discovered a method used there. The lack of method is the problem. I am a trained and qualified teacher so I have been through the process of how to train teachers and what I know about College is that no one really knows what the issue at hand involves. The crits of practice teaching are kind rather than relevant, the methodology lectures are scattered and irrelevant.

#### 4TH YEAR STUDENT

I am impressed with what has been happening in the last two years. The introduction of the Teaching Method classes where students are expected to teach their own pupils under supervision is excellent. This is a good method. Not everyone will end up as being a good teacher, but this system will prevent there from being too many bad teachers like there have been in the past.

#### DOCTORAL STUDENT

I would like to repeat my idea that music education should happen at the College and that "education education"

should occur at the Education Faculty and at the College this is somewhat merged.

FULL-TIME ACADEMIC STAFF MEMBER

The methods and systems used at the College for the training of teachers is a growing thing all the time. I have no clear idea as to how to teach teachers. I find myself slipping up and learning from my mistakes. I can't say that the way I teach teachers is absolutely the best. I am aware of trying to find better ways to involve the students, but always on the practical level. Even in the way that I teach I do this, but I have encountered problems. Students are conditioned to a "lecturing" mode of learning which I disagree with entirely...the idea of learning something practically does not solidify for the students although I know that the best way to learn to do something is to do it practically...so this is a problem...how to get them to realise that the way I am teaching them is the way that I would like them to learn to teach. It is hard to make them realise that they are learning something. Perhaps I haven't done enough research on the matter of tertiary teacher education for my own needs. I would like to try and produce the best music teachers in the country, and I think that we are producing a very good brand of music teacher that goes out.

As a gut feeling I think that the students that we send out are pretty resourceful, imaginative...there are areas that need working at and I think that we will try and grow into that.

I think that our students have difficulty in seeing the information that they receive in a very clear way...they need to have a clear idea of what they know and must be able to know how much of a certain thing they need to know for the teaching of it.

As far as skills are concerned that depends on individual students and it varies from year to year, too. One would like to have skills of as high a level as

possible, but you can't stop a whole course because of one student being slow.

PARENT OF A 3RD YEAR STUDENT

I don't really know much about this.

THE ISSUE AS TO WHETHER YOUNG TEACHERS, AT THE END OF THEIR TRAINING, ARE PREPARED FOR THE RIGOURS OF THE PROFESSION. (F4)

1ST YEAR STUDENT

No they are not. It doesn't really matter; They should just go for it...they must learn by experience. Some of this comes in the years of being a student, but real experience can only be got in the job itself. This is important.

2ND YEAR STUDENT

I would say yes. The College gives the students lots of opportunity for experience. They teach under supervision and this is good training. I think that the most important thing about the training of music teachers is the musical training and not so much the education training that they get. I feel that perhaps people with a BMus General would be better equipped to teach than one with an HDE.

2ND YEAR STUDENT

No, not at all. The experience we get here is minimal. For example if you've done a course in Piano Teaching Method it doesn't make you a teacher. One is only a teacher when you've had the experience. You have to go into the field to get to grips with the rigours of the profession.

2ND YEAR STUDENT

I think that if as much experience as possible is given to the students it is about as much as one can do to prepare one for the rigours of the profession. No course in teaching would ever fully prepare the teachers. It is only experience of the real thing that

will lead you to cope. I think that the situation at College is very different to the realities of the profession. I don't think that College are really addressing this problem as well as they could do, but it is a very difficult issue....they do make the effort to increase the pressure on the students and make an attempt to prepare them, but work needs to be done in this area.

#### 3RD YEAR STUDENT

I can't say for the people who have done the Education Degree, but I think the people who have done the general degree would be adequately prepared. These people would have a much broader outlook. I suspect that the Education degree is too narrow to prepare students for teaching.

#### 4TH YEAR STUDENT

I think that at the end of the HDE course I would say that they are. Not before they have been to the Faculty of Education. That is their professional training.

#### 4TH YEAR STUDENT

They are, I think, though I think that if they passed their UNISA Teachers' Licenciate, they really would be well prepared. I'm not sure what the BMus Education course comprises, so it is hard to say if these students would be well prepared or not.

#### DOCTORAL STUDENT

Not really at the College, but they have to start somewhere. Maybe they could spend an extra year studying musical skills and then do the HDE. The extra year would improve the skills, knowledge and background for teaching.

The schools seem to be aware of young teachers coming in and help them to prepare. The way in which the young teacher handles classes. etc cannot be taught. The problem of a teacher who does not perform...does that teacher have the knowledge to teach someone else to play? A delicate problem.

FULL-TIME ACADEMIC STAFF MEMBER

They are all prepared ...some are more than others because of their attitudes towards what they are doing. I wouldn't let a student out if they were not prepared to cope. The border-line cases have the abilities to learn by experience. Those are the students that I have had personally. There are a couple of students, in my opinion, that have gone out that were not prepared but the general consensus in the assessment of whether they were prepared was that they were, so they graduated. This has to do with the subjective nature of assessment. I am happy that they are OK.

PARENT OF A 3RD YEAR STUDENT

If they had had enough practical training in getting experience they would be, but I believe that they do not.

University of Cape Town

**THE USEFULNESS OF OBSERVATION OF GOOD TEACHERS "IN ACTION"  
AS A PART OF TEACHER TRAINING. (F5)**

**1ST YEAR STUDENT**

I think this is a good idea because one would broaden one's outlook. If one sees another teacher doing something radically different from what one is used to then one could learn by it. I think that this should be used as part of teacher training to quite a large extent but the students should not be ruled by what other people do.

**2ND YEAR STUDENT**

This is also a good thing. This is done in the fourth year at College. Maybe this should be introduced at third year level.

**2ND YEAR STUDENT**

The problem is "what makes a good teacher?". Observing has limited value. One must do to learn, though. Observing can give one ideas.

**2ND YEAR STUDENT**

The crucial point is that they should be GOOD teachers that are being observed. Students would benefit by getting ideas and examples of good teaching. I suppose one could learn how not to do things from not such good teachers. Observation could run parallel to ones own experiences in teaching.

**3RD YEAR STUDENT**

I think it is a good thing, not by saying that "this is how teaching should be done, and that's it". but by taking a look and drawing your own conclusions. In other words, as an aid to the teaching of teachers, I think that it should not be such a big issue.

**4TH YEAR STUDENT**

I think it is valid with a few reservations. I think the best way to do this would be to have good lessons on video so that an analytical process can take

place...rather than the "live" teaching situation. After the video analysis then students would benefit from observing "live" teaching because they would then be in a position to know what to look for.

4TH YEAR STUDENT

This is fantastic. This is how you learn - one doesn't have to take part in a master-class to learn. One could decide for oneself as to what good teaching is. I think that another way to do this would be to arrange for students to sit in on other teachers' lessons at College; to have open sessions which everyone attends.

DOCTORAL STUDENT

Very important. The College provide this, but it is difficult to decide who is a good teacher. I think the idea of teachers observing one another is an important extension of this idea.

PARENT OF A 3RD-YEAR STUDENT

I think it is an excellent idea. I'm not sure what sort of format it would take or how one could determine that they were "good" teachers. Perhaps the students could analyse themselves what makes a good teacher. I still think that a combination of this sort of activity with practical experience would be good.

THE ISSUE OF WHETHER THE UNIVERSITIES AND THE EDUCATION AUTHORITIES ARE "AIMING IN THE SAME DIRECTION" AS FAR AS TEACHER EDUCATION IS CONCERNED. (F6)

1ST YEAR STUDENT

I am not sure about that.

2ND YEAR STUDENT

I am not familiar with the situation.

2ND YEAR STUDENT

I can't answer that. I have no knowledge of the Education department. I think whatever the situation is there

still is a problem in that the pupils are not taken into consideration. Music at school was very boring. Creative music making in the way we did it at school did not attract the children to music. The authorities in short do not have the interests of the pupils in mind.

#### 2ND YEAR STUDENT

I am not sure to what extent they communicate and to what extent they have the same ideals. I think they are and if not they should be. I think the university should be involved with the department in making these decisions.

#### 3RD YEAR STUDENT

I don't think so. But it is hard to answer this. I'm not really sure.

#### 4TH YEAR STUDENT

Certainly they are not. The Education department is primarily concerned at maintaining the status quo of the system of "Christian National Education"....keeping the Nationalist Government in power depends so much on perpetuating Christian National Education. The Education Faculty is committed to looking at education in a truer path. Not to be revolutionary but evolutionary. To sow the seeds of what is right.

#### 4TH YEAR STUDENT

I hope so, although I have an inclination that the CPA is not all that it could be in terms of communicating with the university. Also the level of the inspectors that come around show that they don't know as much as the College about music education. I think that the University is more progressive in thinking than the CPA. I say this because I was in a school at which we sat in on other teachers' lessons and I was appalled at the way a particular teacher was teaching - a teacher with a Master's degree was teaching so badly. The CPA allow this bad teaching, and it is never realised. The university is trying to "up" the standards of

teaching and the CPA think it is all fine to just go along like they are now.

DOCTORAL STUDENT

I'm not sure how much communication there actually is.

FULL-TIME ACADEMIC STAFF MEMBER

I would say yes in the general sense. There are some areas that we disagree on, for example the department think that junior primary children (sub A and sub B) should not have specialised music teachers, that their general teachers should do that. We feel that our students should be trained to cope with any age group and that they ought to be able to teach all the way accross, but the department don't think that these students are qualified to teach junior primary goers. Generally speaking, on the approach and the level we at College talk at, they take a lot of leads from us. Whether we agree with everything I don't know. The Education Department in the Cape is very open-minded, although there is always room for experimentation, thought or debate about their ideas. Perhaps more specialisation in the schools...being able to specialise in "class music" as a non-performance subject for children in school. I am quite impressed with the way that the Cape Education Department is open minded.

PARENT OF A 3RD YEAR STUDENT

I don't know much about the University's education department, but there seems to be a gap between what is taught at university and what is expected at the schools. They have a very set syllabus set out by the CPA and the teachers have to comply with that. I would be surprised if at Cape Town University they were complying with Christain National Education principles to fit in with the system at the schools. So tthere seems to be a bit of a problem in that they are aiming in different directions. This would create problems with teachers going into the schools with slightly more progressive ideas than what could be expected by the authorities.

THE ISSUE OF TRAINING OF TERTIARY LEVEL MUSIC TEACHERS  
("LECTURERS") (F7)

1ST YEAR STUDENT

I dont actually know how one gets to be a lecturer. I suppose most of the lecturers have done a lot of travelling and had a lot of experience in the professional music world. I'm not sure whether just being a good performer is enough for being a good lecturer. They should be able to communicate well and know exactly what they want and how to get it accross. Many unsuccessful performers resort to teaching and as far I am concerned many of these cannot teach. I think that at College the piano teachers are generally good but I'm not sure whether some of the lecturers are qualified.

2ND YEAR STUDENT

If one wants to lecture I would suggest that one would have a minimum of an honours degree or maybe a masters degree. These lecturers would possibly benefit by having education training but I don't think it is essential. The difference between school teachers and lecturers is that school teachers have to spoon-feed the children and lecturers can expect the students to do a lot for themselves.

2ND YEAR STUDENT

I would say that lecturers learn to teach through experience. It depends on the individual. It is also up to the employer to demand whatever qualifications are necessary for the post. I think that lecturers should be employed on the basis of ability, experience and knowledge rather than qualifications such as doctorates.

2ND YEAR STUDENT

If school teachers are expected to have teaching qualifications then why should lecturers not? I think that lecturers should be trained in professional communication skills....including blackboard skills and voice projection. Lecturers should be more tolerant in

their relationships to students. They could also be trained in involving the students in the learning process and treating them on a more equitable level.

### 3RD YEAR STUDENT

I think that the lecturers at College are well qualified to teach. It is a different type and level of teaching to that of school teaching. At school there is a broad spectrum of things to teach, but at University the teachers are specialists, and teach specialised areas. I subscribe to the idea that if someone is a specialist in a field, they should be qualified to teach that subject.

### 4TH YEAR STUDENT

The whole point is "are they trained?". Most of them are promoted out of their level of efficiency. If they are "good at" Harmony or History it is assumed that they are good at teaching. This is not so. At College they are untrained. By coincidence they might have a teaching certificate. There is a Teaching Methods Unit but no-one can discover what it is they are busy with. We have atrocious teaching and very good teaching among our lecturers and often those atrocious teachers are the ones with teaching qualifications. Often lecturers are too bright...they have forgotten how it is to have struggled to deal with certain problems and what it takes to teach at this level. The lecturers must bridge the gap between Christian National Education and the realities of research and true learning. Lecturers do not necessarily have to have "qualifications": rather an in-service training programme utilising a unit such as the teaching methods unit. If the TMU are not coping they need to be expanded. This is particularly valid in terms of the rising number of black students that are coming to university and because of the shocking level at which most black people are taught at school level it cannot be expected that they are fully equipped to cope with the rigours of a university education. This is where improved teaching has to come into it. The lecturers should have some sort of "education" education such as to have

short courses once a year or twice a year to learn about effective teaching.

#### 4TH YEAR STUDENT

I think the lecturers and the practical teachers at College are all excellent. The gap between the type of learning at schools and at university warrants a different type of teaching, and I think our lecturers do well, even without formal qualifications. It is not important to have these qualifications; they all have a lot of experience, and have generally entered the profession before it was important to have the "piece of paper" to show that they were qualified, and learned by experience. I think that if someone wanted to become a lecturer or teacher here now, I would recommend that they did some sort of training in teaching. The teaching is never quite what it can be, but I think they do well here.

#### DOCTORAL STUDENT

I don't think it is absolutely necessary. Specialisation is important, but it is a tricky area...teachers should be used in teaching their particular subject and specialist area. Invariably one has to do a little more than what is in one's specialist area, but should concentrate on that one special aspect.

#### FULL-TIME ACADEMIC STAFF MEMBER

There isn't any room for that at the moment. I think it is essential that lecturers learn to lecture...teach...I hate the word "lecture"...I think that we all need to look at this, but the problem is time. There are many areas which we could explore. The situation here at College varies from one person to another. Quite often students are very good yard-sticks of the success of lecturers.

No lecturers have formal teacher training. I have mixed feelings about that because if students who study through UNISA who never have lecturers cope with self-discovery through books - and I feel that those students end up as better graduates than our own - they

are taught here in the way of high school. If they were guided through or lead through self discovery that would help.

The issue is how teaching should take place at tertiary level, not so much that of how qualified the lecturers are to teach, but I think that methodological skills are necessary even to get people to learn from books, so I'm not saying that there is no place for the lecturer; I think the place of the lecturer is for students to come to him with problems, which we will have more and more of as we admit more black and coloured and underprivileged students.

About setting up actual courses in "being a tertiary educator", there is a lot of space for that. I wonder if we are not moving too close towards "babying" (spoon-feeding). The University has been throwing pearls to the swine and I'm sure that if you go to Oxford or Cambridge one would find that there is a lot of onus put onto the students to keep up and the onus is put on the lecturer to do research to be productive and to contribute to a general body of knowledge and to the community in general.

#### PARENT OF A 3RD YEAR STUDENT

I don't feel that it is justified that most lecturers at College are not qualified teachers, or have no formal "education" training. I would like to know how they got there. There must be a selection panel at the university and a period of probation for three years that bad teachers could be weeded out. I would think that a balance between good "academics" and good "teachers" in an institution like College would be ideal.

THE ISSUE OF THE PRESENTATION OF TEACHING SKILLS TO PREPARE  
THE STUDENT TEACHER FOR THE PRACTICAL TASK AT HAND  
(F9)

1ST YEAR STUDENT

That is very important. We have had a bit of this at College and I think that later on we will be doing more of it. I think this is very important....one must know how to communicate and even use a bit of acting in one's teaching.

2ND YEAR STUDENT

I would say that in Teaching Method we are given sufficient of this but not in the line of Music Education. The musical skills are more important than these teaching skills for a good teacher of music.

2ND YEAR STUDENT

I still think that musical skills are more important than teaching skills. It also depends on who the lecturers are who are giving the courses in teaching skills. The teachers must be committed to what they teach. At College we do not get courses in this although it is put across subtly. Teaching skills are important to a certain extent, but not at the expense of musical skills. It is something that can be developed through observation and experience. The danger of such a course would be that when it would be examined the students would be expected to do things that they may not find natural or do things that they feel are natural and effective that are not agreed with by the examiners. If it were to be introduced it should not be examinable. We should not be "told how to teach". No-one can tell anyone else how to teach. Individuals must develop their own styles and methods.

2ND YEAR STUDENT

We are given "teaching skills" and I think that we will be doing more of it later in the course. It is important to learn how to relate to children of various ages.

3RD YEAR STUDENT

One needs both musical skills and teaching skills - I think one needs more musical skills than teaching skills. It is not as important as the musical side. It is very difficult to teach people teaching skills. A way of doing this would be by presenting a model and then discussing the merits, etc of that model and let the students learn to develop their own methods from that.

4TH YEAR STUDENT

I think that teaching skills are more important than musical skills. One can teach without having "subject content"....one can teach things that one does not know how to do. A good teacher can teach anything even if they have the hand-book in their hand. So teaching skills are paramount. Often teachers who have struggled with things make the best teachers. Good musicians who are born with natural abilities and have never had to come to terms with the problems of acquiring skills or understanding will not understand the problems of teaching those things as readily as someone who has battled. The "expert" is often the worst teacher.

4TH YEAR STUDENT

I think that the most important thing is that there must be a balance between the two skill areas. You must have the musical understanding and the skills to get your message across. Without one the other is useless.

DOCTORAL STUDENT

Again this should be the duty of the specialists in education and not the musicians.

FULL-TIME ACADEMIC STAFF MEMBER

I touched on that earlier...it must be done practically and some thought has to go into it to make it meaningful to the students. Although students want models I prefer not to give them models, and this worries me because they end up feeling that they don't have much to grasp onto. They don't see that the practical experience that they have is more valuable than that. They think

that they have only been "stirring the pot and not tasting the food". The important thing is that the way I present these skills is not as successful as I would like it to be and I am trying to find out why it is like this.

PARENT OF A 3RD YEAR STUDENT

I feel that the emphasis should be on the development of teaching skills rather than that of musical skills. The same principle would apply when the "top" academics are called to teach at University level - that does not mean that they are good teachers.

THE ISSUE OF THE EXPENSE OF TRAINING TEACHERS. (F10)

1ST YEAR STUDENT

I don't really think it is a problem because we are paying fees and I think that these fees should cover the costs of doing these courses.

2ND YEAR STUDENT

The training of musicians is generally expensive because if one wants good teachers (and those are on a one-to-one basis) that is expensive.

2ND YEAR STUDENT

There is expense on the personal side...if you haven't got a bursary. It can be expensive for students. I couldn't comment on the expense from the point of view of the College. I suppose it is subsidised to a great extent. The training of teachers does not necessarily have to be expensive, but it can be. If the state cut back the students would have to bear the brunt of the financial side when the fees go up.

2ND YEAR STUDENT

I don't think it is a major expense. The state benefits from the training of teachers so the costs are justified. I don't think the College has a serious financial problem when it comes to training teachers.

3RD YEAR STUDENT

Everything is expensive. I can't really answer that. I don't see that it should be any more expensive than teaching teachers in any other field. I'm not sure of what is needed expense-wise, so I can't really answer that question.

4TH YEAR STUDENT

I don't know. I don't think that there is anything that civilisation could better use it's money for. In terms of defence and other expenditure I don't think the budget for education becomes near to where it should be. It should be regarded as being a national investment.

4TH YEAR STUDENT

I think the training of music teachers and of musicians in general is a very expensive thing because of the individual attention that everyone gets in lessons. This costs money. Pianos are very expensive and so is other equipment.

FULL-TIME ACADEMIC STAFF MEMBER

The thing that worries me is that it is made too easy to become a teacher because everything is paid for by the government, and I think that we end up getting people that we shouldn't because the sifting process is not severe enough or informed enough. I would rather have a small group of people of a higher standard. People who are not going to be good teachers are a waste of money and I think that money is being wasted in this way. Selection procedures need to be refined because they have a direct bearing on this.

I should think of the budget more. Training of teachers is expensive because of the time factor. Supervision of students' teaching in the schools is one very time consuming thing. It is an expensive business from a point of view of time. I still think that one can teach "in a toilet" - as it were - it's the time that is expensive. The area that you do need is a good library. The College is lacking in this area.

RESPONSES TO KEY-ISSUE G - CAREER PROSPECTS IN MUSIC IN  
SOUTH AFRICA

THE EXTENT TO WHICH STUDENTS ARE AWARE OF CAREER  
POSSIBILITIES (G1)

1ST YEAR STUDENT

I think people who have given it some thought realise the limitations in careers open to them, but there are people at College who are there because there is nothing else they can do. Those people are not aware of the prospects. I would say that these people are in the majority - they do not know.

As far as I am concerned one could do the following things with a degree in music:

- Concert Performer
- Teaching at Tertiary Level
- Teaching in other situations, like schools, etc.
- Orchestral playing
- technical side of things such as sound engineering
- cabaret, or night-club work

1ST YEAR STUDENT

There are education students who have an idea...for the rest...minimal awareness. Also the lecturers. People seem to shy away from admitting that there are so few career opportunities. We do not know what prospects there are.

2ND YEAR STUDENT

Regarding orchestral players it is a question of "close your eyes and hope for the best". There is no connection between the College and its curriculum (which should be the supplier of musicians to the orchestras) and the orchestras themselves. Generally students are aware of what they want to do when they get to the College, otherwise they would not be here. For example if a student wanted to be a teacher they would make their choice on the basis of the prospectus information outlining the curriculum. The pianists may not have

the same awareness...80% of them know that they are not going to be concert pianists...they do general courses, so they do not know where they are going. A lot of them have to give up what they want to do and go into other lines. The only places that you can get a job in music other than being a performing musician is at the SABC and the Performing Arts Councils and they are in the process of closing down at the moment. I don't think that the College addresses the problem of career possibilities in music. Many students come to the College and they realise that their ideals will not be met and have to change their career plans and the College does not play a role in this process. I feel that there should be strong links with outside professional organisations that would give students the opportunity to get involved. Why do the performing arts councils not have cadetships for those who want to be orchestral players? Auditions are not even held for these positions. The College does not provide the necessary experience for orchestral players.

### 3RD YEAR STUDENT

There are two things most students are aware of: teaching and performing. Other things are doing ethnomusicological research, working in the SABC (broadcasting). I don't really know of other things. Awareness of possibilities is limited because the emphasis at College is on who is a good performer and who is not, and if you are not a good performer you do Education.

### POST-GRADUATE STUDENT

Students should be aware of what they want to do before starting a course of study. Most students are generally aware of these things from an early stage. This would determine their direction of study. Some students' needs and aspirations develop as they go along. When I registered at the College I was aware of the options that the College offered in terms of the prospectus. But I did not know what it would entail.

List of careers: performing, teaching, musicology or ethnomusicology, performing. The SABC provide limited employment for some people. There is a demand for teachers and there is also a demand for performing musicians. The College do not do enough to help people in choice of careers or providing students with information or guidance in careers. The students would benefit greatly from career counselling. The help that the College give so far is more of a supportive role than stressing the fact that one is going to have to find a job.

#### FULL-TIME PRACTICAL TEACHING STAFF MEMBER

I think that this is one of the biggest problems when students arrive...they are not sure what it is they want to do. So many of them opt for the so-called General BMus. This is all very well if they are prepared to spend another year specialising, but about 99% of them will end up as school teachers. The very fact that they are not prepared to do the Education BMus means that they are going to be reluctant teachers. This worries me. I think that students should run career seminars with people in the profession coming to talk to the students about possibilities. The students usually come to College with starry-eyed visions of becoming performers and they inevitably end up teaching reluctantly because they were unaware of the possibilities. Also schools do not face up to the career issues realistically.

#### THE ISSUE OF OPPORTUNITIES FOR MUSICAL CAREERS IN SOUTH AFRICA (G2)

##### FIRST-YEAR STUDENT

Education seems to be a rut many people fall into. Many people who cannot make enough money by, for instance composing, resort to things like teaching and possibly radio work. This takes up a lot of valuable time that could be spent composing. There are not many opportunities other than in teaching. I'm not sure what one could do with a degree in music.

Opportunities in performing are limited by students who have been "overseas" to study and return and gobble up all the opportunities.

#### FIRST-YEAR STUDENT

At the moment, I haven't really looked around. I believe that one could get anything that you want to if you try hard enough. One can create opportunities if you look around and work at it. There is the issue of many people I know who want to study music but have opted for something more lucrative like Law or Medicine, because they need security. They feel that there is no security in music. One can never be sure, you must just keep going and something will happen. I know I will reach my objectives. A positive attitude is vital.

#### SECOND-YEAR STUDENT

In the orchestral field it is very limited. The competition from abroad and the number of orchestras declining are problems. As far as teaching is concerned the opportunities are limited because preference is given to young teachers who have had education bursaries and they take up all the attractive posts. Those without the bursaries are discriminated against. As far as other opportunities are concerned there are a few administrative jobs and even within the SABC the opportunities are very limited. Many sound engineers have been retrenched because the studios are not working much any more. I am not aware of those in the performing arts councils.

#### THIRD-YEAR STUDENT

There is a shortage of teachers, so there are many opportunities there. For the rest there are not many opportunities. In the orchestras one has to compete with people who come from overseas, and generally those people are better players than SA musicians because they have more drive and ambition.

## EX-STUDENT, MUSIC TEACHER

They are mainly in education. The College really only prepares students for education as a career. It does not prepare the student for anything else. The opportunities in education are there, but in other areas the opportunities are limited and have to be sought out. Examples of other types of careers are Technical work at the SABC...sound engineering and recording... orchestra work, private teaching, lecturing, playing in restaurants, but the private teaching and restaurant work are not really career opportunities but rather ways of making extra money.

## FULL-TIME PRACTICAL TEACHING STAFF MEMBER

In fields such as Radio, TV, publishing, orchestral management, music therapy, administrative work in performing arts councils, programming and broadcasting in the SABC, librarianship, church music, music retailing, education at university or schools there are opportunities, although to what extent I'm not sure. It looks extensive on paper but in reality it is limited.

## THE ISSUE OF GENERAL VERSUS SPECIFIC MUSICAL TRAINING (G3)

## 1ST YEAR STUDENT

It is important to keep everything you do in perspective. A balance of all that makes up a musician is the important thing. So, neither general nor specific, but rather it must depend on the aspirations and priorities of the individual students.

## 2ND YEAR STUDENT

The general courses at the College have fairly high performance requirements and the performers courses have fairly high requirements in areas other than performance. The standards of competition for jobs is so high that the top people have to sacrifice certain areas to achieve on their instrument. The training should be centered around what the student wants to do...he should have the choice whether to study for a

general education in music or towards a specific goal, say, orchestral playing. At College the education is too much on the general side and this is a strong point but it does not help one to get a job.

### 3RD YEAR STUDENT

To be a musician you must have a knowledge of many things.

I tend towards a general view of education in music. I do not believe that being specific broadens one's knowledge sufficiently to be a musician. I think that you would be a poorer musician without a general background even if you are a very good performer. At College the Education and Performers courses are too specific. Other areas suffer because of this specialisation. I think at College the most fulfilling course is the general course.

### POST-GRADUATE STUDENT

I view a general course as a course for one's own general education and interest. People who do the general course leave their career options open for longer than if one were doing something more specific. The person who goes for either may lose out in the opposite area...if an orchestral musician does a general course then they would have to sacrifice the general overview and general knowledge in music and the one who goes for the general course may lose out on the high level of skills required for a performing career and in both cases the student would have to decide which is more important. I would recommend that for someone who wants to do something like being an orchestral musician it is not really necessary to do a general training as an orchestral musician would pick up the knowledge as they go through their professional life. The College is a compromise situation. It is neither concentrating on the specific or the general.

### FULL-TIME PRACTICAL TEACHING STAFF MEMBER

This depends on what the student wants to achieve career-wise. Both have their places. It is a status symbol in South Africa to go to university. So it is that that determines what people do rather than what

connects them to their career choice. It is dangerous to think that a degree or an education in music makes for having a career...does Ashkenasi have an ARSM? So if one has a specific qualification it does not mean much.

University of Cape Town

THE LIMITATIONS ON CAREERS IN MUSIC IN SOUTH AFRICA OWING TO  
POLITICAL AND ECONOMIC PROBLEMS (G4)

FIRST YEAR STUDENT

Economically it starts off with the students. Some students don't have enough money to go to university and therefore miss out on possibilities for careers in music. Politically...I'm not sure.

FIRST-YEAR STUDENT

I think the political boycott among international performers has not limited the career options but enhanced it. Politically, the performers from abroad will not perform here creating openings for local artists who may not necessarily have made it. Economically, I don't know, really.

SECOND-YEAR STUDENT

The only positive aspect of the economy and political situation being weak is that it drives the foreigners out of the country and gives more locals the opportunity to get orchestral jobs. It causes a lot of experts and specialist to leave the country so we are losing good players and good teachers. The orchestras are also losing the chance of getting good international soloists to attract audiences to the concerts.

THIRD-YEAR STUDENT

I think it does owe to both. To go overseas and study and to be South African means a big black mark against your name, politically, and it is consequently hard to get into conservatories overseas. One generally needs to have studied abroad to get a decent career here so it is a problem. I don't really know much about economic problems.

EX-STUDENT, SCHOOL MUSIC TEACHER

From the point of view of teaching there might be the problem of white teachers wanting to teach in black schools and that would be in a political sense very

difficult. From an economic point of view the first places for government cut-backs on expenditure in a time of recession is education in the arts and the arts in general. One would then find it more difficult to get jobs. The limitations on careers in SA have political roots from a cultural perspective. This would be a social result of a political phenomenon in that cultural isolatedness is a problem in this country.

#### FULL-TIME PRACTICAL TEACHING STAFF MEMBER

It has to do with both. Economically: some teaching posts are being done away with. It seems that it is cheaper to run the music schools such as the Beau Soliel than have music teachers in the schools. At university posts are being frozen. It is cheaper to broadcast an Opera rather than to stage one. Politically: if one looks at the status quo it is essential that you are an Afrikaner to make something in the arts such as opera or broadcasting. These things are government subsidised.

#### OPPORTUNITIES IN THE ORCHESTRAL PROFESSION IN SOUTH AFRICA (G5)

##### FIRST-YEAR STUDENT

There are opportunities here. There are leading orchestras in this country that would accept any local player who is good enough to play in that orchestra.

##### SECOND-YEAR STUDENT

Please see response to previous sub-issue

##### THIRD-YEAR STUDENT

I have already mentioned that they are limited because of the competition overseas. People from overseas have been subject to a high level of competition. Also they have been bought up to learn to fight for what they get whereas in this country things are a bit too easy. Also it is not that attractive for overseas musicians to come and live and work in South Africa so

opportunities are being created for local musicians, but often they do not come up to scratch.

EX-STUDENT; SCHOOL MUSIC TEACHER

I don't know much about it although it doesn't seem to be very open mainly because of the high standards and the sense of competitiveness. There also seems to be a slow turn-over of players and that limits the numbers of jobs available.

FULL-TIME PRACTICAL TEACHING STAFF-MEMBER

Once again I'm not sure about outside Cape Town. I like to believe that there has been a deliberate attempt to use South African musicians. There seem to be more locals in the orchestra now, but this may be both political and economic because the players from abroad are not getting attracted here. Younger players may come and live "dangerously" for a while. But in general they are not being attracted.

THE EFFECT THAT THE RELATIONSHIP BETWEEN A TEACHER AND STUDENT MAY HAVE ON THE CAREER OF THAT STUDENT (G6)

1ST YEAR STUDENT

There is an immense influence on this. Firstly the way the teachers teach the students...treating the student with respect and developing the student's strengths is one way. The other is by crushing the students ideals or by not being realistic about what the student is capable of doing and trying to make the student be something that they would not be very good at for the sake of the teacher's reputation, and their taking credit for what the student achieves. Students have to have individuality and talent otherwise they would not achieve the things that teachers take credit for. One always has to have a good working relationship to foster development. The teachers must share their experience and knowledge on career prospects.

## 1ST YEAR STUDENT

A very great effect. I have always had teachers who are very concerned and supportive, making me feel worthwhile, and spurring me on to do better things. There are other teachers who do not show the same amount of support, and as a result students could feel that they are "one of a crowd"; no-one special, and I think that has an effect on one's confidence to get somewhere.

## 2ND YEAR STUDENT

It depends on the individual teachers. The teacher must be concerned with the career of the student and give guidelines to the student. A teacher can make or break a student and they should be sensitive to the students' problems. They should also be "public-relations officers" for the outside professional world. I think in general that the staff at the College are ignoring this issue. I have had a limited experience of individual teachers mentioning this issue to me personally, but in general I think it needs to be looked at more closely.

## 3RD YEAR STUDENT

If the teacher is encouraging and with you all the way by taking a great interest it can really affect one's progress and therefore one's career. In my experience if a teacher is not interested and not giving any encouragement it can be destroying, even if you are very good. I think it is essential that teachers should give moral support and understanding to have a positive effect on one's career.

## EX-STUDENT; SCHOOL MUSIC TEACHER

The attitude of the teacher would play a role in this. The teacher should find out what the real strengths of the student are and send them in that direction. I found at the College the attitude of "music -for-its-own-sake" rather than encouragement in thinking of careers. The exception is in the educational course where from day one one is geared towards education in the schools. It may not be the

view of the staff that the function of a university is to deal with careers of the students although there are career guidance counsellors. I think that some sort of career direction should be built into the curriculum as a whole and this should be nurtured by the teachers. This would save a lot of confusion and frustration on behalf of the students.

The Faculty of Education had the purpose of moulding the prospective students into fitting into the school situation. I was not very happy about being moulded in that sense although I felt that they did a good job of preparing us for the new situation. The criticism I have is that they do not show you how to love teaching. It was based very much on the continuous assessment of students in an attempt to give the student feedback on how they fit into the teaching situation. I feel that if they did not mould the students they would not be able to fit into the system of education. They are doing this to fit one into a prescribed situation...codes of behaviour, things you are allowed to say and things you are not allowed to say. I think that a teacher should be able to relate what he is doing to the larger social and political situation and perhaps teachers should have more freedom. In this way the teachers at the Faculty of Education do have an effect on the students and the way they carry out their career, but not so much in making the choice of career. They are perpetuating a situation which is morally suspect, but the choice is still up to the student.

FULL-TIME PRACTICAL TEACHING STAFF MEMBER

On many occasions I have been able to create opportunities for my students and this is a positive way that teachers affect the careers of their students.

THE ISSUE OF WHETHER THE TRAINING OF PROFESSIONAL MUSICIANS  
AT THE SACM IS EQUIPPING THE GRADUATES TO COPE WITH THE  
PROFESSION (67)

1ST YEAR STUDENT

The BMus ED and the Librarians courses do "qualify" one to do things but this does not necessarily mean that the students are actually equipped to do the job. Being qualified does not necessarily mean being equipped.

1ST YEAR STUDENT

Yes, I think so. There are other departments in the country that probably don't, but the College seems to. By looking at the standard of some of the fourth-year students I know the standard is high, and they are being equipped adequately.

2ND YEAR STUDENT

The College only really specialises in three fields: teaching, opera and soloists. In the teaching side I feel that they are well equipped as well as in opera and to a limited extent the soloists (if they are cut out to be soloists) will be fairly well equipped. But in other areas there needs something to be done. As far as orchestral playing is concerned nothing is done to prepare the prospective orchestral musician to cope. They do not give the student the opportunity to get experience. I cannot understand why a music school like this has no interest in orchestral playing. They have a massive piano and opera department and nothing in orchestral playing. They should do a lot to improve this. The College needs someone in the form of a good teacher to attract students. Especially in the higher strings....the backbone of the orchestra.

3RD YEAR STUDENT

In the Education side the people they are turning out are very badly equipped..for instance there are piano teachers going out into the schools who cannot play the hymns for assembly. The emphasis is more on the teaching in singing classes and this is not fulfilling

their duty as musicians teaching music. They have teaching skills and not musical skills. In the performing side very few are leaving equipped to cope with a performing career. Another reason for this is that there are not that many opportunities in the performing profession.

FULL-TIME PRACTICAL TEACHING STAFF MEMBER

Yes I think that it is. The teaching is good here. There is a problem in the students with lack of motivation and direction as to knowing what they want to do. Students must equip themselves to a large extent. Good students will be good wherever they are.

THE ISSUE OF CAREER OPPORTUNITIES FOR PIANISTS (68)

FIRST-YEAR STUDENT

Concert pianist, accompanist, chamber music, repetiteur work.

FIRST-YEAR STUDENT

List of careers:

- concert pianist
- teaching in schools or university
- playing background music
- recording artist

SECOND YEAR STUDENT

I am not sure...either to have a concert career or to be a music teacher. The College seem to be providing the right training for these careers. There are side-line things like accompanying and playing for ballet but they are not really careers. In any case the College are not addressing these things.

THIRD-YEAR STUDENT

People say that there is no opportunity. I think that one could join an opera company as a repetiteur. Also the concert pianist, although one has to teach even if you are a successful performer. Accompanying, too.

EX-STUDENT, SCHOOL MUSIC TEACHER

Teaching...or go abroad to study...it is a very limited field.

FULL-TIME PRACTICAL TEACHING STAFF MEMBER

Piano teachers, accompanists, orchestral pianists, repetiteurs, ballet pianists, performing. People must face the fact that opportunities are limited.

THE EFFECT THAT THE AVAILABILITY OF FUNDS FROM EDUCATION DEPARTMENTS HAS ON CAREERS FOR MUSICIANS IN SOUTH AFRICA (69)

SECOND-YEAR STUDENT

People who are underprivileged are limited by these bursaries to have to follow careers in education rather than in other areas that they may be interested in.

EX-STUDENT, MUSIC TEACHER

It has a most profound influence. I wanted to do performing and if I had been able to fund it myself and decided to go into teaching later on that would have felt better. With the department funding it one feels bound to making a career choice based on necessity rather than real choice. With many students this must be the case as money is in very short supply for "doing what you want to do".

FIRST-YEAR STUDENT

I think that there is a problem with this. Students who don't have the money to study are forced into doing education if they want to study music because there is no other way of funding their studies.

FULL-TIME PRACTICAL TEACHING STAFF MEMBER

I'm not sure what the situation is. There are private foundations that provide funds. I think the Education Departments giving aid to students in return for services in the department amounts to "selling one's soul" often, especially for poor students. But to be fair, the amount of time that one has to spend

teaching for the department is not excessive, so it is a way to do something if you do not have the means.

THIRD-YEAR STUDENT

The CPA give bursaries for people wanting to study music education. If you want to study anything else but education there are limited funds available.

FIRST-YEAR STUDENT

I think that it does have an effect. I have a good friend who is doing everything in her power to give up her bursary, because she wants to be a performer, but can't afford it. She HAS to do Education, it has become an obligation. They are affecting people's ability to make choices.

University of Cape Town

RESPONSES TO KEY-ISSUE - H - THE TRAINING OF ORCHESTRAL  
MUSICIANS

THE ISSUE OF WHETHER THERE IS ENOUGH EMPHASIS ON THE  
TRAINING OF ORCHESTRAL MUSICIANS AS COMPARED TO  
PIANISTS AT AN INSTITUTION (H1)

FIRST-YEAR STUDENT

At the College everyone has to study the piano even if they have not played the piano before. There is quite an emphasis on the piano. I think that studying the piano has advantages in that one can visualise, for example, part movement, etc, but it should not interfere.

EX-STUDENT; ORCHESTRAL PLAYER

No, there is not. I don't think it is entirely the fault of the College, but that there are not enough children in the schools who are interested in orchestral instruments. This is because there are only piano teachers in the schools. A lot of people get to College having done piano, and if they are interested in orchestral instruments at that stage, they do not have the courage to start then. If the school authorities made the effort to expose the children at the schools to orchestral instruments, it would help. There are not enough people who are interested enough in orchestral studies at College to justify a course in it.

EX-STUDENT; ORCHESTRAL PLAYER

Definitely not. I see the lack of emphasis on orchestral training as compared to that of the piano as a problem at the College. Although I intended to be an orchestral musician, I received virtually no tuition whatsoever as an orchestral musician at the College. We had rather erratic rehearsals of the orchestra preparing one or two programmes a year. They are producing pianists who become piano teachers producing a cycle of more and more pianists. Surely people would be interested in the life of an orchestral musician and

the country needs orchestral musicians more than they need pianists.

The College do not keep the needs of the country in mind. They seem to be mainly concerned to acquire very good piano lecturers and making no effort to acquire orchestral teachers or laying down guidelines for future orchestral musicians. I think the reasons for this are that it has not really occurred to the College exactly what it takes to train an orchestral musician....such as the experience of ensemble through chamber music. Only when I started playing professionally with the CTSO did I realise this. The coaching we had for ensemble at the College did not give us the opportunity to learn guidelines and techniques for playing ensemble...it was more a question of hacking through pieces and getting the notes right; producing a "fairly reasonable performance at the end".

I think, to sum up, that the ignorance of these aspects in the staff at the College is the problem. They do not seem to have the necessary training themselves. I suggest that a course be run by someone who is qualified in terms of orchestral training and playing. Also the College has the problem of not having enough decent string players to form a core for a student orchestra, and the reason for this is that they do not have the string teachers. All the instrumentalists would benefit from a string teacher of some note. Also in the 7 years I spent at the College I was only required to play two orchestral excerpts. No one ever realised the probability of my being an orchestral musician.

#### EX-STUDENT; ORCHESTRAL PLAYER

At College there is a far greater emphasis on keyboard studies. There are very few students who emerge as fully equipped orchestral musicians. The College does not provide experience for student orchestral musicians. This has historically been a problem at

the College. Somehow they have never been able to attract string players. Some previous teachers have managed to a limited extent. The reason I think that governs why this is so, is that the piano department and the opera department have staff that attract the students and this has lacked in the string department. There is no shortage of prospective students. The number of children who are crowding to study stringed instruments is remarkable. The Beau Sloeil school has, for example a long waiting list, and there just are not enough teachers to teach these children. They seem to be attracted to go to Stellenbosch as there is an attractive situation there. Many people historically do not have the respect for the orchestral staff at the College as they do for those at Stellenbosch or other places.

#### EX-STUDENT; ORCHESTRAL PLAYER

In my class at College, percentage-wise, there were about two people who were orchestral musicians and about twenty pianists. This makes it very difficult for the College to cater for the non-pianists. The emphasis was on the piano, and you had to be able to play the piano to cope. The problem is because of the number of pianists the College have to cater for. This goes back to the schools. They only teach piano in the schools, and they create a vicious circle - a whole lot of pianists graduate and go into the schools to teach and produce pianists for the College to train to send to the schools. There is no orchestral instrument teaching in the schools. I found that at College we had to spend a lot of time doing things that were not really related to our instruments (the non-pianists): also academic things - such as writing fugues - that were taking up valuable time that could be spent on practising.

#### PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

Definitely not. The training of orchestral musicians is not at all understood by the people involved at the College. This is in terms of the syllabus and the lack of understanding of what it entails to train these

people. At College the emphasis is on the theoretical subjects. Although musical theory is important, the other campus subjects are a waste of time. They interfere with the essential things like finding time to put ensembles together and do chamber music. To do this type of program one needs all instruments, so this is the problem in emphasis, not so much the piano. The training of piano is good here and I would not criticise it. The syllabus and the examinations are very much geared to pianists because they are the strongest department. They overpower the other areas. The leading people are the pianists and they dictate how the exams should be. This gives the institution the emphasis on the piano. Also the image of the profession is the problem. Often the clever people are the ones who become orchestral players and in this country those people go for more lucrative professions.

#### PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

Up until very recently there has been too much emphasis on the training of pianists. It is very evident by the very low standard of the UCT Symphony Orchestra. This orchestra has to import players from Beau Soleil and even the younger players from CAPAB just to continue it's very existence. There have never been brass players at College until Sean Kierman came to College. I think there is the added problem in that students do not really see a future in the orchestral profession. My asking a prospective student of percussion what he thought he would be doing in four years time scared him off - he is now studying Social Sciences. I think if I hadn't asked him what his plans were, he would have made a very good, keen student.

The improvement in the situation I mentioned at College has to do with the teachers who are teaching at College at the moment, and I suspect that the newly appointed Dean will do good things, too. One has to find a highly- thought- of teacher to attract good key students to fill an orchestral programme.

## PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

From my experience there seems to be more emphasis on the piano department. The reason for this seems to be the availability of students - more students who are interested in the piano than in other areas enrol at the College. The piano teachers at College may do recruitment in the schools and this increases the numbers of pianists. There should be a better balance with the instrumental teachers going out to the schools to help build instrumental programmes and ensembles.

THE ISSUE OF DIPLOMAS IN ORCHESTRAL PLAYING AND CONDUCTING  
(H2)

## FIRST-YEAR STUDENT

I don't think that the choice of things one can do here is very wide. To do a course in orchestral playing would be a good thing. I'm not sure why they don't offer these courses...perhaps because they may think that too few people that would do them. I think that the College only offer what they think people will go for and I think this is wrong. Conducting applies, too. One should be able to concentrate on one thing...like if you want to be a conductor you should be able to specialise in that thing that you are good at.

## EX-STUDENT; ORCHESTRAL PLAYER

That would be a good idea. I think that making the schools aware that there is a course such as this at the University is important. It should be advertised. There should be enough people who are interested in this. There is a bit of a problem with the snobishness attached to degrees as opposed to diplomas. If you want to play in an orchestra a degree would be of no use - orchestras are just interested in auditions. If people are concerned with having degrees, then one could perhaps to any degree course which should include enough in chamber music and orchestral excerpts, and other related things that would be valuable for orchestral musicians. I think that orchestral training could be part of your private lessons.

## EX-STUDENT; ORCHESTRAL PLAYER

People who want to become orchestral musicians should be given the opportunity to do actual courses in this field and be evaluated as such. If one is at university the activities that you do that are not evaluated and marked do not get the same attention as those that are. So orchestral studies that are not part of a fixed curriculum working towards a diploma or degree are a waste of time. Learning to be a soloist, which is what the College advocates, is such a different approach to playing one's instrument with many other people at once. I can't think of reasons why there are not any courses....maybe the staff are too apathetic to introduce new courses.

## EX-STUDENT; ORCHESTRAL PLAYER

Offering these diplomas would be a good thing because there are many players who do not want to become soloists and many do not have the temperament to be soloists. The choice should be there. There might be a problem with the College offering diplomas whereas students are more interested in degrees as degrees have a higher status value.

## EX-STUDENT; ORCHESTRAL PLAYER

I don't know whether it would work because of the small numbers of students at College. Also, everybody wants a proper degree, they don't want just a diploma. I think this is so that they can teach if they have to. A diploma is frowned upon because it is not a proper degree; people attach a lot of importance to degrees, also teaching in the government schools without a degree means a lower salary than if you have one. There is also a stigma attached to diplomas. People look down on those who have diplomas and not degrees. Orchestral playing is a matter of playing in an orchestra; there is no other way.

## PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

This particular respondent responded to this issue by handing me a complete proposal for an orchestral

diploma designed for the SACM. (This proposal can be found in Appendix XII).

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

To my way of thinking, if someone came to me and asked to be given the training to become an orchestral player, I would suggest the BMus Practical. I wouldn't necessarily need to call it an orchestral diploma. The teachers involved must cover the necessary repertoire and technique to prepare students for the orchestral profession.

As far as introducing a diploma course - this would comprise the BMus practical course with much less academic work. I think that probably more people would apply to do this course. There are many people out there who are scared to apply to come to College because of the high academic requirements.

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

It sounds like one is looking at the comparison between the general university type training and that of the conservatory. I think that the universities should be providing orchestral training. I would offer an orchestral course in a university in which a conductor would read through important repertoire with all the students present; even if there are ten flutes and not enough strings. They could play each other's parts, etc. This is for the repertoire and for the reading skills, and giving them experience of the symphonic literature and in playing in ensembles. The other important thing is for everyone to play in small ensembles. too.

THE ISSUE OF THE STANDARD AND CONTENT OF STRING SYLLABI  
(H3)

FIRST-YEAR STUDENT

I don't know about this. It seems that the emphasis on the piano interferes with the standards of string players.

EX-STUDENT; ORCHESTRAL PLAYER

I didn't know that there was a syllabus - there were so few students. The syllabus is probably alright, but it is a case of how they cover it. If you get a brilliant student, it would not matter what the syllabus is like, it would matter if it were well taught. Depending on the teacher, one may or may not have to do orchestral excerpts. I think that this goes back again to the number of students studying stringed instruments, which takes me back to the point about the schools. There is no competitiveness for getting into College - if you come to College they say "Thank-you for coming". The standard would be higher if there was a sense of competition.

EX-STUDENT; ORCHESTRAL PLAYER

The only thing that the syllabus at College entailed was that we did one technical test per year. I think for exam purposes that one test a year sufficed - one could have had more informal technical tests in the year. The point is that one should constantly be doing technical work - from week to week. The content of the syllabus was a problem, we could have had to do more studies, etc. As far as studies and pieces were concerned, we had a syllabus, but it was not carried out very well. As far as standards go, it is difficult: the students start at College at such diverse levels. If one goes into a major conservatory overseas, it is very difficult to get in. At College it is very easy. It is a problem of setting standards to meet with what you've got. I think it is mainly because there is no competition. Competition is something that improves standards by being in close contact with other students and basing your playing on

the better students. One cannot set standards artificially, the standards have to relate to the people involved. For example, in the piano department the people are there, and the competition is there, so the standards can be raised.

EX-STUDENT; ORCHESTRAL PLAYER

I'm not really qualified to say anything about string syllabi. The college, I know, do not do much about strings in general. As far as any orchestral syllabi are concerned I think that technical tests should be much more frequent, of a higher standard and more emphasised. Students should have to prove their technical ability. The incentive to do these things should also come from a rigidly structured syllabus and exam marking system. There should be a greater emphasis on orchestral repertoire and one should even have to do certain excerpts by memory. These are the tools of your trade and as an auditioning musician this is what will be required. Also the point about ensemble playing I made earlier. Actual coaching in ensemble is important.

EX-STUDENT; ORCHESTRAL PLAYER

The College does not expect as strict and rigorous a grounding in the string ethic as is necessary. Pianists at the College have rigorous technical tests but not the violinists. There is not enough emphasis, as I have said, on the technical standard at the College. In comparison with those who have come from other departments such as Pretoria the standards are definitely low.

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

I don't know enough about the string syllabus but the problem is that they do not play enough in groups. The College does not seem to turn out results that are worthy of a college. The thing about strings is that the syllabus content is very similar in the violin and the other string players. Most string players come to College with a reasonable amount of background and there is no reason why they should not improve

sufficiently in the standard of playing to join orchestras.

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

I can't say that I have come in touch with this at all. .I would rather not comment.

THE ISSUE OF THE LEVEL OF STRING TEACHING IN SOUTH AFRICA  
(H4)

FIRST-YEAR STUDENT

I don't really know about string teaching.

EX-STUDENT; ORCHESTRAL PLAYER

It is not only the string teaching, but all orchestral teaching. One must go back to the roots...school children should be exposed to music at an early age, and teaching young children solfege would be useful. Sport should not be the overriding activity at the school level. One needs to find a pool of interested children to draw on. Then the children should be given a very sound basic technique. To upgrade teaching in general I feel that more emphasis should be placed on technique. Any number of people are talented but this talent needs to be channelled into disciplined work in technique. Maybe more master-classes would bring the teachers into the open...people would then see what they are doing. They would need to upgrade their standards if they were more exposed. Also teachers are generally not regarded as having sufficient status in society. This is a problem.

EX-STUDENT; ORCHESTRAL PLAYER

I don't really know. It seems to be not so good in Cape Town but better in Stellenbosch. Not being a string player it is difficult to tell.

EX-STUDENT; ORCHESTRAL PLAYER

The problem in string training cannot be assigned to only the standard of string teaching. There are many sides to the problem. There is a problem with students. The teachers and teaching can be pushed only so far, but the students are how they are.

The lack of good string players being produced is to do with a vicious circle - we don't have enough violinists who graduate to go out and teach and produce more violinists.

There is also the idea that the College has of having to find a good teacher to attract students, but you will never draw a good teacher if there are no students.

One has to start at the pre-primary level in schools to fix this problem of a lack of good string players.

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

I think that the standard differs very much between teachers. Some teachers seem to be extremely good at putting out good students and others have been less successful. It is hard for me to say why I think this is the case.

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

At College they spent a lot of money on a teacher who has now left. He was not of the artist level that the College requires. I think generally the levels are good, but it is a question of the individual teacher. It is also a case of young people being realistic about being musicians - they would prefer to earn more money by being accountants, lawyers or engineers. It has to do with other factors - not just the teaching.

THE VALIDITY OF ORCHESTRAL EXCERPTS ON AUDIO-TAPE AS AN AID  
TO TRAINING OF ORCHESTRAL MUSICIANS (H5)

FIRST-YEAR STUDENT

It would be good to hear how various people do the same thing. It would also give one ideas, but one should decide how one wants to do it before listening because it should not be a way to copy other people's styles.

EX-STUDENT; ORCHESTRAL PLAYER

A very good idea. These tapes could be used by way of using them as a basis of comparison. The student could have three recordings of the same excerpt and they could be studied from a comparative point of view. The danger here is copying or "parroting".

EX-STUDENT; ORCHESTRAL PLAYER

It is not really necessary. If one is going to audition then one should have heard the recordings of the works. I don't believe that this is the answer.

EX-STUDENT; ORCHESTRAL PLAYER

It would work if the student had played the excerpt and then heard it in the context of the piece that it comes from. An excerpt sounds quite different when one does not know what the context is. All we got at College was a list of excerpts and no listening. There should be more time spent listening.

EX-STUDENT; ORCHESTRAL PLAYER

It is a wonderful idea. One learns so much from hearing these excerpts in context. So often as an orchestral player one has to practise one's part without knowing what the overall context is and even if you have practised, sometimes it sounds so different when you play in the orchestra you can hardly play the part. We did not have this sort of things at College. In fact, we had no orchestral training at all at College.

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

I would prefer for the student to hear the full orchestral context, and then put their particular part into that; rather than have parts taken totally out of context. It often means nothing to hear excerpts on their own. Something that I try to teach is "why are you playing what you are playing?" You don't just aimlessly play - "over here you must listen to the horns, and over here you must listen to the trumpet", etc.

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

Use of tape is a good tool. In addition to each student having their individual lessons, they should have an additional lesson together with all the other players of their particular instrument, and have a sort of a master class that could last at least two hours. During this time they could hear the great interpretations of the solos in the great symphonies, and to get to know the repertoire on the whole. It would also be important for them to have copies of the music to follow and see the frequent differences in what is printed to what you should actually hear. The next thing is for them to learn to play the difficult excerpts and even tape them so that they can hear themselves.

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

I believe that it is a good aid to study, but I think that what is more important is to make the people play these things themselves. Only when they reach a certain standard could they widen their horizons by listening to other people doing the same things.

THE VALUE OF MOCK ORCHESTRAL AUDITIONS (H6)

FIRST-YEAR STUDENT

I think it is a good idea. It would get people to practise, and the standard would improve. It would give students practice in real auditions.

EX-STUDENT; ORCHESTRAL PLAYER

Also a very good idea. The first audition I did came as a great shock. I did not know what to expect, and of course I did not get the job. I don't see why this should not be introduced.

EX-STUDENT; ORCHESTRAL PLAYER

That is what an exam should be; playing an accompanied piece, orchestral excerpts, and sight-reading. There should be more emphasis on the orchestral work in exams at College.

EX-STUDENT; ORCHESTRAL PLAYER

I think that should be part of your training. Everyone could get together once a week and sight-read excerpts and play for each other. This would make people get used to playing in front of people.

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

In some countries there is a very big "audition circuit" where people do fifty to seventy-five auditions before they get a job. Having done mock auditions before this sort of experience is probably a very good idea. In our context it is not so much for this reason, but it is a good way of making comparisons between people. The person in the position of doing the evaluation could tell the musicians from the non-musicians. Also, I feel that there should be more than just orchestral excerpts in these auditions. Scales, sight-reading, concerti, etc.

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

Absolutely. This could be integrated into my master-class suggestion, so that they can learn to play these auditions for each other, and learn from each other. The other students could even write down comments that could be useful to the particular person who has performed that day. In this way they come prepared.

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

I feel that the final examination of a diploma course should take the form of an audition to get into an orchestra.

That is in fact what the student is being prepared to do...pass auditions. If they pass this audition then one could say that they are ready to do real auditions.

University of Cape Town

THE USEFULNESS OF HAVING SEPARATE OPERA AND SYMPHONIC  
COURSES FOR ORCHESTRAL PLAYERS (H7)

FIRST-YEAR STUDENT

I don't really know. It would probably be more difficult to play in an opera orchestra because you cannot see the stage. The conductor is following what is going on on stage so one would have to be more aware. I think that one should have experience in both.

EX-STUDENT; ORCHESTRAL PLAYER

I think that the two have special problems, but not having played opera I am not sure about it. The basic thing is the technique, though. If one has this technique and facility then you should be able to cope with both.

EX-STUDENT; ORCHESTRAL PLAYER

One would not really know at student level what sort of orchestra one would end up in so I don't think it is such a good idea. Playing in an orchestra can end up like a trade like typing...if you can type letters it doesn't matter what kind of letter that you write or what the content of the letter is as long as you do it accurately. The ideal situation would be that the students do a course in which fifty percent of the work is symphonic and the other half is operatic so that they can do both, but to have separate specialist courses would be unnecessary.

EX-STUDENT; ORCHESTRAL PLAYER

No. One never knows what sort of orchestra you will end up working in. People in opera orchestras play symphonic concerts and those who play in the symphony orchestras often are needed for opera. You go where there is a vacancy. The ideal is to do both, with an emphasis on symphonic, because opera is really mostly accompaniment, and symphonic music is more demanding. There is also ballet which can be very difficult. The orchestral players at College should be playing in the College orchestra and the Operas that they do once a year.

EX-STUDENT; ORCHESTRAL PLAYER

I see no need for this. If you do just one, you lack the other. There are few orchestral players who ever stick with one or the other type of playing in their professional lives. Opera players often play in symphony concerts and the other way around, too. Players do not know what sort of job they will get. The training should cover both so that the player has the option.

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

No. I don't think that anyone is going to graduate from a programme and be able to choose. They may end up, like myself, in an opera orchestra, because there were no other jobs available at the time, and I would have hated not to have been able to take this job if I could only play in symphony orchestras.

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

I think that you should be a well rounded musician. You should be able to play in different types of media.

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

I don't see any basic difference. One is never sure where one will get a job...whether in a symphony orchestra or an opera or one that does both. There is no orchestra that does not do both at some time. One cannot close one's mind to playing one or another. Many symphonic orchestral players improve their earnings by helping out at the opera.

THE IMPORTANCE OF THE ORCHESTRAL SYLLABI COVERING THE  
REPERTOIRE THROUGHOUT THE HISTORY OF ORCHESTRAL MUSIC  
(H8)

FIRST-YEAR STUDENT

I don't think it is essential to know all about it. If you want to know about it you can look it up in the library. It shouldn't be an essential thing although you should have some idea. If you play these pieces in the orchestra you will get the experience.

EX-STUDENT; ORCHESTRAL PLAYER

The repertoire should deal with the standard orchestral repertoire that is played by the symphony orchestras. It must equip the prospective players with the tools of being a standard orchestral player.

EX-STUDENT; ORCHESTRAL PLAYER

It should be broad. Each stylistic period requires a different type of approach to playing, mental approach and reading styles. One should be able to cope with all styles. I think that possibly the stress on contemporary music during training of orchestral musicians would facilitate general reading of all music, whether they are orchestral or other works.

EX-STUDENT; ORCHESTRAL PLAYER

It depends on what instrument you play. As a clarinetist it would be senseless to do much Baroque music. It should cover the full spectrum of the standard orchestral repertoire, including the twentieth century styles.

EX-STUDENT; ORCHESTRAL PLAYER

This is very important. One must cover all the different styles. It is all part of building up your repertoire and other matters of style. I would even suggest that there should be a special course for the playing of Mozart's music as it is the most difficult!

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

This is a very valid point. I don't think there should be any specific emphasis on any type of music. It is important to know differences in style, and equal importance could be given to each style so that students would get to know these differences.

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

I think that this could be included in the repertoire orchestra. There should be emphasis on the "chestnuts" - the standard repertoire; Tchaikovsky's Sixth Symphony, Sibelius' First Symphony: on and on. The more contemporary music could be studied in the master-classes I mentioned earlier.

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

There are two important things...technical difficulties must be overcome and problems of understanding style. These are the two major issues. By doing a good cross section of the history of orchestral music have the opportunity to get to know the differing styles. Often it is more important to play one's parts to a degree that style is innate and not up to the conductor to help everyone with the style of a piece.

THE ISSUE OF "LOCAL CONTENT" IN OUR ORCHESTRAS (H9)

FIRST-YEAR STUDENT

It seems that people from "overseas" get preference when it comes to getting a place in an orchestra. Just because they were trained in England the orchestra managements think that they will make better orchestral players. Usually second rate musicians who cannot make it in their own countries come over here and take advantage of this "overseas" syndrome. There should be unbiased auditions. Where one has been trained should have no bearing on the result of the audition. The audition should consist only of hearing the person play and a decision should be made on that basis.

EX-STUDENT; ORCHESTRAL PLAYER

Students who qualify at the College face fierce competition from "overseas" artists who for some reason have a certain amount of glamour attached to them just because they come from outside of SA. Preference is usually given to people who are trained abroad. The selection for orchestral posts is biased in this way. Auditioning takes place by tape recordings sent from overseas and this is an unfair way of doing auditions.

EX-STUDENT; ORCHESTRAL PLAYER

The local percentage is on the increase. I think the number of good SA orchestral players is increasing and I credit the National Youth Orchestra courses for this.

One must appreciate the attitude of orchestral managements in that players from abroad are likely to be of a higher standard and to have had the benefit of orchestral experience, which is very difficult for a young South African to come by. I don't really think that the lower numbers of overseas players is to do with the political situation making coming to South Africa un-attractive...rather the growing numbers of local players. I don't think the College can accept much responsibility for this improved position. I feel that it should be a priority of the College to train orchestral musicians. If the College dealt with the issues of orchestral musicians the local content of the orchestras would increase even more. Orchestral playing seems to be an incidental feature rather than an essential feature of the training of musicians.

EX-STUDENT; ORCHESTRAL PLAYER

I think it is the same problem we discussed about the schools. I don't think that "overseas" players are generally better, but we have a shortage of people who are actually interested. There are more people overseas who are interested in being orchestral musicians; the competition is higher there, but it doesn't mean that the quality is any different. There is the problem that many good instrumentalists go overseas to study and don't come back.

EX-STUDENT; ORCHESTRAL PLAYER

The majority of orchestral players in this country are imported from overseas. This goes back to my previous point about the teaching of music in the schools. There is no interest in orchestral instruments in the schools. There are, therefore, fewer people who reach the required standard to study orchestral instruments at College.

There is very little orchestral training at the University considering there is no consistent orchestra. The College do not do enough ensemble work to prepare the students for orchestral jobs. Another problem is that most of the good players go to study overseas and don't come back. These people may be potential orchestral

players. A further point is that the College trains people to be soloists rather than orchestral players.

#### PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

It goes back to when one is about eight or nine years old; when you begin your instrument. There is not that emphasis here in the education department in winds and strings. For example, in America, when children are in about standard two, they get given instruments similar to recorders to play and if they show ability, they go to real orchestral instruments. They then go through their whole school training with music (also ensembles) as part of their curriculum. Here there seem to be many military bands in the schools, but not much else. It is great that at places like Beau Soliel thirteen- and fourteen-year-olds are starting their instruments, but it should be like this all over the country. There is always a waiting list for these programmes.

#### PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

I think it is attributable to actual experience of playing in orchestras. Someone who comes from the 'States or Europe will have had many more opportunities to play, first of all, the music they are interested in playing, and other kind of music - like jazz. This would give someone a broad background which is important. If I compare myself with someone who was trained here, they have a relatively narrow experience - one can hear that straight away in someone's playing. There are more opportunities to hear great concerts in other places; this is important too. One can learn from almost anyone. Students should take the opportunity to listen to the good and not-so-good players who come to perform in Cape Town and let this rub off onto them.

#### PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

The orchestras are nearly 95% overseas people because we do not have the people with the necessary skills here. It is not a question of a lack of talent, it is a matter of the awareness of what the profession entails. In

this country the problems are that of the low image of the profession, not having the right syllabus, and a matter of the teaching system. At the moment we are having to import musicians at great expense and it would not be necessary to do this is we could provide the right kind of training for our local people.

University of Cape Town

THE ISSUE OF WHETHER ORCHESTRAL TRAINING SHOULD TAKE PLACE  
AT A UNIVERSITY OR RATHER AT A CONSERVATORY OR  
TECHNIKON (H10)

FIRST-YEAR STUDENT

It depends on the teachers and not on the institution. It doesn't matter what it is called. Fancy names mean nothing.

EX-STUDENT; ORCHESTRAL PLAYER

In Europe the conservatories deal with this orchestral training and put an emphasis on the practical aspect of studying music but in South Africa the main centres are too isolated for a system of conservatories to work. Also the number of students that could be accommodated would prohibit this.

EX-STUDENT; ORCHESTRAL PLAYER

It would be wonderful if there was just one place in the country that had an orchestral course. This would work if people would be prepared to travel far from home to study there - I don't think they would be. I think that there are too few students at the universities to make orchestral courses work. You can train a person musically, but they need orchestral experience, and you need numbers to get ensembles together. Things like the National Youth Orchestra courses are far more useful towards that end.

EX-STUDENT; ORCHESTRAL PLAYER

I don't really know the difference between the two. I don't see the need to have a particular name for something as long as they do what they do well.

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

I don't think it really matters. People come out of universities with degrees that are higher than those who come out of a technikon. This person with a higher degree may still not be able to play sufficiently well to get an orchestral job. The important thing is that they can do the job well. Degrees are useful in that

they usually give a very solid training, but whether you have a degree or not does not matter to getting a job.

**PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT**

I think that it doesn't really matter, but in my experience, I had to make the choice of going to a conservatory or a university. After asking the expert advice of a concert pianist, I decided to go to the University of Southern California to get a general knowledge, rather than isolated music studies - to include the arts and sciences. I thought I could get just as good an education and training by going to the university, but it was important to me that they had a good department and faculty that suited my needs.

**PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT**

It does not matter what you call a place as long as it has the right teachers and the right syllabus. The College is a little too much like the university situation and there is not enough emphasis on the practical aspects of things such as orchestral training. What I suggest is that we have a "conservatoire branch" of the university to cope with this. There is a definite need for it but there is a problem in getting enough people to enroll, and whether the word Conservatory or Diploma would put people off. They may want degrees rather. I have the experience of there being a person with a masters degree in an orchestral instrument who was not good enough to join the orchestra. That person would not have passed my proposed diploma.

**THE FEASIBILITY OF ORCHESTRAL LITERATURE COURSES FOR  
ORCHESTRAL STUDENTS CO-ORDINATED WITH AN ESTABLISHED  
PROFESSIONAL ORCHESTRA (H11)**

**FIRST-YEAR STUDENT**

It would be a good thing.

**EX-STUDENT; ORCHESTRAL PLAYER**

It is a valid idea. The College should provide the incentive for this in the way of making repertoire

courses compulsory/enforced. I mean by this that it should be an examinable subject. One thing that has been suggested is that orchestral students would play at rehearsals of a professional orchestra, but I don't think that this would work as resentment would result in the full-time professional members because it would be at the expense of their professional time, attention and security at these rehearsals. It must be done in conjunction with a College orchestra with a well-motivated/well paid conductor with string experience.

EX-STUDENT; ORCHESTRAL PLAYER

It would be a very valuable exercise. If one offered an orchestral diploma it would be a question of the students attending rehearsals of the professional orchestras and connect that to the work that they do at their practical lessons. They could offer a critical look at the orchestra and the way it is handling the repertoire.

EX-STUDENT; ORCHESTRAL PLAYER

That would be a very good idea. At College we only did literature in the History classes, but it was mainly vocal and keyboard music. As a clarinetist, I spent a whole year having to study the music of the Baroque, which I never even play, this seemed a waste of time. It would be a good idea to study the pieces that the local symphony orchestra are going to play; the background to the piece, the particular difficulties of the work, and listen to the whole work and even attend a rehearsal or two. This is still not the same as getting the experience of playing in an orchestra. it would be mainly of literary value.

EX-STUDENT; ORCHESTRAL PLAYER

I don't think this is as important as technique and experience.

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

This sound like a fantastic idea if you could get over the financial problems. I wish it could be done; there

will always be someone who will say that there isn't enough money.

**PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT**

I think that's a good idea. I would offer something like "performance forum" where visiting conductors, players, researchers, teachers, etc would be invited to talk with students about their experiences in interpretation of the great orchestral works. I still think that playing through the standard orchestral repertoire is more important.

**PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT**

In Germany they are not too concerned with that. There are orchestras in the institutions and the students work their way up the ranks and are given much opportunity to play through the repertoire and the literature. Often students can be used as extras with the orchestras and even have a semi-permanent place in one of the orchestras.

**THE FEASIBILITY OF ESTABLISHING ORCHESTRAL BURSARIES FOR ORCHESTRAL STUDENTS TO GAIN EXPERIENCE AND REPERTOIRE (H12)**

**FIRST-YEAR STUDENT**

There are generally not enough bursaries for music students let alone for orchestral musicians. I think that the powers that be don't really think about music. The College is so far away from the rest of campus. If you look at booklets on financial assistance there is nothing for music.

**EX-STUDENT; ORCHESTRAL PLAYER**

A very good idea, but it is more important to provide the students with a better background than is being provided at present. Without this they would not benefit from these bursaries.

## EX-STUDENT; ORCHESTRAL PLAYER

Bringing students into a cadetship without their really being prepared for it (technically) is a problem. The students would have to be of a certain standard before they could do that. I think bursaries could be given to good students who show potential to study for a few years before joining as a cadet. The system that CAPAB uses is quite a good one. I think that UCT should provide the bursaries for students but they need the teachers for this before anything can be done. These teachers need to be there on a full-time basis. Especially, it needs a dynamic leader with the right temperament in the field to attract students.

## EX-STUDENT; ORCHESTRAL PLAYER

This is a good thing, but the College do not like it if you miss lectures to go and play in the orchestra. I think that there are only string bursaries, but it is a good thing.

## EX-STUDENT; ORCHESTRAL PLAYER

I think that it is a very good thing here in South Africa. Overseas there are enough players to create a sense of competition and they pick the top players for the orchestras. Here, because we don't really get the right sort of training at university, there is a big gap in our experience so the only way we can really get experience in is a job. It may be that we are not quite good enough for the job, but it gives the people the opportunity to grow into the profession.

## PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

I think they are a terrific idea, and I think they work. These students are provided with finance for their studies and then have to work for the said orchestra for as long as the grant lasted. This only really applies to string players and these players study with the leader of the orchestra. I don't think the College has anything to do with this - CAPAB are funding this. The CTSO once sent someone abroad to study on a bursary, but this person never came back. This is a danger with that sort of bursary. It seems that string

bursaries are easy to get, but it seems, in my experience of percussion, that some sort of arrangement could be made through the orchestras to help these students by way of loans, etc.

**PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT**

I think that's very helpful. It gives them the opportunity to get to know the literature, the life of the orchestral musician and is an opportunity that they would not have had normally because there are no string programmes at the universities.

**PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT**

I have mentioned this in the previous question. The opportunity to play in orchestras is often more important than the bursary as they would be paid the normal extra rates. Bursaries could and should be there to help students buy instruments, or even the government should provide the institutions with instruments which can be used or bought by the students on a low interest basis.

**THE FEASIBILITY OF A RESIDENT STRING QUARTET AT THE SACM  
(H13)**

**FIRST-YEAR STUDENT**

I think a quartet of students would be a good idea. It would give them ensemble practise and give them a small idea of what it would be like to play in an orchestra. There would be no practical sense in having a staff quartet that people just sat and listened to.

**EX-STUDENT; ORCHESTRAL PLAYER**

They could perform and teach, give chamber-music courses, etc. The most important thing, though, is the teaching because the students already have many opportunities to listen to good performances. On the performing side I'm not sure whether the existence of a string quartet would warrant the expense of having it.

## EX-STUDENT; ORCHESTRAL PLAYER

This would be the ideal situation. The string quartet is extremely vital as a starting point to a College situation. It used to be like that at the College and it worked. On a regular basis they provided chamber concerts and did their individual teaching and performed individually. This did a lot to inspire the students. I think that when CAPAB started, the players were paid to do tours and the focus - instead of being "in-house" at the College - was on making extra money outside.

The staff at the College got to a stage when they stopped playing extra concerts without being paid and this "professionalism" was the beginning of a "rot" that set in. The general feeling became that of only doing a minimum amount of actual teaching activities and only doing other things for extra money. So, historically, the attitude of the teachers has deteriorated. I think that teaching contracts must include the requirements that the staff are to perform solo, do chamber recitals, and not be allowed to do outside professional engagements that disrupt the time table in any way. Staff are given vacations and sabbatical in abundance to fit in these things.

## EX-STUDENT; ORCHESTRAL PLAYER

It is difficult to say, not being a string player. It depends very much on who you get to play in the quartet. The players would have to be good enough to attract good students. The right violin teacher at College would do more good. Also I think that there would not really be much work for a quartet at this stage - it is more important to build up the student numbers, and when the demand increases, then maybe a string quartet.

## EX-STUDENT; ORCHESTRAL PLAYER

I think that students playing in groups is more important than the staff. I think you should encourage as many student groups as possible. One learns so much more if

you do something yourself rather than listening to other people doing it.

**PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT**

If this means that a group of staff members - teachers - in the string department would get together and play in a string quartet, it does seem like good idea, but I wonder quite how practical it would be because of the time involved, and whether there would be the finance.

**PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT**

In my experience, a resident quartet or trio's duties would be to go out and bring students in. It is a question of money - funding such a group. It all goes back to the primary schools so that there is something to draw on - it would be a little premature to have such a group. The money and energy could be spent on school programmes that go back to the primary school.

**PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT**

I feel string quartets that comprise students who compete to be the "resident" string quartet would be more beneficial than a "staff" string quartet. But there should be sufficiently qualified people to teach in this area. The idea is an American idea. String teachers who are already at an institution form quartets to perform and to show students how it is done, but I stress that this activity should be based on teaching and not on the promotion of the prestige of the institution. This is superfluous.

**THE NEED FOR AN OUTSTANDING STRING PEDAGOGUE AND PERFORMER AS WELL AS A CHARISMATIC CONDUCTOR IN AN ORCHESTRAL PROGRAMME (H14)**

**FIRST-YEAR STUDENT**

One does need a conductor with a bit of energy...what goes in will come out of an orchestra. It is important that the head of an orchestral programme should be interested in what he does and have experience on his instrument and in teaching of that instrument.

EX-STUDENT; ORCHESTRAL PLAYER

Absolutely vital. It may not solve the problem, but it would help. This string teacher would have to have more than just good teaching...an attractive personality and a way of working with young players is essential. Also an understanding of the history of the problem at the College, as well as ability to perform. I also feel that the previous Dean has done remarkable damage to this issue. It is symptomatic of the College that teachers can be destroyed by what is said by other staff and the students. It is a dangerous situation for any teacher that may be a little different.

EX-STUDENT; ORCHESTRAL PLAYER

One of the most primary basic needs. A teacher with a magnetic personality and outstanding string abilities.

EX-STUDENT; ORCHESTRAL PLAYER

This is the most important thing about attracting students to the College. You have to compete with the other universities. I think that there should be different conductors for every concert. That way you don't get stuck with someone that nobody likes. It keeps the students awake. The advantage of having a resident conductor would be that he would get to know that particular groups strengths and weaknesses and would be able to train and coach them. Guest conductors would not be able to do this. The right quality for a conductor would be that he really knows what he is doing. The students will know if he doesn't.

EX-STUDENT; ORCHESTRAL PLAYER

This is so important. The person in that position must be widely experienced. It probably is the most important aspect of an orchestral programme - that the head of the programme is capable. This is where it starts.

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

The person who headed an orchestral programme should be a conductor. It is more important that this person is first and foremost a conductor rather than a string player. This would ensure that this person would have a better overall view of the instruments.

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

Absolutely. If he could conduct that would also be a bonus. This conductor would not necessarily have to be a string player. The important thing is that there are big ensembles to play the repertoire.

PART-TIME TEACHER OF ORCHESTRAL INSTRUMENT

A charismatic conductor is the most important. There must be one person who really knows about orchestral playing and this person would normally be a string player as the bulk of the orchestra is the string body. The wind players have more individual problems. Good performers are not necessarily good teachers and I think I would opt for the good teacher. However in Cape Town I feel that the need for a good performer lies in that the students do not have that much opportunity to hear good performers. This could be done by bringing in the great artists to do master classes. I don't think that the College should be responsible for hiring a good performer, though. These are often in town and they can be employed on an ad-hoc basis. It is essential that someone who has been a good orchestral player is doing the teaching. Good solo performers often have no experience in the orchestral profession and would not be in a position to teach orchestral students. People must learn that to be a solo performer is not superior to being an orchestral player. It is just a different profession.

RESPONSES TO KEY-ISSUE I - THE CONCEPT OF THE UNIVERSITY  
MUSIC DEPARTMENT AS OPPOSED TO THAT OF THE CONSERVATORY

THE ISSUE OF THE DEFINITION OF A CONSERVATORY AND THAT OF A  
MUSIC DEPARTMENT (11)

THIRD-YEAR STUDENT

It is a case of the conservatory being a practical institution - not so academic. Such an institution would include more chamber music and a lot of time to practise. A university has an academic approach to music with a lot of theory behind it. I think that College is more a university than conservatory. I didn't come to College to learn History or Harmony or Form, I just came for the instrumental tuition.

An example of a conservatory situation would be that you'd have fewer theoretical subjects, more time to practise and a greater number of orchestral instruments offered - a balance...more emphasis on performing and less on subjects such as Aural in which the standards are very low; ie the emphasis would be on proportionate time given to practical versus academic work.

Although I think the College is more of a university department, I don't think it is meeting the requirements of the idea of a university; the standards are too low especially in Aural.

POST-GRADUATE STUDENT

The College does not fit into the definition of either, although it is more in the line of a conservatory. A conservatory has an emphasis on practical tuition working towards diplomas and higher diplomas in the practical sphere, including Aural, History of Music, etc... a general musical upbringing. The music department concentrates on the academic work and there does not necessary have to be a practical part of the curriculum. It may be linked to a Faculty of Arts or part of a BA degree with a more academic, musicological

approach. The practical course could be and should be included but the emphasis should be on the musicological side. The way the courses are structured at College show it is more a conservatory.

As far as one institution dealing with both aspects is concerned, I feel it should be separated; things are too diverse. A music department should be very small with carefully selected candidates, not just a wide selection of people selected on practical ability. It seems that at the College this is the case. If there were separate institutions, a mixture of two and no real strength in either area would be avoided. This is a problem at the College. When I went to a British University they were reluctant to accept me for a degree course because I came from the College and I had to catch up a lot. The College has progressed a lot and some of the lecturers are treating these areas with a little more care.

As far as what you call an institution; I think it is important. I think that academic credit for practical activities is not due. At the practical level one should be working towards the diploma rather than the degree.

#### FULL-TIME MEMBER OF PRACTICAL STAFF

A conservatory is set up to train performers whether they are orchestral players, solo performers or private teachers.

The role of the university music department is to provide training for other career opportunities.

The College needs to look long and hard as to where it is going and what its aims are. I believe that the College is essentially a conservatory. The College is a conservatory because it is training performers - the emphasis is on training people for performance, and although there are people in education programmes, they are in the minority.

There has to be a broader approach; one has to think in terms of people being interested in and knowledgeable about music, not necessarily qualified to walk out on to the stage and perform. The important thing is that there are people who are interested in music who do not want to perform...so what do you do with these people? A lot of people are being sent away from College because they are not of a standard to perform. Career oriented degree programmes in music - outside of performing - should be introduced. This will get the school of music through financial difficulties; for example, a BMus degree in sound engineering would interest the music industry in investing money in the students or the programme. These students would have to be musically trained with fine ears and a knowledge of music.

In South Africa we miss a concept of music as a subject of many facets...not just performing. For example; in the 'States there is a thing called the "string development programme" where kids who are not good enough to be performers are trained to be "string developers". They go out into the public schools and develop programmes in string playing. They hire string teachers to come into the schools and start classes in string activities preparing the children for youth orchestras, etc; preparing them for a possible course of music education. What is being developed is the "concept" rather than the teaching itself.

#### FULL-TIME MEMBER OF ACADEMIC STAFF

If we were to carry on in the so-called "European" tradition, without bringing in ethnic factors at all. the Conservatory is dealing with the practical training of musicians and the University Department with intellectual training of musicians. This is very broadly put, and the two overlap. Here at UCT. the College of Music could become a separate entity giving its own diplomas. It would be serviced by members of staff in the academic side and vice versa. For example, if there were a student who wanted to enter

as a BMus student in musicology, then we would stipulate the requirement that they would not be able to enter the fourth year without satisfying the requirements of the conservatory side; and we would provide service courses to the conservatory side. There is a problem with the system that we have in that a degree is regarded to be better than a diploma - it is the number of year's training that counts, and not the type of qualification that you have.

I think that the College is half a conservatory and half a music department, serving both needs adequately. I do not see the College's having to deal with both sides, as it does, as a problem. I think we strike the happy mean. There is the problem I mentioned earlier that in South Africa, diplomas are not regarded as being "as good as" degrees - it could end up producing a state of affairs where we have a lot of over-qualified, out-of-work doctorates. Most students who come to College want to do degrees, and those who only want to be performing musicians find a lot of extra work that is not really relevant to actual performing. Where I think we fall down is that we can't give enough of a broad-based practical training to the performers: such as in Chamber Music, because of the number of students. If we had more students there would be a better sense of competition and the standards would be higher.

#### FULL-TIME MEMBER OF ACADEMIC STAFF

The University music department has to be dominated by an academic line. Music is a practical thing but you can educate people in two ways:

Firstly so that music becomes an enrichment to them and lacks the academic view. By this I mean that the research side of the work is limited (There is enough work on the research side that may be necessary for an understanding of the practical aspects of music-making for what the students actually need) but the emphasis is on the practical side.

Secondly so that research into and about music can take place. The "finding out" about any given aspect in music. This actually means the exploration of what a piece of music is with the premise of actual sound. Some of this research into music happens in the first instance but the emphasis here is that the research is about music.

The first is a definition of what a conservatory is and the second, the university music department.

The College falls directly between the two. At the College the practical aspect is very important (music cannot be explored unless one can make music) but to me in an establishment like ours students should be extended a bit on the academic side of things. I feel that a BMus degree such as that which is offered at Oxford and Cambridge should apply here...the practical part of the degree is done externally in the form of a performers licenciate and the academic work done in the university context.

The College jealously guards the examination of the practical subjects. Students get to the stage that they make music for examinations and eisteddfods and for no other reason. This is so because there is a high emphasis on the examination of these practical subjects at College. The lack of interest the students display in the academic side of the work at College demonstrates that the practical examination system is demanding too much on the practical side on the side of practising alone...never learning to make other types of music such as chamber music, and learning to know about music. Because of this emphasis the College is trying to be both the Conservatory and the University Music Department.

An important point is that the University is "selling" a "product" to the students and because of this they must be very clear of what it means when they are offering these degrees. I feel the College is not being clear enough as to what it is offering. Another problem is

that students should know what they want out of their studies. They should be satisfied, before they embark on a course, that they will be getting what they need for their professional or other aspirations.

**THE QUESTION OF WHETHER MUSIC SHOULD BE TAUGHT AT  
UNIVERSITIES OR AT CONSERVATORIES (12)**

**THIRD-YEAR STUDENT**

I favour the idea that it should only be taught at conservatories unless one wants to study musicology. I suppose it could be taught at a university just as long as the people who are not theory students do not have to do too much theory. There should be more choice in the subjects that you do. This implies a professional direction - more choice so that you don't have to do all the subjects...one would have the practical subjects and then have the choice out of a larger number of subjects of which you would do two or three. To be a performer you don't need to come to a university.

**POST-GRADUATE STUDENT**

This question overlaps with the previous question. The number of people who enroll at a conservatory is usually considerable, and that is the situation we have at College. At a typical music department such as at Nottingham University there were about twelve hand-picked students admitted on the basis of suiting the needs of the actual department.

**FULL-TIME MEMBER OF ACADEMIC STAFF**

To me music should not be excluded from being taught anywhere. The main thing about teaching anything (education in general) is the "one-to-one" basis and this is more important than "where" you teach it. The emphasis is on how it is taught. The other thing is the education gradient. The notion of, say, all six year olds being in grade one is not as effective as having students on their individual gradient so that you can challenge that student to his utmost. Whether

you teach in a conservatoire or a university it does not matter, the important thing is how you do it.

It actually does not matter if it is called a university department or a conservatory - it depends on how much money is available...the universities get more money. It is important that students get what they want out of being in that institution. At College one only gets some choice towards third and fourth year.

#### FULL-TIME MEMBER OF ACADEMIC STAFF

At both. I think that this issue has been dealt with in the previous question. As I said, the conservatory and University music department side of things can be effectively dealt with by one institution. They both have their place and they feed off one another. I think at College we succeed in both areas. There are other factors which produce areas of dissatisfaction, such as things like a lack of background producing frustration, in students, which appear to them to be problems with the College not being able to satisfy their needs. This is not an uncommon situation.

I think that a further problem is that there are too many music departments in South Africa that are geographically widely separated. I don't like the idea of centralisation, because of the idea of nationalisation and government-controlled education. We have a unique situation in South Africa and the problem has to be solved in a uniquely South African way.

#### FULL-TIME MEMBER OF PRACTICAL STAFF

They can live side by side. I do not think that the university and conservatory should be separate. I think that the College could encompass both the roles of being a conservatory and a music department very successfully. We do not now. In the 'States a certain institution associate the music programmes with business in the community that paves the way for receiving money from the business sector. Investments could be made by business because the students will

eventually go out and staff the businesses; for example Music Merchandising, which is associated with the business school, would focus on preparing people to go out into the publishing companies to do editing, criticism, management, etc. This encompasses the university side of music, because you are associating music with other activities.

The College seems to be succesful (as far as it's being a conservatory) in the piano area and not in strings, and a conservatory should provide for all areas of performance.

University of Cape Town

RESPONSES TO KEY-ISSUE J - MUSIC AND MUSIC EDUCATION AS PART OF CULTURE IN SOUTH AFRICA / SOCIAL AND SOCIOLOGICAL ISSUES SURROUNDING MUSIC AND MUSIC EDUCATION / THE STATUS OF MUSIC AND MUSIC EDUCATION IN SOUTH AFRICA

THE ISSUE OF RECOGNITION OF MUSIC DEPARTMENTS IN THE SCHOOLS (J1)

PART-TIME MEMBER OF PRACTICAL TEACHING STAFF

The College is responsible for training teachers, so without criticising the College specifically...the College is not the only factor...when teachers ultimately have their degrees in teaching they often do not have the ability to teach in a way that creates enthusiasm. I have not seen teachers doing things to stimulate the pupils such as taking the chairs out or moving outside...things like making instruments and playing those instruments...getting everybody involved. So my criticism of the situation (which is perpetuated by the way the students are taught to teach at the College) is that teachers do not make the subject interesting. As far as the status of the subject is concerned: The subject should be taught in such a way that people realise that there is more to music than is apparent.

I would imagine that in various European communities there is a sense of history and continuity that contributes to the status of music (eg. in Germany.) The way this country has come into being has something to do with it - music is not a way of life. People in this country have a rather tainted view of music. It is a cultural attitude which I don't think is changing. To change it one would have to develop individuality. I would suggest that the problem of bad teaching in schools is related to the fact that teachers and pupils do not take cognisance of their individuality & uniqueness and are therefore incapable of expansion and can therefore not generate new attitudes.

I am shocked at how inhibited third and fourth year student teachers are. There is no projection of personality, or no attempt is being made to truly stimulate minds. They have this "paper" model of music and teaching. They are actually petrified of teaching. An essential part of their education is missing and that is self-discovery. It is an issue that is not addressed in their courses at university.

EX-STUDENT; PROFESSIONAL PIANIST

I think that Music as a subject is often regarded as an "outside" sort of activity at schools. This is a problem, although I feel that it is improving at a lot of schools at the moment. The music departments are growing. It would be an important step in the direction of improving this situation further for the College to set up a working relationship with the schools, especially with the primary schools.

THE ISSUE OF SPORT VERSUS CULTURAL ACTIVITIES IN SOUTH AFRICA (J2)

PART-TIME MEMBER OF PRACTICAL TEACHING STAFF

Sport does not necessarily have to interfere...I wish more musicians were interested in sport so that they might strike a better balance in their lives. I do not see that it should be a conflict although I see that it does represent a conflict in schools. I think that the teachers can make the difference. It comes back to the issue of the teacher making music interesting enough for music not to have to "compete" with sport.

EX-STUDENT; PROFESSIONAL PIANIST

The whole trouble with this is the fact that we label all these activities and the people that are involved in them. Why split people up into those who do music and those who do sport? The point is to create and educate a whole person...we are talking about sociological issues. The problem is that we do split everyone up instead of educating them to realise that all of this

is important to produce an integrated human being who does all these things.

I think that one of the problems is that most people can do sport, but there needs to be a high level of talent to do music successfully, so fewer people get involved with music. It is a specialised thing.

THE ATTITUDE TOWARDS AND LEVEL OF IMPORTANCE PLACED ON MUSIC AS PART OF CULTURAL DEVELOPMENT BY EDUCATION PLANNERS IN SOUTH AFRICA (J3)

PART-TIME MEMBER OF PRACTICAL TEACHING STAFF

Appreciation of Music is coloured by socially defined norms of "the beautiful"; for example for the Afrikaner the notion of going to Opera is alright because that's "culture". Then you could look at the older traditions of the Xhosa, where music is associated with totally different attitudes. There are as many separate aesthetics as there are "musics" in SA. The idea of culture is so varied. Many attempts at multi-cultural music-education have failed because of the divergent attitudes involved - how can you understand the music without really understanding the people! There is so much gloss and superficiality in these attempts. We should work at bridging before trying to "join" and make a mixed bag that does not have any real meaning. College and schools - even black schools - are dominated by the white community and its values. There is so little opportunity for black communities to have a thoroughly musical education and for the white students to come to an understanding of black music. The cultural planners are addressing irrelevant areas. Our aesthetic basis that is at fault. The right emphasis would result from awareness of the various ideals and socio-cultural contexts involved.

Music inspectors I have met have not been very involved with music per se, but with a particular kind of music. The quality of thinking "at the top" is suspect. They are

speaking of the music of their own culture without looking at others'.

EX-STUDENT; PROFESSIONAL PIANIST

The problem is that these planners are providing ghastly class-singing which everyone hates. They are not sensitive to the needs of young people who like modern music. Also, they make pupils learn about music of the Classical Western tradition and not the music that they would normally be keen to listen to. Modern music, including pop-music, has so much to do with a modern way of life. Music is for everyone.

THE ISSUE OF THE ATTITUDE OF YOUNG PEOPLE TOWARDS BEING INVOLVED IN MUSICAL ACTIVITIES (J4)

PART-TIME MEMBER OF PRACTICAL TEACHING STAFF

My impression is that children have a marvellous attitude to music when they are involved.

In schools the fault lies with teachers who do not have the ability to elicit an exciting response to music from the children.

EX-STUDENT; PROFESSIONAL PIANIST

They are mad about certain types of music and love to be involved with musicals and school productions. There are schools all over the country that are involved. I feel that there is nothing wrong with the childrens' attitudes, but with how the subject is approached and what is done. They should be doing music that these children can relate to and not forcing anything on them.

THE ISSUE OF MUSIC AND ITS INTRINSIC AS OPPOSED TO COMMERCIAL VALUE (J5)

PART-TIME MEMBER OF PRACTICAL TEACHING STAFF

This ties up with the idea that performance is "gloss" rather than something that comes from inside and is

deeply felt. The former would be a commercial way of seeing music and the latter more an "intrinsic" view. One can see an example of this "gloss" the way that, traditional Chinese music is "souped up" to give it popular appeal it loses its meaning and its intrinsic qualities in all the virtuous display. Also, so much emphasis is placed on other people's music that we seldom take time to discover our own feelings and creative impulses. That is why we seldom really learn to appreciate the "intrinsic" value of music. The emphasis should be on the "creative" side of music. This would be difficult to implement but not impossible. In creative activities that include improvisation...the students are bringing something of themselves into what they are doing; even here there is always room for discussion of things such as technique and formal structure...but it is from the point of view that involves the students first, and draws on their experiences and contributions.

EX-STUDENT; PROFESSIONAL PIANIST

Music has a social function by bringing people together to concerts, or being with people while listening to music. Music is culture in this form. Music has now become very specialised; this is a part of the problem. If one looks at African culture their music is not very technical or specialised, but everyone relates to it and it has specific social functions, we could learn from this.

I think that the areas of "commercial" and "intrinsic" value of music overlap in that even music played by Radio 5 has a social function, although it is commercial. Disco music brings people together - it is music that people relate to, and this is very important. Much commercial music has an emotional content and this is good. I don't think that the market for commercial music has been created, but rather that the music serves an already existing market because that is what people like.

Von Karajan and his recordings of the great symphonies have commercial and intrinsic value. The two areas merge.

University of Cape Town

THE ISSUE OF THE LEVEL OF APPRECIATION OF MUSIC BY THE  
GENERAL PUBLIC (J6)

## PART-TIME MEMEBER OF PRACTICAL TEACHING STAFF

What comes to mind first is that it would be wonderful to have workshop/concerts...discussion and performance. Professor Pulvermacher found a way to communicate about music to many people in and out of town...even giving talks before a symphony concert. This is something that is neglected. If the education of the public was effectively done the level of appreciation of music would generally improve. The present level of appreciation indicates that the public needs to become more flexible in their approach to music. Many non-musicians only appreciate what they know...it is a form of elitism... the "Bach to Brahms syndrome" is not a real love for music.

## EX-STUDENT; PROFESSIONAL PIANIST

I have already said that people like and appreciate music, but this is the type of music that appeals to the majority of people.

Often people do go to symphony and chamber and solo recital concerts, not because they really understand the music, but because it is a social gathering and getting together of people. Very few people undrestand the big symphonies and other more esoteric music. Perhaps the general public need training in appreciation of this sort of music. The performing arts councils are helping by sending music to the schools. It is not always possible to send the type of music that the children will readily relate to.

THE ISSUE OF THE DIFFERENCE IN THE LEVEL OF APPRECIATION OF  
MUSIC BETWEEN AFRIKAANS-SPEAKING AND ENGLISH-SPEAKING  
MEMBERS OF THE PUBLIC IN SOUTH AFRICA (J7)

PART-TIME MEMBER OF PRACTICAL TEACHING STAFF

It does not only have to do with music but music as cultural and social "property". To be associated with certain kinds of music implies status. For example, why are most opera-goers Afrikaans? Somehow something in Afrikaner society makes opera something worthwhile to "possess" whereas English speaking people seem to prefer concerts. Whatever their motives, these are not purely musical. Music involves "social status games" and elitist group-behaviour.

EX-STUDENT; PROFESSIONAL PIANIST

There always has been an English/Afrikaans rift. I think that the Afrikaans speaking people are perhaps less appreciative of music than English speakers - especially of symphonic music. I am not sure about operas. Also I am not sure what it would be like in a place like Pretoria.

THE ISSUE OF THE EFFECT OF THE EDUCATION DEPARTMENTAL  
REMOVAL OF MUSIC AS A SUBJECT FROM THE SYLLABI OF THE  
SECONDARY SCHOOLS IN THE TRANSVAAL (J8)

PART-TIME MEMBER OF PRACTICAL TEACHING STAFF

Given what is actually presently happening in schools, it is a good thing, because the way it is done at the moment is such that it is not creating a love for music but rather putting people off music. On the other hand, if it were done properly it would be a good thing to have music at schools. If the teachers are being made redundant it is a very serious problem. In SA there is great "poverty" in music, and rare are those who want music as a vital part of social interaction.

EX-STUDENT; PROFESSIONAL PIANIST

I didn't know about that. It seems a very big point.

Perhaps it isn't such a bad thing. People at schools

hate class-music. This is very interesting, but I don't know enough about it.

**THE ISSUE OF THE ROLE OF TERTIARY MUSIC EDUCATION IN SOCIETY  
(J9)**

**PART-TIME MEMBER OF PRACTICAL TEACHING STAFF**

It is important that people who come out of university can do something with what they have learned. Colleges tends to be ivory towers where one acquires culture and yet remain aloof from what happens outside. Musicians should generate "culture" - create programmes that do not only cater for the few that want to be musicians, but also for a more general public. Students who graduate should feel that they can contribute to the musical life of Cape Town. This is the role that the College should play. For example, the opera student's ideal is to be a star but half of them will never reach that. Is there any way that they may be presented with a vision of what they could be doing to use their talents in the community?

**EX-STUDENT; PROFESSIONAL PIANIST**

To train teachers, to train career people, provide jobs, to train people for further education. It has the function of education, research and training.

**THE ISSUE OF FACILITIES FOR MUSICAL TRAINING ONLY BEING PROVIDED FOR A LIMITED SECTION OF THE POPULATION (J10)**

**PART-TIME MEMBER OF PRACTICAL TEACHING STAFF**

This is terrible. We are not looking at the whole of our society. A community project which brings the creative talent of people into focus could be a way of taking music to all. It is not really necessary to provide expensive facilities for all the people who want to get to know music. -If we generate elitist attitudes towards music, we will never inculcate a love of music.

EX-STUDENT; PROFESSIONAL PIANIST

I am not sure whether many black students are that interested in studying at an institution such as the university. Must we force them into our mould, or would they not be more interested in studying their own music? We have started in the right direction in the form of the University of the Western Cape, providing the coloured community with facilities.

THE ISSUE OF THE STATUS OF MUSIC AS A PROFESSION IN OUR SOCIETY AND THAT OF MUSIC EDUCATION IN THE SCHOOLS (J11)

PART-TIME MEMBER OF PRACTICAL TEACHING STAFF

This is a musically poor country. The country as a whole is materially minded.

But then, the problem is fairly universal. State opera and our "own Symphony orchestra" are things that reflect that. When the CTSO was about to disband various people "came to its rescue" by providing funds and I have always wondered if they were doing this to preserve the music or to preserve their images as "saviours of culture". Status is an important factor in this kind of "generosity".

EX-STUDENT; PROFESSIONAL PIANIST

Musicians generally tend to be looked down on a little. I think that people see musicians as people who are not doing much work.

THE ISSUE OF THE ROLE AND IMPORTANCE OF MUSIC IN THE  
EDUCATIONAL INFRASTRUCTURE IN SOUTH AFRICA (J12)

PART-TIME MEMBER OF PRACTICAL TEACHING STAFF

It depends on whether music education is as it is now or whether it is as it is in my dreams! Young children need ways to explore their senses, their bodies their feelings and their minds. There is so much emphasis on word-knowledge and conceptualisation in education but what about education that helps children to get in touch with emotions? And music is so close to one's emotions. There should be the excitement and discovery in working with sounds and in experiencing and making these sounds. If children work only with concepts they cannot be in touch with themselves and their environment. Music makes one sensitive to the beauty of things. Let us present music in such a way that it gives people the opportunity to become more in touch with themselves.

EX-STUDENT; PROFESSIONAL PIANIST

The role would be a social one as I described earlier, a way to learn to focus, the value of the intellectual stimulation. It could provide a marvellous form of mental discipline - it is excellent training in becoming aware of detail.

THE ISSUE OF THE EFFECT OF THE PRESENT POLITICAL AND  
ECONOMIC SITUATION ON MUSIC IN SOUTH AFRICA (J13)

PART-TIME MEMBER OF PRACTICAL TEACHING STAFF

It can be said that without money you cannot have music, but if you place value on music, then you will pour money in that direction and there would not be a problem. If people really valued music and "the arts" they would vote people into power who also value these things. In other words, the government represents the majority of white people and if music were more a part of peoples lives it would affect the political situation rather than be affected by it. The government that has been voted in is materialistic rather than idealistic....there ideals are materialistic. The reason why the majority of white people cannot change is because they will have to give up their wealth. The "values" that go with wealth do not necessarily go with an open attitude to music.

EX-STUDENT; PROFESSIONAL PIANIST

Politically, because of sanctions, it affects music directly in that one cannot import good musicians. Economically, those students who want to go and train overseas cannot afford to go over because of the exchange rate.

**THE ISSUE OF THE ROLE OF THE GOVERNMENT AND BUSINESS IN  
INFLUENCING THE ARTS (ESPECIALLY MUSIC) (J14)**

**PART-TIME MEMBER OF PRACTICAL TEACHING STAFF**

People are uninterested in music and the government and business representing these people. If they were interested in music and art they would support and fund it. Those people who now support the arts do so from a selfish point of view. A government and business reinforce certain cultural expectations in people...Maybe, they are reinforcing a particular culture at the expense of "culture" as an all encompassing concept.

**EX-STUDENT; PROFESSIONAL PIANIST**

Big business should provide finance for competitions and sponsorship of orchestras like they do for the CTSO. The government could also get involved in the financial aspects of keeping music going. I disagree that the government should introduce any type of legislation that makes the study of music obligatory for everyone. This would interfere with individual liberties, which is immoral.

**THE ISSUE OF THE EFFECT OF AFRIKANER PROTESTANTISM ON MUSIC  
AS PART OF SOCIETY (J15)**

**PART-TIME MEMBER OF PRACTICAL TEACHING STAFF**

This lutheran attitude is one that is imposed on individuals. It is a programmed way of life that is not governed by self discovery and self analysis.

**EX-STUDENT; PROFESSIONAL PIANIST**

It may affect people's attitudes on music. The more modern music is often seen as being evil. The church itself can have a positive effect on music in that, for example, the organist of the Groote Kerk brings out important organists to perform in Cape Town.

**THE ISSUE OF THE ROLE OF THE GOVERNMENT AND BUSINESS IN  
INFLUENCING THE ARTS (ESPECIALLY MUSIC) (J14)**

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**EX-STUDENT; PROFESSIONAL PIANIST**

Big business should provide finance for competitions and sponsorship of orchestras like they do for the CTSD. The government could also get involved in the financial aspects of keeping music going. I disagree that the government should introduce any type of legislation that makes the study of music obligatory for everyone. This would interfere with individual liberties, which is immoral.

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THE ISSUE OF THE PRESENT NUMBER OF TERTIARY MUSIC  
DEPARTMENTS AND THE NUMBER OF STUDENTS DESIROUS OF  
TERTIARY MUSIC EDUCATION (J16)

PART-TIME MEMBER OF PRACTICAL TEACHING STAFF

If it is quality rather than quantity that one wants, it is important to have as small a group of students per lecturer as possible. This means that even as the College is now it is understaffed. I would not say that there are too many departments to suit the number of students who want to study music.

EX-STUDENT; PROFESSIONAL PIANIST

I don't know what the numbers are at the moment. I thought the numbers at College were dropping. It is a huge place, I'm sure they could cope with many more. I don't really know that much about this.

THE ISSUE OF THE INCREASE IN POPULATION AND THE INCREASING  
DEMAND FOR PLACES BY BLACK PEOPLE IN SOUTH AFRICAN  
UNIVERSITIES (J17)

PART-TIME MEMBER OF PRACTICAL TEACHING STAFF

Education of black people is dismal. The College should introduce the interim step of providing for a sort of academic support programme with excellent teaching. Also the Opera school, for example, should reach out to the community by providing programmes for children so that they may learn to grow up and value opera. The most effective way of doing these things is for the College staff and students to go out to the community. There are people out there who are keen to learn. But the learning-programme must be thorough and continuous and be motivated by genuine interest - not of the "tea-and-sympathy" brand.

EX-STUDENT; PROFESSIONAL PIANIST

This links back to the thought I introduced earlier about how many black people we know play the piano as performers? I really think that it is a question as to

whether black people are interested in studying western music.

**THE ISSUE OF THE RELEVANCE OF TEACHING A WESTERN EUROPEAN MUSICAL TRADITION IN SOUTH AFRICA (J18)**

**PART-TIME MEMBER OF PRACTICAL TEACHING STAFF**

Western music has things of value and that should be available to all, but this should not be at the expense of other music. There are so many cultures that are of importance to us, even the minority cultures.

**EX-STUDENT; PROFESSIONAL PIANIST**

The whole background of the white people in South Africa is European. We have no other tradition so it is totally relevant to us as white people. Music is white-orientated in this country. If we were to introduce jazz, the black population would be more interested - they are not really interested in our music. The type of music that black people are involved in; jazz and ethnic music does not need the same kind of training as the Western European tradition of music as we know it. It would be rather like imposing Christianity on the pagans!

The responses to the remaining Key-Issues appear in Appendix VIII.

APPENDIX X

NEW ENGLAND CONSERVATORY OF MUSIC POLICY REGARDING  
ATTENDANCE

"The Conservatory has established an attendance policy designed to reflect the responsibilities of professional musicians towards ensemble rehearsals and performances. The habit of arriving early for rehearsals (to warm up and be ready to start on time) is obviously the correct behavior. Although the Conservatory is supportive of the need for students to play outside, professional engagements both for financial and professional reasons, we believe that the primary commitment of Conservatory students must be to the institution."

Listed below are the official attendance policy requirements for the NEC Chorus:

1. Students must submit an excuse request IN WRITING to the director no later than six weeks prior to the ensemble rehearsal or performance from which the student wishes to be excused.
2. Conflicts which arise later than the six week deadline will generally not be considered except in emergency situations.
3. The only exceptions to this rule would include serious illness (to be followed by a note from an M.D.) or a death in the family.
4. The excuse request notification is to be considered by the student as a request and not statement of fact.
5. Assuming permission is granted, it will be acceptable for the individual to be excused from the event. If permission is denied, the student is not excused from the ensemble event.

6. Failure to fulfill the Conservatory obligation will be reflected in the grade given in the ensemble, the student's scholarship award, and ultimately in the student's status in the Conservatory. Repeated conflicts with regularly scheduled rehearsals and concerts, even if requests for being excused are properly handled, may also result in reassessment of a student's ensemble grade, scholarship aid and status in the school.
7. In the event of an emergency, the student must call in to the Choral Office on the day of the rehearsal or performance involved. Calls should be made to ex. 451 (the Choral office), or in the event of unusual circumstances (i.e. at night or on weekend) the Choral Assistant at 522-6119. A written explanation is still required in such cases.
8. Members of the ensemble should not make appointments of any kind which conflict with the regular rehearsal or concert times, including doctor's appointments or make-up lessons and pre-recitals.

#### TARDINESS

In order for the ensemble program to function effectively, at the very minimum rehearsals must begin on time with everyone present. Therefore, attendance will be taken at the exact beginning time assigned for the rehearsal to begin. This includes the time when a rehearsal begins again after a break.

According to policy, two tardinesses are equivalent to an unexcused absence.

APPENDIX X IPROPOSAL FOR NEW SYLLABUS - ORCHESTRA DIPLOMAOBJECTIVES

The primary objective of this proposal is to put forward the outline of a new syllabus for students studying an orchestral instrument as first practical subject at the SACM.

CONTENTS

1. Background - 1.1 The need for such a course.
  - 1.2 The position of judgement from a personal viewpoint.
2. Scope - 2.1 Entrance requirements.
  - 2.2 Suggested structure of the course.
  - 2.3 Examinations.

1. BACKGROUND1.1 The need for an orchestral diploma course

Students who wish to pursue the study of an orchestral instrument in Cape Town and thereby obtain a degree or diploma can only do so at the SACM. They have a choice of various courses, none of which, however, are orientated specifically to equip them in the best possible way with the knowledge and skills necessary to become a good orchestral musician. Currently no suitable syllabus exists to fulfil this specific need.

The requirements for education into an orchestral profession are different to those for music teaching or musicology or piano performing. Currently their training does not allow sufficient time to develop the vital practical skills on the instrument, as there is too much emphasis on certain theoretical subjects, whereas some necessary subjects or areas of training are missing altogether.

Never before has the need to educate our own orchestral musicians in South Africa been as keenly felt. Hardly any musicians from overseas are prepared to sign contracts to come to this country. However, few local musicians are able to fill the many vacancies in our orchestras as they just do not have sufficient skills to satisfy audition demands. In some cases even students who had obtained a MMus degree in South Africa were not found to be capable of filling an orchestra vacancy.

Therefore it is urgent to create a suitable course for students who would like to become orchestral musicians - hence an "Orchestral Diploma" course.

## 1.2 The position of judgement from my personal qualifications and experience

My training as a school music teacher and bassoonist at two Music High Schools (University equivalent) in West Germany, 18 years experience as a principal orchestra bassoonist in Hamburg and Cape Town, as well as teaching activities at youth music schools in Germany and since 1973 at the SACM, enable me to view the situation objectively, and to make suitable suggestions.

## 2. SCOPE

### 2.1 Entrance Requirements

Entrance requirements will apply to the major instrument, piano and theory. Naturally, the entrance requirements must be such that the future teachers of the candidate student can consider him/her sufficiently advanced in all three subjects to be able to cope with the study.

A grading of entrance requirements according to UNISA or Royal Schools examination might be appropriate and to be decided upon by the College board. Alternatively, auditions by the candidate could suffice.

The opportunity should exist to receive training in all three examination subjects at SACM in order to prepare for the entrance examinations.

### 2.2 Suggested course structure

In this proposal a four year study period is recommended, comprising of the following:

#### a) Major instrument (any orchestral instrument):

As any method of teaching an orchestral instrument and studying its repertoire cannot be separated from the practical efforts of the student, it is here suggested that the separate tuition practices for teaching method and for repertoire be done away with.

Recommended: Two lessons weekly all four years

#### b) Piano:

The study of this instrument is important but necessary only to a level sufficient for the practical exercises in Harmony, score-reading, etc. In other words, high technical skills on the piano will not be required, just a sound "working knowledge" of the keyboard.

Recommended: 1 Lesson weekly for the first three years.

## c) Music Theory:

Theory of form, harmony and counterpoint must be taught up to a level of thorough knowledge. Compositional exercises however, should only be done to deepen such knowledge as the intention is not to make the orchestral student into a composer.

Recommended: 2 Lessons weekly for the first three years.

## d) Score-reading and playing:

As soon as the standard of playing the piano is sufficiently developed, this subject can commence. It will enable the student to have a much better understanding of the role of his own part in any work of orchestral or chamber music. Furthermore, it is vital for the study of solo concerti, where good tempi, phrasing, dynamics, and so on, can much easier be found with a proper understanding of the composition as a whole and not only of the solo part.

Special attention must also be given to a thorough understanding of different styles - similar notation by different composers can mean different things in the execution of music.

Recommended: 1 Lesson weekly for two years.

## e) Music History:

Recommended as for the BMus.

## f) Aural Training;

Theoretically as for the BMus students.

Practically: in the beginning, groups of ensemble classes where scales, arpeggios, chords are played together, to achieve a better sense of intonation and balance.

Recommended: Theoretical - as for BMus,  
Practical - 1 Lesson weekly during the second year.

## g) Ensemble class and chamber music:

Playing in ensemble is the main thrust of the profession. Specific training in chamber music (groups such as wind quintets, string quartets, and combinations of winds and strings) is therefore essential.

Recommended: Participation in at least one ensemble group weekly (Approx. three hours) during the third and fourth years.

## h) College Orchestra:

Participation in all rehearsals and concerts is compulsory as soon as considered feasible or desirable by both the teacher of the major instrument and the orchestra conductor.

## i) Choral Singing:

Participation in choral singing with specific emphasis on sight-singing in order to help the development of "pre-hearing" of melodies which is imperative for good intonation.

2.3 Examinations

Practical examinations in the subjects a) to e) should be held at the end of each year of studying the subject concerned.

The final examination in the major instrument is obviously the most important criteria for passing, and should simulate an audition for an orchestra vacancy. That means that the candidate is requested to have prepared at least two major concerti, inclusive of cadenzas, suitable for such an occasion. Thereafter he will play orchestral excerpts to be chosen by the panel of examiners from a repertoire list to be handed in by the candidate some time before the exam for approval by the panel. He will also be expected to play some sight-reading.

To illustrate the requirements of such an examination, I submit an example of a suitable list of audition concerti and orchestral excerpts for the bassoon:

CONCERTI

CM von WEBER

MOZART

EXCERPTS

MOZART	Overture to the Magic Flute Overture to "Cosi fan Tutte"
BEETHOVEN	Symphony no. 4 Overture "Leonore no. 3" Overture to "Fidelio"
Brahms	Symphony no. 3 Haydn Variations
MENDELSSOHN	Italian and Scottish Symphonies
SCHUMANN	1st Symphony
BERLIOZ	Symphonie Fantastique
TCHAIKOVSKY	Symphonies 4 - 6

SMETANA Overture to the "Bartered Bride"

R STRAUSS Several symphonic poems

RAVEL Bolero  
Rhapsodie Espagnol  
L'Alborada del Gracioso  
Piano Concerto

RIMSKY-KORSAKOV Scheherezade

STRAVINSKY Ballets:  
Firebird  
Petroushka  
Sacre du Printemps  
Pulcinella Suite

ORFF Carmina Burana

OPERA EXCERPTS:

ROSSINI Barber of Seville  
DONIZETTI

VERDI (also Requiem)

PUCCINI

WAGNER

R STRAUSS

BIZET Carmen

LEONCAVALLO Pagliacci

MASCAGNI Cavalleria Rusticana

APPENDIX XIICOMPREHENSIVE BIBLIOGRAPHY OF REVIEWED WORKS

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