

CHAPTER ONE

BACKGROUND AND AIMS

1.1 Introduction

This thesis concerns itself not with standards of teaching but of performing. It focuses on the realities of what is required in practical professional performance rather than on pedagogic models. This distinction is intentionally drawn for the perceived reason that a purely didactic approach does not always easily translate into a methodology appropriate for practical implementation. Considering the divergent and sometimes conflicting social backgrounds and individual competencies encountered in a sizeable and somewhat specialised category of instrumentalists, namely the members of South Africa's professional service bands, the empirical approach emerges as the more suitable one.

Syllabus 2000, which forms Appendix A of this thesis, takes into consideration the everyday musical claims made upon literally hundreds of professional service band musicians from extremely varied academic, social, financial and ethnic backgrounds. At the same time it attempts to consolidate in musical terms a fair yet challenging *modus operandi* as it applies to their professional lives, careers and aspirations. The writer's active and varied professional career in music has revealed time and again that music – be it at amateur or professional level – is inextricably intertwined with sociology; this reality has been taken into account throughout the study.

Governing the activities of all South African service bands – military and police – is a statutory body known by its abbreviation IDMAC (Inter-Departmental Music Advisory Committee), of which the writer has been a member since 1998. This body represents the interests of all the South African National Defence Force (SANDF) bands plus the bands of the South African

Police Services (SAPS). During the IDMAC operation of compiling a new syllabus for the evaluation of band personnel, one which endeavoured to address sociological as well as musical factors, the goal of a truly South African syllabus was kept in mind throughout. By the term "truly South African", it is implied that wherever these were available in print, the works of South and Southern African composers and arrangers would be incorporated in the syllabus, together with the traditional and 20th-century band repertoire from Europe and the USA. In selecting this repertoire, the varied day-to-day activities of South Africa's concert bands would likewise be borne in mind. Due to climatic as well as regional conditions, as well as the somewhat varied nature of the distinct arms of service to which the bands are attached, there are notable differences between the duties of South Africa's service bands and those of their overseas counterparts.

The perusal of the grade and diploma syllabuses of a number of other institutions was considered a prerequisite by the selection panels, in order to compare the expected outcome standards at each nominal grade level. It was likewise considered essential to compare the instrumental repertoire in each case. The syllabuses of the Guildhall School of Music and Drama, London, were found to be particularly valuable as a benchmark in this regard, as the contents thereof had been compiled and generated by the specific specialist instrumental teachers at the Guildhall themselves, with the benefit of the distinctly practical bias that accompanies this procedure. Likewise, the Grade syllabuses of Trinity College, London, and the Associated Board of the Royal Schools of Music provided an indication of competency standards at the five levels of IDMAC evaluations. The Grade and Licentiate music examination syllabuses of the University of South Africa's (UNISA's) Department of Music were also perused but were found by most panel members to be less functional due to the wide and sometimes incongruent approach of the various compilers – the present writer among them. Indeed, *not* to have taken

the current music evaluation practices and repertoires of much of the English-speaking world into account would have been an exercise in insularity.

Membership of the MEUSSA (Music Education Unit Standards for Southern Africa) team was an ideal point of departure for this writer, coinciding as it did with the final stages of the compilation of *Syllabus 2000*. The MEUSSA team is concerned with the delineation of unit standards in outcomes-based music education in South Africa – an ongoing task, as not all levels have at the time of writing been finally submitted to the qualifications authorities. Thus, as a member of the original MEUSSA team, the writer was involved in regular contact between IDMAC and the University of Pretoria MEUSSA team.

The wide-ranging effect of the implementation of *Syllabus 2000* can be seen as material for a separate social study on its own, and is alluded to peripherally in this study. Said implementation has unquestionably paved the way for ongoing, progressive improvement and development of instrumental standards within the service bands of South Africa and, to a somewhat lesser extent, the SADC (Southern African Development Community) countries. While it is fair to claim that in most cases a more secure tenure of musicians' posts within the system has been the result, it has consequently put pressure on non-productive band members, who will now have to either raise themselves – with the help of in-house training – to the requisite musical standards, or request re-mustering or seek alternative employment.

The experience of compiling and implementing the new syllabus has been – and continues to be – a positive one for all concerned, from the Senior Staff Officer (Music and Ceremonial) through the Directors of Music, Bandmasters and management teams down to the most junior bandsman. The clearly spelt-out regulations, tests and repertoire choices in *Syllabus 2000* provide the candidate with a clear sense of direction – a factor arguably lacking in all previous service band syllabuses in this country – as well as a selection of

repertoire lists that include material both musically and aesthetically appealing to even the most fastidious instrumentalist.

Transparency within the evaluation system was one of the major aims, and constructive feedback is invited from band members. Minor inequalities and remaining irregularities or inconsistencies are continually being addressed and ameliorated. The examining techniques of the IDMAC panel members themselves have likewise been further refined and standardised, not least of all in the areas of impartiality and objective comment.

Such is the rationale behind the new syllabus: challenging, yet rewarding to the candidate; new in many areas, but certainly not neglectful of the "traditional" repertoire. Transparency is obtained by the ongoing invitation to all full-time band members to submit, via their Director of Music, input in the form of commentary concerning what is intended by the compilers as "their" – i.e. the band members' – syllabus. An important feature is the continued refining and "fine-tuning" of the syllabus in response to further input from the participants. A musical and an instrumental balance has been sought and, by all accounts, achieved to a large degree. All parties concerned have emerged from the exercise with an enhanced knowledge of what is practicable and what is better avoided; of what to add to and what to subtract from previous evaluation models.

1.2 Background to the study

Professional service bands, that is, military and concert bands operating as a division of any of the arms of service of the National Defence Force or Police services, have a history of just on a century in South Africa: the first South African Police Band was formed on the Witwatersrand in 1904 (Coetzer 1999) and the first fulltime, official Army band over three decades later.

Since 1945 new applicants to South African service bands, as well as established members seeking promotion on musical grounds, have been required to submit themselves to an instrumental audition or evaluation process, conducted by a panel of musically qualified officers plus an external academic with the necessary specialist qualifications and experience as examiner. The terms and conditions of these promotional examinations are stipulated in the records of the South African Corps of Bandsmen, the function of which has in the last decade been taken over by the Inter-Departmental Music Advisory Committee, hereafter referred to by its acronym, IDMAC.

It is fair comment to state that in the past, the bands of the various arms of service of the South African National Defence Force – Army, Air Force, Navy and Medical Services – have applied an evaluation system for musical promotion with varying degrees of consistency, ranging from balanced and professional to haphazard, partisan and arbitrary.

The underlying cause of these perceived inconsistencies was twofold:

- an absence or unawareness of (or self-imposed isolation from) real instrumental music standards on the part of many of the "evaluators", often exacerbated by the over-emphasis of the "military" component and the accompanying paucity of artistic judgement; and, principally:
- the lack of a balanced, systematically-compiled syllabus that clearly defined the various levels of musicianship, and provided equal accommodation for every instrument of the military, concert or wind band.

In the past, while the actual criteria employed in the evaluation processes were generally fair, balanced and relatively consistent, the same cannot be said for the contents of the previous syllabuses themselves nor, under certain

circumstances, some of the personalities who carried out these evaluations. By 1998 it had become abundantly clear that the syllabus being used by the Defence Force and Police bands at that time was not equal, in terms of structure or content, to the task of fairly and accurately evaluating instrumental candidates. This was due in part to the inconsistencies of standards of difficulty in the prescribed extracts from band repertoire that the candidate was expected to prepare, as well as to a wholly inadequate choice in solo repertoire.

The previous repertoire lists were unimaginative and dated, hardly an incentive for band musicians to broaden their musical horizons and expand their repertoire. In addition, a number of the "specialist" instruments of the concert band – mentioned specifically in the following paragraph – were not adequately catered for in the syllabus as a whole, and in certain cases not at all. These less frequently used instruments consisted of a number of brass and woodwind instruments which, in the past, had not been perceived as being of the same level of importance as the "mainstream" instruments of the parade or marching band.

With the consolidation of IDMAC as an active advisory body under the Chairmanship of Col Kevin Williams PhD MMus FTCL, Senior Staff Officer: Music and Ceremonial, of the South African National Defence Force, it was not long before an impending aesthetic "watershed" was identified. With the burgeoning of the concert – rather than the military – band, the previously under-utilised instruments, for the sake of completeness, warranted the same consideration as the "mainstream" ones, however infrequently they may have been used in the past. They were not to be regarded merely as occasional instruments for purposes of "doubling", it was felt, and substantial improvements and extensions to the syllabus of the following instruments were considered advantageous: piccolo, high E(clarinet, cor anglais, bass trombone and euphonium. Entire new syllabuses had to be created for alto

and bass clarinets, and soprano and baritone saxophones, instruments whose existence had barely been acknowledged in previous syllabuses.

These imbalances in the evaluation process were perceived and identified by the current generation of service band senior personnel, with the result that IDMAC – a statutory body representing the interests of all the SANDF bands plus those of the SAPS – decided at a national band management congress held in November 1998 to effect a thorough revision of the official syllabuses of all instruments employed in the military and service bands of South Africa, as well as to fill existing *lacunae*.

The required revision, which affected the entire syllabus for every woodwind, brass, percussion and string instrument, was set in motion through the assembling of panels of specialists in particular groups of instruments. Instrumentalists and conductors were engaged who had a thorough knowledge not only of the performance repertoire but of the relevant training material used in the preparation for these evaluations. Other qualities required of panel members were personal practical experience of performing what is regarded in the Western world as the standard wind band repertoire, thus qualifying them for the designated task of grading and evaluating all audition material.

It was at this stage (November 1998) that the present writer was approached by Col Williams and invited to become directly involved in the compilation and grading of this material for the envisaged new syllabus. This was due principally to the writer's experience as a professional multi-instrumentalist, plus the practically-acquired knowledge of concert band instrumentation and repertoire through a recent position in the Band of the South African Medical Health Services and the writer's then current position as Head of Music Training in the SAPS Band in Pretoria.

Of secondary relevance was the writer's commission by the University of South Africa (UNISA) in 1987 to revise and expand the majority of their wind instrument examination syllabuses, which had hitherto been of limited scope and only partially complete, or even non-existent in the case of certain "specialist" wind instruments mentioned earlier in this chapter, namely the high Eb (sopranino), alto and bass clarinets, the soprano and baritone saxophones, and the Bb/F/D bass trombone. Better provision for the piccolo and the cor anglais also needed to be made.

After the national meeting of Senior Staff Officers, Directors of Music, Bandmasters, Music Advisors and other interested parties held at the Police Training College in Pretoria during November 1998, the decision was unanimously taken to thoroughly revise the service bands' syllabus, retaining only that which served the standards and ideals of IDMAC, and at the same time reintroducing "missing" components such as scales and arpeggios, aural tests and a relevant *viva voce* section, all of which had existed to a greater or lesser degree in *past* syllabuses for South African service bands. Scales and arpeggios had been a component of the *previous* evaluation tests, but had inexplicably been excluded from the syllabus immediately preceding *Syllabus 2000*.

The writer was appointed by IDMAC as the chief coordinator and compiler of *Syllabus 2000*, which was implemented in January 2001 after a "year of grace" to afford candidates the opportunity of accustoming themselves to the new requirements. He was also requested to act as a semi-formal link between IDMAC and the University of Pretoria's Department of Music, with the aim of keeping IDMAC apprised of developments in forming unit standards within the MEUSSA team. In February 1999 the writer became a member of that team initially, engaged in writing unit standards for music education in Southern Africa. This, in turn, created the environment that enabled him to embark on this DMus study.

1.3 The shifting paradigm of the Service Band

On the threshold of the 21st century it had become apparent that the changing nature of the more independent, less “militarised” and more *individual* professional bandsman and -woman would of necessity have to be borne in mind and accommodated. Within the *milieu* of the service bands a substantial paradigm shift from that of the pre-1950s era has taken place. Today, in the first decade of the 21st century, it can be argued that individualism – rather than the conformity of “military” bands – has become the normal attribute of professional and musically aspirant musicians from all walks of life. This is a quality that is consistent with creativity, and one that can nearly always be accommodated within the framework of the performing unit, even taking the “military” origins and structure of the service bands into consideration. The compiler of a leadership course for the Military Psychological Institute, J.B. de Wachter (1995a: 3), specifically notes the growth of individualism in the workplace:

Despite dramatic changes reported of all facets of our environment over the last century, there is no change as great as the psychological change that the individual has undergone. The industrialised world and much of the economically active third world has experienced an especially marked move from collectiveness towards individualism.

Similarly, there had been an evolution in – and expansion of – the duties and functions of those service bands operating within what had previously been a purely military paradigm. Whereas these bands might originally have been deployed for parades and military functions only, the expectations of the post 1950s are that they be music-making bodies that are more socially relevant (Apel 1970: 529).

It is principally since the late 1980s that the paradigm of the “normal” function of a service band has gradually but progressively shifted away from the purely military connotation towards that of the concert band. South Africa

has followed the international trend in this regard. This reality not only implies but virtually dictates that the service band become a more flexible unit in terms of instrumentation, repertoire and function, one that is at least as much oriented towards communication with public audiences as it is towards the purely military aspect (Galloway 2001: 2).

As a direct result of this more flexible approach, it was considered by IDMAC to be not only desirable but essential that the new syllabus make provision for the specialist individual player, and for every "serious" wind instrument currently in manufacture, from piccolo to bassoon; from piccolo trumpet to BBb tuba.

This entailed *inter alia* perusing publishers' catalogues (documented in Chapter 2) with IDMAC panel members in many cases ordering sheet music on their own account in order to assess the quality, level of difficulty and appropriateness of a composition being considered for inclusion in the new repertoire lists. This investigative approach was an essential component of the commissioned task.

1.4 Preamble to the research question

The IDMAC Chairman's brief to the research panels was clear:

- Determine what - if any - material from the "old" syllabus is worthy of retention.
- Determine the extent that new repertoire needs to be introduced, and in which specific areas.
- Determine that items provisionally selected for the repertoire lists are currently in print and available through normal retail channels.
- Correlate the contents of each category of musicianship for consistency at the relevant standard.

- Introduce (or re-introduce) audition components of which are felt to be lacking or absent altogether in the "old" syllabus.
- Ensure that the less frequently-used instruments of the concert band were catered for in terms of repertoire to the same degree as the others, making use of appropriate transcriptions should the published repertoire of original works for the instrument concerned be found to be insufficient.
- Create as a final product, via the revision of retained material and researched new material, a graded audition syllabus that will stand up to scrutiny when directly compared with its counterparts in the United Kingdom and the United States, a syllabus that is conducive to the continued upgrading and detail refinement of its contents.
- Compile a syllabus that has musical integrity and is relevant in its milieu, as well as being "user-friendly" to service band candidates, and which is not lacking in aesthetic appeal to the individual instrumentalist.

1.5 The primary research question and sub-questions

The primary research question on which this thesis is based is:

What components need to be included, and what specific areas need to be emphasised, in the design and development of an instrumental music syllabus that will reflect the desired performance standards of South Africa's professional Service Bands, taking the varied backgrounds of service band musicians into consideration?

Clearly, the challenge to the IDMAC panels was to determine, within the accepted criteria of examination procedures employed in Western Music, the material required for the creation of a balanced evaluation syllabus for all

musical instruments of the concert band, with a view to its viability within the South African context.

Sub-questions which were identified in this study were:

- What factors need to be taken into account in order to ensure that *Syllabus 2000* remains a relevant and "living" document? (Chapter 3)
- To what extent do previous IDMAC evaluation systems need to be taken into account in order to develop an improved one? (Chapter 4)
- To what degree do the qualities and characteristics of the instrumental groups within the symphonic and concert band need to be reviewed in the process of compiling adequate and representative repertoires for all instruments? (Chapter 5)
- What procedures need to be followed in order to arrive at a clear understanding of the desired outcomes at each level? (Chapter 6)

1.6 Principal aims of the study in brief

The intent of this study is to place on record the processes utilised by the compilers, in collaboration with the present writer in his capacity as coordinator and chief compiler, in revising the new service band syllabus identified as *Syllabus 2000*. It aims to reveal to all interested parties the empirical and action research carried out by members of the selection panels, both individually and collectively, in assembling material relevant to this task, and grading it in terms of musical and technical difficulty. It is likewise the express intent of the writer to make this information available so that it may serve as a practical guide to any other party attempting a similar exercise. The writer expresses the sincere hope that this thesis will facilitate the path of future syllabus compilers.

The advantages of retaining those portions of the old syllabus deemed worthy of retention by the selection panels, are pointed out, thus providing some degree of continuity from the past. This study also identifies and clarifies a number of remaining shortcomings in service band instrumentation, the aim being to provide practical recommendations for improvement in that area. And in outlining the ongoing negotiations between IDMAC and other established examining bodies, the writer attempts to reveal the degree of success this interaction has brought in terms of creating the option of "outsourcing" evaluation examinations.

With the aim of providing additional clarity on the subject the writer has seen fit to include a clear but concise description of the tonal characteristics and eccentricities of woodwind and brass instruments employed within the concert band milieu. In doing so, he has drawn on his personal involvement with the performance and pedagogy of woodwind and brass instruments over four-and-a-half decades. Due principally to local factors, which include a fairly widespread lack of specialist training among incumbent and aspirant Bandmasters (and even evaluators from the private sector), a more precise grasp of these tonal characteristics is necessary in the interests of band scoring technique, as well as the tonal awareness of the examining panel.

A secondary aim – quite distinct from the above – of the study is to attempt to ensure that the evaluation methods used by IDMAC are fully compatible with those of the 21st century – as espoused by such bodies as Trinity College, London (TCL), the Associated Board of the Royal Schools of Music (ABRSM) and the music departments of South African universities – as far as this is practicable. Additionally, the study also pleads the case for the previously "under-utilised" woodwind and brass instruments of the full concert band, pointing out their place in the new scheme of things and aiming to popularise them to a certain extent.

1.7 Secondary aims of the study

The following secondary aims were realised by the writer in the process of compiling the new syllabus, and are indicative of the new paradigm that obtains among the more progressive-minded members of South Africa's service bands.

1.7.1 To indicate how the lesser-known winds can be more widely utilised in the Concert Band

One of IDMAC's clearly-stated aims is to stimulate an awareness among performers, writers and academics in the non-wind instrument-playing world of the variety of woodwind and brass instruments that are part of the modern concert band, a far wider variety than is generally realised by non-performers. A corollary would be to provide evidence that a genuine solo repertoire exists for even the most seemingly esoteric members of the woodwind and brass "consorts".

1.7.2 To validate the encouragement of band members to explore viable "doubling" instruments

A further relevant aim, one directly connected with that enunciated in the previous paragraph, is to establish the benefits of a more thorough exploration of the instruments related to players' principal instruments, encouraging them to consider the option of either "doubling" or even specialising on the hitherto under-utilised instruments of the symphonic band. The writer asserts the possibility of this by citing his own career as a specialist bass trombonist and, subsequently, bass clarinetist (after transferring from low brass to low woodwind).

1.7.3 *To encourage IDMAC to award recognised certificates of competency as an adjunct to the evaluation procedure*

With the acquisition of recognisable certificates in mind within the foreseeable future, IDMAC has turned its attention to the question of unit standards. While the South African Qualifications Authority (SAQA) is in the process of developing unit standards to be applied to the music teaching profession at primary, secondary, post-secondary and tertiary levels, it has become abundantly clear to those involved - this writer included - that this process will take years rather than months to complete. It is for this purely pragmatic reason that the possibility of aligning the contents of *Syllabus 2000* with the standards of the British Qualifications and Curriculum Authority (QCA) in the foreseeable future is currently being investigated and pursued. On the subject of "recognised" certificates: Negotiations have been entered into since 2003 between IDMAC and Trinity College, London, and a distinct possibility exists that the five examination levels of IDMAC can be successfully modified to correspond directly with the Grades IV, VI and VIII practical instrumental music examinations, and the ATCL (Performance) and LTCL Diplomas of Trinity College. In fact, three candidates took the ATCL examination in November 2004 *in lieu* of the Principal Musician evaluation of IDMAC.

Bearing the South African candidate in mind, it might superficially appear that the given levels may possibly have a fair amount in common with those of the UNISA music examinations syllabus, but without the onerous theoretical prerequisites insisted upon by that institution. It is pertinent to mention that Trinity College, London, and the Associated Board, unlike UNISA, have an abundance of examiners at their disposal who are well versed in the characteristics and repertoire of wind and percussion instruments at all levels of proficiency.

1.7.4 To establish a "complete" instrumental syllabus

It was the present writer's express wish – in his capacity as chief compiler – to create an instrumentally balanced syllabus, a goal that was shared with other IDMAC panel members. Whereas in the past a fair number of these "specialist" brass and woodwind in the military and concert bands had had to contend with an incomplete syllabus - one shared with another member of the same "family" or even, in certain cases, no syllabus at all – this situation has effectively been remedied in *Syllabus 2000* as a result of the writer's initiative, and with IDMAC's full support.

1.7.5 To disseminate information that will afford candidates increased confidence in performing on a second instrument

The message that the writer has attempted to broadcast – and one which is further propagated by IDMAC – is that candidates need not fear being "let down" by an instrument of inferior quality when it comes to doubling. With today's manufacturing techniques and a world-wide awareness of standards, the quality of these once "ancillary" instruments is now equal to that of the mainstream ones. This development has not escaped the consciousness of contemporary composers and arrangers, who now no longer consider these instruments "experimental", and who often write decidedly ambitious parts for them in film scores, and in studio session work generally. Until very recently, there was a general lack of awareness among band members of these improved manufacturing standards.

In his MMus thesis the present writer had occasion to mention that

The topic of "doubling" ... remains a controversial one in the music profession ... the writer ... suggests that any obstacle to effective doubling is psychological rather than physical (Galloway 1985: 2).

1.8 Methodology

This writer drew upon the expertise of as wide a field of his professional colleagues as possible in the process of gaining perspective both on the compilation of *Syllabus 2000* and the writing of this thesis. These observations and experiences and the information gathered form an intrinsic part of the research. Information was assembled in a variety of ways:

- Personal conversations, interviews and correspondence with the writer's peer group, over a considerable period of time, in IDMAC meetings and in a personal capacity, to gathering feedback from the rank-and-file musicians in a variety of service bands.*
- Following the formation of the MEUSSA team at the University of Pretoria in 2001, the writer formed a study group with two other team members who were likewise Doctoral candidates, Marc Duby and Chats Devroop. The three shared a common perspective on issues such as the need for a fresh approach to the various paths leading to qualifications in practical music.
- In most areas of the new syllabus action research was the norm. This is still the case today, as certain sections continue to be further refined and adapted, and repertoire lists updated and expanded.
- The writer, since his high school years in the latter half of the 1950s, has been engaged in a study of literature on musical instruments, their history, band and orchestral scoring, as well as specialised writings on individual instruments or groups of instruments. Revisiting most of the literature concerned was an essential part of the methodology employed.

* These included the bands of the National Ceremonial Guard (NCG), the South African Military Health Services (SAMHS), the SA Airforce Band, the KwaZulu-Natal Army Band, the Limpopo Province Army Band, and the Pretoria, Gauteng, Northwest Province and Mpumalanga Bands of the South African Police Services.

A more comprehensive review of the selection process, the sociological problems encountered and wider aspects of methodology is covered in Chapter 3.

1.9 Division of chapters

Seven chapters and two appendices are presented in this thesis:

In Chapter 1, a wide background to the study is presented, plus the motivation behind the study, a definition of the musical, sociological and logistical questions to be resolved, and the general nature of the writer's methodology and research.

Chapter 2 is a brief review of literature accessed during the compilation of this thesis, as well as that of *Syllabus 2000* itself.

Chapter 3 describes the processes and considerations that entered into researching the thesis and selecting the contents of *Syllabus 2000* with a view to its relevancy over a fair period of time. Some of the sociological aspects thereof and methodology employed is described, as well as additional background material to the study.

In Chapter 4, a description of the actual structure and content of the five levels of evaluation is presented, including a direct comparison with the procedures of other examination-conducting institutions and the training methods employed. Alternative evaluation methods are also discussed.

In Chapter 5, the individual nature, characteristics and repertoire of the groups and individual instruments themselves are discussed, as well as the motivation for repertoire choices.

In Chapter 6, suggestions are made regarding practical outcomes for the individual categories or levels of instrumental performance, with reference to preliminary studies carried out for the South African Qualifications Authority (SAQA) and the accreditation already attained by Trinity College, London in their Grade and Diploma examinations within the National Qualifications Framework (NQA) in the United Kingdom.

Chapter 7 provides a summary of problems encountered and the solutions found, the conclusions arrived at in the process, and some specific recommendations for the further remediation of remaining problems or anomalies perceived to exist in South African Service Bands. Possible future areas of study in this field, with a brief prognostication of the expectations of these Bands, and, in particular, answers to the principal and secondary research questions, are provided.

Thereafter a list of sources is provided, followed by a copy of the second edition of *Syllabus 2000* in its entirety (Appendix A to this thesis), with a covering letter from the Senior Staff Officer: Music and Ceremonial, Col Kevin T Williams. The inclusion of Appendix A in its entirety is considered by the writer to be indispensable if the full picture is to be presented. While much of the work ran concurrently, *Syllabus 2000* – now in its second edition – reflects the results of research documented in this thesis, and is presented as a tangible and practicable realisation of the exercise.

Then follows a selection of original compositions by the writer for instruments and ensembles within the symphonic band (Appendix B). These are examples of how the *lacunae* in the solo repertoires of the "under-utilised" wind instruments may effectively be filled, an attempt to fill a few of the remaining gaps in the solo repertoire of wind instruments of the symphonic and concert band that are less well-catered for than their "mainstream" fellows. These compositions were written principally due to a genuine predilection for

the instruments concerned, as well as in an attempt to facilitate the matching of individual personalities to individual instruments as espoused by Denis Bamber (Bamber 2001).

1.10 Addressing the current realities of service band functions

This thesis describes the various processes and evaluations that took place in the compilation of the new *Syllabus 2000*, in itself an attempt to offer participating musicians a "promotional" syllabus worthy of their attention and effort, and one that will bear comparison with its counterparts elsewhere in the world. It also focuses on a trend that has been apparent since the 1950s for service bands to demonstrate more versatility in their public functions.

Initially the paradigm shift met with resistance or even disapproval among certain arch-conservative elements within the service band hierarchy. But this was a minority reaction; by the last decade of the 20th century this broader function had become accepted. While the "military" facet is today generally restricted to parade work and funerals, professional service bands must, as music-making bodies in the public eye, embrace the function and repertoire of the concert band, the show band and – personnel permitting – the stage or "swing" band as well. It is in a combination of these areas of musical function that their future as professional music-making bodies is assured, far more than by purely military functions (which, in certain quarters, are still negatively perceived as remnants of the colonial or even *apartheid* eras). In *Syllabus 2000* a genuine attempt has been made to reflect these realities as well as the "new millennium" image of the service band, *inter alia* through the repertoire choices now offered to band members.

Just as SAQA unit standards are to undergo revision on a three-yearly basis, IDMAC's *Syllabus 2000* is committed to upgrading on a continuing basis, as new empirically-obtained information comes to hand. A recent development

is the joint exercise with Trinity College, London, in the examining of candidates at the Principal Musician level, utilising an ATCL syllabus. This emphasises the factor of the candidate's *choice* in the evaluation process, taking the individualism of the performer and his or her instrument into consideration more than in any previous dispensation. The wish for a personal medium of expression has become every bit as valid in a "military" band as it is in the private sector.

1.11 The writer's background and qualifications

The writer avers to be in a position to objectively apply the standards manifest in *Syllabus 2000* and to assess their efficacy and practical worth, due in a large measure to the perspective gained from professional activities over the past 45 years, which have encompassed performing, pedagogy, adjudication, and music journalism. His position at the time of compiling the syllabus was that of Head of Music Training with the National Band of the SAPS stationed at the Police Training College in Pretoria West; in this post he was also expected to perform as solo bass clarinet in the Concert Band and baritone saxophonist in the Stage Band and the Saxophone Quartet. His prior appointment was that of Music Advisor to the Commanding Officer of the Band of the South African Medical Services at Voortrekkerhoogte (now Thaba Tshwane), where he served as Associate Conductor of the concert band for three years, as well as Acting Bandmaster for the last eight months of his tenure with the "Medics" Band. The Clarinet Quartet was an additional portfolio, as was that of occasional Staff Arranger.

The writer is active as a low woodwind performer and pedagogue. He is a permanent member of IDMAC, and engaged on an *ad hoc* basis in the training of service band members in the Pretoria area. He lectures part-time at the Tshwane University of Technology's School of Music in counterpoint, history and ensemble, and is brass/woodwind/ensemble teacher at St Alban's College in Pretoria. A composer and arranger, he has in recent times written a

Sonata and other shorter works for the bass clarinet, plus a number of original works for clarinet quartet, saxophone quartet, and other solo wind instruments, examples of which form Appendix B of this thesis.

During 1987 the writer underwent training as an examiner for the music examinations division of the University of South Africa (UNISA) under the late J Pierre Malan, and current incumbents Hugo Schreuder (Senior Deputy Director: Music Examinations) and Prof Hubert van der Spuy (Director: Music Examinations). He has served on the music examination panels of the University of the Free State music department (1976-80), the Natal Education Department Extra-curricular Music Schools (1981-1991), and as Head of Music at the Volksrust High School in Mpumalanga (1992-95). Since taking up residence in Pretoria he has adjudicated the wind instrument and ensembles divisions at the POLMUSCA Bands Festival, the Pretoria Eisteddfod (twice), and *Die Afrikaanse Kunsfees*. He was a member of the Cape Town Symphony Orchestra (1968-75) and has been active in music journalism since 1963.

Academic and professional qualifications gained during the period 1980-1992 encompass the following:

- 1980 LRSM (performing) and LRSM (teaching), Tenor Trombone
- 1981 LRSM (teaching), Bassoon
- 1982 LRSM (performing), Bassoon
- 1985 FTCL, Bass Trombone
- 1985 MMus, Rhodes University
- 1986 PhD, California University for Advanced Studies, Petaluma
- 1986 LRSM (performing), Bass Trombone
- 1987 LTCL (performing), Eb Horn
- 1988 UPLM (UNISA Performer's Licentiate), Bass Clarinet (with distinction)
- 1992 UTLM (UNISA Teacher's Licentiate), Bass Trombone

1.12 Limitations of the study

In order to compile a practical working syllabus for professional bands within a reasonable passage of time and for implementation within approximately a year, a degree of idealism had to be displaced by a measure of pragmatism. As stated, the search for a greater number of indigenous and relevant Oriental compositions is still very much in progress, and the latest publishers' catalogues are still being perused. This has placed a temporary limitation on the bid by the writer and IDMAC to create a "truly South African" syllabus.

Within the adopted parameters of this thesis, the writer clearly states that it is not his intent in Chapter 5 to provide a mini-treatise on wind band orchestration. It is, however, his affirmed mission to point out various individual instrumental characteristics that are generally omitted from more comprehensive publications on the subject. These opinions are arrived at as the result of the writer's personal involvement with the instruments concerned over the past five decades.

The link between IDMAC and Trinity College, London was officially established during 2004, with common criteria in the evaluation process. In this manner a large measure of equivalency has been established, as well as SAQA accreditation obtained for certain instrumental proficiency levels. Further developments are still under way at the time of writing and are unlikely to reach finality before the end of the 2006 academic year.

1.13 Contributions of the study

The writer contends that this study has revealed aspects of syllabus compiling that will be of use to others attempting a similar exercise in the future. Also, creating an increased awareness among service band musicians and others of the still under-utilised winds of the concert band was a secondary aim, one

which has been realised to a fair degree as the result of interaction with the Directors of Music, Bandmasters and fellow educators encountered and interviewed during the course of this research. Placing the following material on record is considered by the present writer to be of benefit to future researchers, Directors of Music, Bandmasters and service band members – whether or not they operate within the IDMAC system – and wind instrument enthusiasts in general. This material includes:

- A factual account of the nature of the repertoire selection panels, and the circumstances under which they operated in the compilation of *Syllabus 2000*;
- The documenting of practical considerations in the compiling of repertoire lists at the various levels;
- The comparison of documented views on the evolution of the concert band in the 20th century, contained in the literature review (Chapter 2);
- The detailed consideration of the tonal characteristics of groups of woodwinds of similar pitch, but extremely varying *timbres* (Chapter 5);
- The motivation supporting the use of under-utilised and "doubling" woodwind and brass instruments;
- The implicit encouragement of student and professional arrangers and composers to explore the capabilities of the under-utilised wind instruments;
- The revelation that such a study has not been carried out at this level of intensity in South Africa prior to the writing of this thesis, the study thus filling a *lacuna* in this regard.