

An investigation into Historically Informed Performance Practice among South African flute pedagogues and players

by

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ABSTRACT

This study investigates the status of Historically Informed Performance Practice among the South African flute-playing fraternity. Consequently, grounds are established on which to claim a lack of the implementation of Historically Informed Performance Practice in South African flute pedagogy and playing.

The main research question that underpins this study is:

- Why is there a lack of integration of Historically Informed Performance Practice into the mainstream of current flute performance practice among South African flute pedagogues and players?

This research question is addressed through three sub-questions:

- Is there an awareness of Historically Informed Performance Practice in South Africa as outlined by performance and pedagogy internationally?
- How is Historically Informed Performance Practice incorporated into the South African flute examinations system?
- Does the knowledge of Historically Informed Performance Practice prepare one to be a balanced musician or flautist?

The findings that emerge from the investigation of the research questions are:

- South African flute pedagogues fail to differentiate between Historically Informed Performance Practice and ‘authenticity’. This could be attributed to the fact that relatively little research and discourse into Historically Informed Performance Practice has been conducted by South African scholars and musicologists.
- While Historically Informed Performance Practice is thought to enhance students’ performances of Early Music, resulting in better-balanced musicians, it has not been significantly exploited by South African flute players.

- South African flute students are superficially aware of some elements of performance practice, but are generally not historically informed with regard to the performance of Early Music.
- There is no clear indication of Historically Informed Performance Practice being incorporated into the South African independent flute examination system.
- While there are numerous specialists in Early Music locally, flute pedagogues and players perceive them to be scarce, perhaps due to a lack of discernable demand for historically informed performances by South African audiences.

The research synthesises questionnaire and interview data from local flute pedagogues, Early Music specialists and both national and international flute students in an attempt to discover the reason for the lack of Historically Informed Performance Practice in South Africa. Additionally, a survey of websites detailing South African Early Music activity is performed using the Internet, in order to ascertain if the basis for a future in Historically Informed Performance Practice exists nationally. Lastly, content analyses of the three primary South African independent examination boards' syllabi and of the former flute periodical, *Flufsa News*, elucidate the status of Historically Informed Performance Practice nationally.

Keywords:

Flute playing, flute pedagogy, traverso, baroque flute, *flûte traversière*, examination board, Associated Board of the Royal Schools of Music, University of South Africa, Trinity Guildhall, Early Music, Historically Informed Performance, Historically Informed Performance Practice, music interpretation.

DEDICATION

This mini-dissertation is dedicated to the memory of my former flute teacher, Dr Albert E. Honey, who gave me my first traverso. He was a genius, poet, composer, humorist and mentor, who made each lesson a fantastic adventure into the world of flute playing and its history.

*The very action of investigating the history of flute playing holds
the promise of making us - flutists or listeners -
more aware of our musical selves.*

(Powell 2002: 5)

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LIST OF ABBREVIATIONS

HIPP	Historically Informed Performance Practice
Unisa	University of South Africa
ABRSM	Associated Board of the Royal Schools of Music
P	South African flute pedagogues
EMS	South African Early Music specialists
AMFS	Flute students from the Conservatory of Amsterdam
SAFS	Flute students from South Africa
Flufsa	Flute Federation of South Africa
SA	South Africa/South African

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CHAPTER 1: INTRODUCTION

1.1 Background to the study

During my four years of undergraduate study (2000-2003) at the University of Pretoria, I sang in the Ars Nova Consort, a vocal ensemble. This ensemble engaged itself with repertoire from the renaissance, baroque and early classical periods. My interest in the style characteristics of these early periods led me to take lessons on the traverso.¹ These lessons were realized in my third year of study when a former teacher gave me a traverso as a gift. This was my first formal exposure to the baroque instrument and treatises associated with performance practice in my thirteen years of modern flute playing.

Upon obtaining an undergraduate degree (2003) majoring in flute performance at the University of Pretoria, I went to Holland in 2004 to study for two years at the Conservatory of Amsterdam.² During the latter period, I took lessons both on the modern flute and on the traverso. Early into my studies in Holland it became evident that I was not alone in my interest in the traverso. Several of my colleagues studying modern flute at the Conservatory also took traverso as a second instrument. At most conservatories in Europe, a study in period instruments such as the traverso is referred to as Historically Informed Performance (HIP). Through my interaction with the music community in South Africa and abroad, it became evident that musicians specializing in Early Music³ use the term HIP when referring to their approach to performing Early Music. My ignorance of this enormous segment of performance practice abroad, led me to question the focus of my and the general flute tuition offered in South Africa.

Returning to Pretoria in 2006, I discovered that HIP is known in South Africa as Historically Informed Performance Practice (hereinafter referred to as HIPP).⁴ To my surprise, a familiarity with HIPP existed in South Africa. However, this praxis was not

¹ Traverso is the term given to the one-keyed baroque flute, also called *flûte traversière*, *flauto traverso* and German flute.

² This is currently the official name of the combined former Sweelinck and Hilversum Conservatories.

³ Early Music refers to music for which a historically appropriate style of performance must be constructed on the basis of surviving scores, treatises, instruments and other contemporary evidence (Haskell 2001: 831).

⁴ Due to the local relevance of this research, terminology used in the South African context will be adopted, i.e. HIPP instead of HIP.

adequately incorporated into the local tuition I had received in the interpretation of Early Music in flute performance prior to my seeking tuition on the traverso. Subsequent informal conversations with South African flute colleagues confirmed a similar unawareness of HIPP.

My initial curiosity about performance practice was motivated by an opinion poll I undertook relating to the traverso and of HIPP among my modern flute colleagues at the Conservatory of Amsterdam. This poll was undertaken in order to compare the Amsterdam with the South African context. The reason for this comparison is rooted in the evidence that Amsterdam has been one of the centres of Early Music since the end of World War II (Giskes and van der Veen 2001: 519), Brown (in Kenyon 1988: 50) and Haskell (1988: 161). My investigation commenced with a questionnaire about HIPP in flute playing and its pedagogy at the Conservatory. The knowledge of HIPP among flute students in Amsterdam led me to question my flute-playing lineage. The latter clearly revealed a divide that existed between Pretoria's⁵ and Amsterdam's respective pedagogies of Early Music performance. The pedagogic divide between these two centres prompted this study. The locality of this study was rooted in South Africa in the suspicion that there were probably flute players in Pretoria and in the rest of South Africa, like myself, who were unaware of HIPP and even more who might be unaware of the existence of the traverso.

Krueger (1988: 46) states that performers need to understand the connotations of their musical gestures or else they give performances that are "empty at best and misrepresent the composer at worst". Viljoen (2007) recently stated that "South Africans are uninformed when it comes to performance practice." This supports Krueger's claim that it is important to keep abreast of developments in performance practice research and experimentation so as not to grow stagnant in our approach to performance. I would add that research into performance practice seeks to enhance a musician's understanding of the repertoire and further help to create meaningful, convincing performances that speak to audiences. Meylan (1988: 105) goes further to state that "the main problem is that our

⁵ Pretoria houses the University of South Africa, the primary South African independent music examination board and is a centre for copious concerts and musical activities. As such, it is deemed a sound representative of the South African musical community.

value judgements are in continual need of revision [...] the intuition of the modern performer is simply not enough.”

Nzewi (Egan & Finberg 2007: 3) asserts that “a culture that insulates itself from cross-fertilization indulges inbreeding that disables intellectual and physiological enhancement [...]” The institutional inbreeding inherent in the South African music education system plays a significant role in stagnancy of approach, which could perhaps be a reason for HIPP not having found a place in local pedagogic curricula. There are definitely well-trained flute players being produced by South African music institutions. However, it is my experience that the cyclical process of universities hiring their own graduates, who teach the same way their teachers did, makes it difficult for fresh, new ideas to flourish and for students to question their own artistic preferences.

1.2 The problem statement

Communication with flute players and pedagogues in South Africa reveals that there is a lack of integration of HIPP into mainstream performance and pedagogy. Although some South African flute players and pedagogues are aware of period instrument performances and have been exposed to the traverso and Early Music movements overseas, many have still never heard of HIPP and/or its application to Early Music interpretation. There is therefore a need for the gap in interpretations of Early Music between South African performers and performers abroad to be investigated in order to broaden South African flute players’ palette of interpretative choices as well as bring oneself up to date with current research into performance practice and musicology.

Selway Robson (2006: 1), a Noordhoek⁶ based harpsichord and pipe organ builder, aptly likens performance practice to a foreign language by claiming that “one has to learn a ‘foreign’ way of articulation and pronunciation, otherwise the beauty and even the sense of the language is lost.” The latter quote was written as a public notice in protest to the fact that the “foreign language” of historical performance practice is not adequately explored in the performance of Early Music in South Africa.

⁶ Noordhoek is a town on the Cape Peninsula, South Africa.

Mainstream performance in South Africa perceives the Early Music movement as it was “in its infancy” and associates the movement with “a slightly bohemian, maverick crowd of people.” (Coulter 2007). The latter movement evolved internationally to subsequently cause much controversy in academic circles in the 1980s. Central to this controversy was the notion of ‘authenticity,’ which became quite a contentious issue among the likes of Peter Taruskin, Will Crutchfield and Gary Tomlinson (Kenyon 1988: 117). According to Devroop (2007), South African performers, with the exception of a few individuals⁷, did not take part in the historical performance debate at its inception, and have not constructively done so to this day, more than half a century later. The scarcity of performances coupled with academic writing on the subject of historical performance practice in South Africa testifies to this claim. For this reason the aforementioned perception of Early Musicians being rather eccentric has not been shaken.

1.3 Research question

This research seeks to answer to the following question:

Why is there a lack of integration of Historically Informed Performance Practice into the mainstream of current flute performance practice among South African flute pedagogues and players?

1.3.1 Research sub-questions

The research question in Chapter 1.3 will be addressed through the following sub-questions:

- **Is there an awareness of HIPP in South Africa as outlined by performance and pedagogy internationally?**
- **How is HIPP incorporated into the South African flute examinations system?**

⁷ *The Rare Music Guild* in Johannesburg and *Musica Rara* in Pretoria, and later in Port Elizabeth, are examples of initiatives in the 1950s and 60s that ended with their founders’ retirement (Boekkooi 2007).

- **Does the knowledge of HIPP prepare one to be a balanced musician or flautist?**

1.3.2 Hypothesis

One possible reason contributing to the absence of HIPP in flute playing and pedagogy in South Africa could be that South African flute players and pedagogues generally find their manner of interpreting Early Music superior to the HIPP movement, and therefore see no need to incorporate the latter. Flute pedagogues may feel that HIPP has no relevance to their student's future careers and therefore choose to influence them in preparing for a more symphonic, romantic style of playing. Adversely, there is also the notion that South African flute players and pedagogues are perhaps afraid of or threatened by the implications of changing their current set ideas at the risk of exposing themselves to the unknown. Many South African performers⁸ have studied abroad to supplement their scholarship with concepts of performance unavailable locally, indicating that:

- South African music students' scholarly demands are not being met in certain areas of performance practice in their own country; and
- Countries abroad offer more job opportunities in a broader selection of performance specializations⁹ than in South Africa.

1.4 The aim of the study

The study aims to investigate the perceptions and reasons for the absence of HIPP amongst the flute-playing fraternity in South Africa. Having done so, this research aims to encourage interest in developments in performance practice and motivates for the introduction of HIPP into the flute-playing mainstream in South Africa. A further aim is to discover ways to heighten awareness among flute players and encourage the recognition by flute pedagogues of the existence of HIPP as a pivotal, academically justifiable means to interpret Early Music.

⁸ Organist Herman Jordaan, flautists Marlene Verwey, Liesl Stolz, Handri Loots, Theo Boekkooi, cellists Hans Huyssen, Berthine van Schoor and Helene du Plessis and recorder players Niel Geldenhuys and Amanda Low are just a few examples of such performers.

⁹ Such as performance in Early or contemporary music.

1.5 Significance of the study

Results from questionnaires/interviews conducted in Holland later show¹⁰ that flute students at the Conservatory of Amsterdam are taught to interpret Early Music based on evidence collected from historical treatises. Additionally, they are encouraged to find clues about interpretation in facsimiles and original manuscripts, thereby forming conviction in their interpretations. My encounters with many South African flute players reveal that they are not taught in the manner mentioned earlier in this paragraph; rather, they perform as they are instructed, and as a result most often do not form their own informed interpretations. Evidence to this claim will be discussed in Chapter 4.4.2.

Although South African flute players may argue that they feel a personal sense of connection to the Early Music work which they sincerely portray to an audience without need of being historically informed, educated audiences would criticize the performance for not being conscious of stylistic considerations¹¹ and therefore providing performances that are unconvincing and weak. These informed audiences' criticisms would be grounded academically while the performer's intuition alone would have little objective justification. This study encourages South African flautists to be more inquisitive and aware with regard to what has been achieved by research into HIPP internationally over the past half century. It seems self-evident that mainstream South African flute players are lacking in the area of Early Music performance, simply because they have ignored or been unaware of HIPP.

The repertoire available in current South African syllabi appears to provide ample opportunity for pedagogues to introduce the principles of HIPP to their students. The need for South African flute pedagogues to recognize the deficiency in flute instruction in Early Music is vital, so that flute players may develop their interpretational skills according to internationally accepted trends in performance practice. The findings from this research will therefore be useful to:

- Flute pedagogues with an interest in developing the interpretative skills of their students;

¹⁰ See Chapter 4.4.1.

¹¹ Rhetoric and the like.

- Curriculum development specialists who prepare examination material for South African flute students; and
- Flute students striving to achieve a standard of playing that is comparable to performances of flautists internationally.

1.6 Methodological overview

Three primary tools of research have been used for this study: electronically distributed questionnaires/audio-recorded personal interviews; content analysis of examination syllabi and related literature; and surveys through the use of the Internet of Early Music activity in South Africa.

1.6.1 Survey through questionnaires/personal interviews

Twelve flute pedagogues, encompassing those both private and from the universities in Cape Town, Stellenbosch, Pretoria, Bloemfontein, Durban, Johannesburg and Potchefstroom were emailed questionnaires. Questionnaires were sent to ten resident South Africans involved in HIPP and period instrument performance to ascertain their views on possible reasons for the lack of interest in HIPP in South Africa. Flute students from the Conservatory of Amsterdam as well as various South African cities¹² were also questioned to gather evidence of South African flute students' knowledge of performance practice.

Personal interviews using the identical questionnaire content were conducted in some instances, in order to provide the most direct evidence of pedagogues' and Early Music specialists' opinions on HIPP and reasons for its current state. Interviews were semi-structured, based on the questionnaire content, in order to allow the researcher to probe responses in areas of interest and for the sake of clarity.

¹² These cities are detailed in Chapter 3.2.4.

1.6.2 Survey using the Internet

Websites detailing South African trends in HIPP were accessed using the Internet. Searches relating to websites of active Early Music ensembles in South Africa were performed. These sites were then analysed for elements of HIPP such as use of period instruments, and study of historical sources.

1.6.3 Content analysis

The contents, primarily the distribution of prescribed pieces and examination criteria, of current Associated Board of the Royal Schools of Music (ABRSM), Trinity Guildhall¹³, and University of South Africa (Unisa) syllabi were analysed to ascertain how the principal examination boards integrate HIPP in the prescribed repertoire. The latter examination boards were specifically selected because they currently represent the three independent examination boards through which the proficiency of a large sector of South African flute students is evaluated. These syllabi show what opportunities are present for the use of HIPP by flute students. Documentation in the discontinued South African flute magazine *Flufsa*¹⁴ News was used to collect data providing evidence of trends in South African flute playing between January 1989 and November 2001. Literature relating to HIPP and the performance of Early Music on the flute from an international standpoint was also reviewed to highlight areas that are neglected in South African flute playing. Owing to my personal experience in the use of HIPP on the traverso and modern flute and not on other instruments, this study focuses on documentation regarding flute performance specifically. Historical treatises beyond flute playing were also consulted in order to facilitate a broader reference of general performance practice trends.

1.6.4 Validity

A methodological triangulation of data was used in order to ascertain whether data obtained from the individual sources was valid. The data obtained from questionnaires,

¹³ Trinity College London and the Guildhall School of Music affiliated to form Trinity Guildhall for the purpose of international independent examinations.

¹⁴ Flute federation of South Africa. The magazine was discontinued in November 2001.

content analysis and Internet survey respectively, was analysed separately. The questionnaire was sent to a panel of experts for their assessment and input. This ensured balanced and unbiased questioning. The data from the three sources was then compared and the results of the comparison analysed for correlation and consistency.

1.7 Delimitations of the study

The study was conducted in South Africa. Data was collected by email, and where necessary, by interviews recorded onto mini-disc. The study focuses on tertiary-level flute education, because these pedagogues currently represent the highest standard of flute teaching in South Africa. The content analysis of the independent examination syllabi relates only to syllabi prescribed for the flute.

1.8 Assumptions

The sample of flute pedagogues selected for this study is representative of the distribution amongst the flute pedagogical community in South Africa. The sample of Early Music specialists selected is representative of the community of Early Music players in South Africa. ABRSM, Trinity Guildhall and Unisa represent the current primary independent evaluation boards nationally. Flute students selected from various South African cities are representative of a randomly selected sample.

1.9 List of terminology

<i>Agréments</i>	Precisely notated ornaments and graces found in French baroque music.
Early Music	Music for which a historically appropriate style of performance must be constructed on the basis of surviving scores, treatises, instruments and other contemporary evidence (Haskell 2001:831).
<i>Flattement</i>	A fluctuation of pitch or finger vibrato lowering the pitch intermittently, that is caused by shaking one finger over a tone hole.
Historically Informed Performance Practice (HIPP)	The historically appropriate style of performance based on the elements of Early Music described above.
Mainstream	The term referring to musicians who do not “connect themselves to [HIPP’s] agenda.” (Ornoy 2006: 234)
<i>Messa di voce</i>	A swelling and diminishing of volume within a single note: a placing of the voice.
Rhetoric	A 17 th - and 18 th -century theory of musical composition based on the idea that music is an art analogous to rhetoric, i.e. the art of speech and literature.
Traverso	The term given to the one-keyed baroque flute.
Treatise	A written work devoted to the systematic examination of a particular subject, usually philosophical or scientific.
<i>Notes inégales</i>	A rhythmic alteration associated with French baroque music in which notes are written in equal divisions but played rhythmically unequally.

Table 1.1: List of terminology.

1.10 Structure of the mini-dissertation

The mini-dissertation consists of five chapters and a conclusion. The content of each chapter is explained overleaf.

- Chapter 1** Introduction, presents the background to and motivation for the study.
- Chapter 2** Highlights past and present perspectives of HIPP nationally and internationally, focusing on international sources as a standard of comparison for the South African context. The chapter commences with an examination of HIPP, as outlined by current South African sources. Consequently, international sources from 1988 to 2006 are scrutinized. The chapter concludes by explaining the frame of reference for the investigation into South African flute performance and pedagogical practice.
- Chapter 3** Describes the methodology used for this study. An explanation of the research design is followed by a presentation of the instruments used to conduct the research. The methods for data collection and finally data interpretation are detailed.
- Chapter 4** Presents and analyses the results of the collected questionnaire/interview data. Firstly, the data relating to pedagogues' opinions and application of HIPP are addressed. An analysis of local Early Music specialists' opinions of the state of HIPP implementation in South Africa follows. The results of the questionnaire administered to students at the Conservatory of Amsterdam followed by those of the South African flute students are analysed, followed by an analysis of the results of the survey using the Internet. Issues and concepts from this chapter recur in the conclusions.
- Chapter 5** The content analysis data is presented and analysed. Each syllabus is analysed separately and the data from the syllabi of all three independent examination boards are summarised. In conclusion, the implications of the findings on this study are discussed. Suggestions as to how to address these findings are resolved in the succeeding conclusion.

Conclusion Presents the findings, conclusions and recommendations of this study. Findings that answer the research question and sub-questions are detailed. Subsequently, conclusions are drawn from the findings. Lastly, recommendations as to how these conclusions could be addressed complete this study.

Appendices The first two appendices, Appendix A and Appendix B present samples of the questionnaires that addressed South African flute pedagogues and Early Music specialists. Appendix C and Appendix D display sample questionnaires that were sent to flute students from the Conservatory of Amsterdam and from South African cities respectively. Finally, Appendix E lists the results of the survey using the Internet.

CHAPTER 2: REVIEW OF THE RELATED LITERATURE

Literature pertaining to HIPP both internationally and nationally was reviewed in order to create a framework for the location of the present study. Literature relating to HIPP, such as articles, books, reviews, and theses were accessed through *The Music Index*, library catalogues worldwide, and using the customary Internet search engines. Initially, more than seventy sources on HIPP were collected and perused. Ultimately only eight of the latter writings were selected and reviewed because of their particular focus on the impact of HIPP on modern¹⁵ performance. The three South African writings on HIPP together with the remaining five international sources are presented in this chapter. These sources were chosen for their relevance to the discourse on the South African writings and to pertinent points raised through the course of this study. All of the writings that follow are discussed in geographical chronological order, i.e. South African followed by international sources.

2.1 South African literature

The following three articles were the only South African sources found on the subject of HIPP.

2.1.1 De Wilzem: *Is 'Historical' Performance Today Really Historical? (2000)*

This article presents a compendium of arguments by renowned international musicologists and performers on HIPP during the twentieth century critical to the historical performance debate.

In opening, De Wilzem quotes Taruskin: "... I am convinced that 'historical' performance today is not really historical; that a thin veneer of historicism clothes a performance style that is completely of our own time, and is in fact the most modern style around (Taruskin in De Wilzem 2000: 69)."

¹⁵ Here modern refers to the 1980s until the present day.

The discourse by De Wilzem (2000: 69) commences with the “dichotomy between proponents of authenticism on the one hand, and the defendants of traditionalism on the other,” claiming that in order to analyse this divide, an assessment of the history of the Early Music movement needs to be made. He then continues to carry out this assessment by alluding to selected statements, concepts and events that took place in various junctures in the Early Music movement’s history. Similar assessments of the Early Music movement’s history have been exhausted by Haskell (1988), Tomlinson, Brown, Kenyon and Taruskin (in Kenyon 1988) to name a few, and as such render De Wilzem’s argument rather redundant.

Frequent reference to Taruskin gives an impression of bias, the result being that De Wilzem’s own thoughts do not come to fruition; rather the article is a review of literature relating to Taruskin’s standpoints.

Repetition of past research is evident in the title of the article, which resembles that of Taruskin’s article in Kenyon (1988): *The Pastness of the Present and the Presence of the Past*. The latter echoes Taruskin’s notion that HIPP’s “historicity is in fact a foil for its present reality” (2000: 73). Consequently, De Wilzem’s article is commendable in its effort to bring the facts of the aforesaid debate to a South African readership, but does not add any new arguments to the already existing literature.

De Wilzem informs this study with regard to the level of research into HIPP reached by South African scholars. It also forms a well-founded basis on which this study can elaborate specifically to the flute-playing fraternity nationally.

2.1.2 King: *Towards a New Musicology for a New Millennium* (2000)

This article addresses contemporary musicology, with a brief mention of historical performance. The argument presented is that musicology has evolved from reflecting upon Western art music in isolation. Furthermore, it is King’s standpoint that musicology should embrace all music, including jazz and rock, etc. In essence, the article promotes the merging of musicology with ethnomusicology, to include sociological aspects of music.

While King devotes less than fifteen per cent of his exposé to HIPP, his argument does support the present study with regard to refuting the doctrinaire connotations of the word ‘authenticity’. King stresses the validity of HIPP, maintaining that it is a fresh approach that allows today’s listeners to discover what past music was intended to communicate. His emphasis on the modernity of historical performance shows that King is the only one of the three South African writers to have taken cognisance of the true aim of HIPP.¹⁶ The latter aim is to convincingly communicate the music of the past in a modern ‘language’ accessible to modern listeners. In this way, the article impacts this study because it reinforces the argument that there is nothing “ivory-tower” about HIPP (2000: 50); that HIPP is relevant and that it needs to be addressed in the South African context.

2.1.3 Cockburn: *A Distinctive Politics: Handel becomes Historically Informed in South Africa (2003)*

Cockburn examines historically informed performances of Handel’s *Messiah* in South Africa, suggesting ways in which these performances have functioned socially. He is of the opinion that HIPP is entangled with political status and social elitism in musical performance. Cockburn (2003: 5), a Caucasian, approaches the topic from the perspective of black African choral singers who feel restricted musically because of constraints to perform Western art music ‘correctly’ or ‘properly’ (i.e. in accordance with how perhaps the composer conceived the piece) imposed on them by adjudicators in black South African choral music competitions.

Although Cockburn’s definition of HIPP is based heavily on Kenyon’s (1988) anthology of essays entitled *Authenticity and Early Music: a Symposium*, he fails to acknowledge a key argument of all the writers in Kenyon’s collection, which emphasises that the composer’s intention cannot be guessed. Cockburn’s argument is revealed in the statement that “the idea [HIPP] operates according to a totalising logic the ultimate aim of which must necessarily be to find the one right way to perform a given repertoire (that is to say, the composer’s way). It will therefore necessarily act to invalidate and exclude alternatives [...]” (2003: 9-10). Cockburn further asserts that

¹⁶ See Kenyon (1988), De Reede (1991) and Sherman (1997) for the debate about the modernity of HIPP.

“what has become embodied in the institutional discourse of competition adjudication is the idea that the best performance is the one that most closely approaches the way the composer would have done it” (2003: 9). The latter statement reinforces my claim that South Africa is behind in the historical performance debate. Proponents of HIPP, specifically those cited in Kenyon, have already shown two decades ago that although the goal is to place the piece in the composer’s historical context we cannot possibly guess the composer’s intentions.

Cockburn argues that to insist that choristers in choral music competitions implement HIPP is to “take control over the performance away from the choristers” (2003: 9). I contend that HIPP provides performers with facts, gleaned from treatises, original manuscripts and other documentation that provide the performer with a variety of choices, as opposed to being limited to their own single, intuitive interpretations. Cockburn does concede that: “ideas about HIP[P] have enlarged the space of freedom by offering performers a set of alternatives from which they can draw if they choose,” (2003: 10) to which I agree, excepting that a society that institutionalises competition hinders freedom of choice. Competitions by their nature are extremely subjective and circumstantial and HIPP cannot be written off as limiting simply because the lack of a performance’s ‘correctness’ causes disfavour with the adjudicators. If the extreme case of the competition scenario is to be used, then performers’ freedom of choice is limited more by the adjudicators demands than by the perceived limitations of the ‘composer’s way’.

Cockburn concludes by asking: “given a particular context, what (or whose) interests are served by the idea that there should be a correct or proper way to perform music?” (2003: 10). I maintain that if anyone is demanding a ‘proper’ way to perform music, it is the adjudicators of competitions, not the advocates of HIPP. Historically Informed Performance Practice’s basis is an informed method of interpreting Early Music; it is not based on taste, opinion, status, or race.

These three South African articles illustrate that the historical performance debate is an area that has yet to be fully explored in South African music research and its application.

2.2 International literature

The following five texts were selected for their relevance to the historical performance debate spanning the last twenty years. The section commences with the controversy over the word ‘authenticity’ in 1988, and ending with its more recent developments and interpretations.

2.2.1 Kenyon, ed: *Authenticity and Early Music: A Symposium* (1988)

This book is a collection of writings read at an international symposium on Early Music held in 1988. The authors, each in their own way, dispel the myth of faithfully reproducing the original concept of a work and renounce the righteousness and exclusivity attached to authenticity. While some of the writers tend to “reserve [HIPP] to historians” (Taruskin in Kenyon 1988: 139), others feel it is a tool for performers, but what surfaces is the overall agreement that “locating authenticity in the creator’s original intent poses a question that we no longer believe we can answer: what was that intent?” (Tomlinson in Kenyon 1988: 115). Questions like “where does [the acceptance of expressive instincts] leave the historical faithfulness of authentic performance style?” (Kenyon 1988: 17) and “is historically informed performance the most effective way to illuminate [the nature of authentic meanings]?” (Tomlinson in Kenyon 1988: 115) are dealt with.

This text is valuable to the current research in that it provides a definition for HIPP that has transformed the specialist’s authenticity into a means of self-expression. It is this definition, namely, that HIPP is a means of self-expression accessible to all, not exclusively specialists, which grounds this study. This study is equally grounded in Crutchfield (in Kenyon 1988: 25) as expressed: “if we resurrect historical information on performing style simply to settle on ‘correct’ ways of playing [...] then it would be better if we had never started.”

Lastly, Tomlinson (in Kenyon 1988: 116) provides contrasting evidence to Cockburn's notion of composer intention¹⁷ by dismissing the evocation of the composer's intent as the goal of historical performance and locating authenticity instead in the performer.

2.2.2 Krueger: *Playing Baroque Music on the Modern Flute* (1988)

Krueger discusses historically informed performance on the modern flute "from the perspective of the Early instrument movement" (1988: 44). He goes on to explain HIPP and its development into what it is today¹⁸ to modern flute players who would not have had a great amount of experience with it. He describes the idea that Early Musicians tried to emulate what eighteenth century composers intended as "absurd" (1988: 45). By contrast, this argument contradicts the assumptions about HIPP in Cockburn.

Krueger argues that the traverso existed for a century without any keys having been added to it, therefore; instruments evolved for musicians' changing needs, not because old instruments were inferior. He uses this point to argue that the traverso is therefore a better instrument for Early Music, because its qualities represent the ideals of that time. This argument makes sense, although the current study will later add that Early Music need not be limited to the traverso, as it is such a large part of flute repertoire. Krueger does not forbid modern flute players from playing Early Music; instead he suggests that modern flute players try various techniques on the traverso in order to better understand their function: "a few weeks or months of playing it will teach you more than you can read" (1988: 48).

This article superficially touches on the topic of HIPP. It provides a do-it-yourself guide to flute players interested in historical performance practice. This is therefore beneficial to this study in its intention of addressing South African flute players and pedagogues.

¹⁷ See Chapter 2.1.3.

¹⁸ Although this article is not current, it was written at a time that HIPP emerged as an informed interpretative decision; after which date the concept of HIPP has remained consistent.

2.2.3 Duffin: *Performance Practice: Que me veux-tu? What do you want from me?* (1995)

Duffin examines the implications of HIPP for mainstream musicians. This article raises pertinent questions such as “what is ‘performance practice’? What is it good for? What does it require of you as a performer of baroque music?” and “are interpretative decisions based on a study of performance practice *better* than evolved mainstream ones?”¹⁹ (1995: 27). Duffin lists the “parameters of performance practice” (1995: 28), which help in delimiting aspects for assessing South African’s knowledge of HIPP in this study.

In addition, Duffin (1995: 36) defines mainstream performance as being based on the “do it the teacher’s way” approach and contrasts it to that of HIPP, which he writes is based on the notion that “a number of the parameters of performance are left up to the performers.” The latter contrast between HIPP and mainstream performance informs aspects of the questionnaires used in this study.

2.2.4 Waleson: *Mainstream Musicians Performing in Style* (2004)

Waleson discusses several internationally acclaimed soloists’ ventures into period instrument performance. Yo-Yo Ma, Renée Fleming, Joyce DiDonato and Jacques Zoon are some of the artists mentioned. A short description of these artists’ respective experiences and personal reasons for choosing to experiment with HIPP is outlined.

This article informs this study on:

- The differences between ‘historically informed’ and ‘mainstream’ performance;
- The fact that the above differences are becoming more and more difficult to distinguish; and
- Ways in which HIPP and mainstream playing can be successfully combined.

¹⁹The italics are originally in the article.

2.2.5 Ornoy: *Between Theory and Practice: Comparative Study of Early Music Performances* (2006)

This article comprises a report on findings from comparative analyses of recorded performances of baroque music. Ornoy adopts a scientific approach to measuring the degree to which Early Musicians comply with scholarly performance instructions. In addition, he gauges the difference between mainstream and historically informed performances. The analyses are performed by checking recordings for various performance elements such as pitch, temperament, rhythmic interpretation and ornamentation.

Ornoy's study shows an interesting finding in his analysis of rhythmic interpretation, namely that the use of *notes inégales* was found in four out of four historically informed performances and in only one out of four mainstream performances. This result shows a discrepancy between those who observe scholarly directives and those who do not. However, Ornoy's findings suggest similarities between mainstream and historically informed performances in many of the analysed parameters, such as ornamentation, pitch and tempo. Ornoy concludes by emphasising that his findings point to shared elements of performance practice by both groups, indicating that historically informed performances have themselves become mainstream in the domain of Early Music. The present study gleans parameters of performance from Ornoy which are used to assess elements of HIPP implementation in the questionnaire administered to flute players and pedagogues (Appendix A).

2.3 Summary

The literature reviewed shows that there is currently inadequate research done by South African researchers into HIPP, which supports the relevance for this study. Furthermore, there is yet to be an investigation into the knowledge of HIPP by South African performers in general, and flute players and pedagogues specifically. The latter investigation is necessary in order to address South African flautist's interpretations of Early Music in relation to current international practice. King recognizes the relevance of HIPP in the context of current global musicology and therefore supports the need for studies such as the present one. However, the other two South African sources do not

directly address HIPP's relevance and show the lack of depth in which South African researchers have handled the subject of HIPP. Cockburn describes HIPP in the isolated case of African choral competitions, without investigating HIPP in national performance practice, whilst De Wilzem highlights arguments of the historical performance debate without suggesting how the debate impacts the South African art music milieu.

The international discourse on the other hand shapes the field of HIPP. Accordingly, the latter form the frame of reference for this study's investigation into South African flute performance and pedagogical practice. The arguments presented in these writings inform this study as to the criteria that define HIPP.

The following chapter will show how the design of this study follows naturally from existing HIPP research to concentrate on areas specific to the South African flute-playing environment.

CHAPTER 3: METHODOLOGY

This chapter outlines the processes of collecting, analyzing and interpreting the data used for this study. Firstly, the overall design of the research used in this study is outlined in order to clarify the basis of the methodology. Three components comprising the triangulation of data, namely questionnaires/personal interviews, content analysis and survey using the Internet are separately described and their methodologies explained. The method of collecting data is outlined for the three components respectively. Finally the method of interpreting the data in each component is explained.

3.1 Research design

This study is underpinned by a methodological triangulation of three aspects. These include electronically distributed questionnaires/audio-recorded personal interviews; content analysis of independent examination boards' syllabi and Flufsa News; and surveys through the use of the Internet of Early Music activity in South Africa. The data gathered sheds light on the level of interest and activity in HIPP among South African flute players and pedagogues. This is attempted by garnering data pertaining to the following:

- General tendencies in Early Music performance and teaching by South African flute players, students and pedagogues;
- Opinions of South African Early Music performance by specialists in Early Music;
- Evidence of HIPP activity in South African websites and discussion groups on the Internet; and
- Substantiation of elements of HIPP incorporated into independent examination boards' syllabi.

A comparison of data collected from students at the Conservatory of Amsterdam and a random sample of South African flute students was prepared to show any similarities or differences between the two groups' respective music education.

3.2 Questionnaires and audio-recorded personal interviews

Four independent questionnaires were composed and distributed to four distinct groups. Two of these questionnaires, those addressing South African flute pedagogues and Early Music specialists respectively, were submitted to a panel of experts for evaluation. These experts were Prof H. van der Mescht and Prof J. Hinch from the University of Pretoria, and Dr G.M. Steyn, a flute pedagogue and former lecturer in musicology at Unisa. The questionnaires were critically assessed and the panelists' recommendations were integrated into the final document. Telephonic audio-recorded interview responses were administered in cases where respondents were unable to reply to the questionnaires in writing. Therefore, the personal interview content was thematically similar to that of the questionnaire. Throughout this study, the questionnaires and personal interviews are considered the same entity.

3.2.1. Questionnaire/interview 1: South African flute pedagogues (Appendix A)

The questionnaire/interview addressing the group of flute pedagogues was constructed in such a way that an impression of the general perceptions of HIPP in flute playing and its place in South African art music could be established. Questions relating to pedagogic approach in their teaching of Early Music were incorporated, as were questions concerning pedagogues' experiences of HIPP in external sources such as recitals and recordings. Flute pedagogues were queried as to their encountering of HIPP in South Africa and their reasons for the lack of HIPP in South African flute playing.

The group of pedagogues selected for this study was contacted via email. These pedagogues were sent questionnaires and also requested to forward email addresses of further flute pedagogues. Twelve flute pedagogues were sent questionnaires and six responded giving a response rate of fifty percent. Four of the respondents teach at four separate tertiary institutions nationally. Of the remaining two, one is a retired university flute pedagogue and the other is a nationally acclaimed performer, flute pedagogue cum orchestral musician. The race, gender and age of these respondents are found to be irrelevant to this study, because the main requirements are qualification to teach and status as successful pedagogues.

3.2.2 Questionnaire/interview 2: South African Early Music specialists (Appendix B)

Early Music specialists were asked via telephonically recorded audio interviews based on electronically administered questionnaires to relate their opinions of Early Music performance by South African flute players. In addition, they were asked how their students respond to the principles of HIPP and whether they see a future for HIPP in art music in South Africa.

The group of Early Music specialists was selected in the same manner as the flute pedagogues. Twelve Early Music specialists were sent questionnaires of which nine responded, yielding a response rate of seventy-five percent. Six of the nine actively teach HIPP, two are chiefly harpsichord builders and all nine are part-time Early Music performers. They are considered to be specialists in their field because of their focus on and devotion to HIPP, and in most cases, their dedication to period instrument performance and/or manufacture. Additionally, all of these specialists have taken the initiative to keep informed about HIPP by making trips overseas and studying abroad.

3.2.3 Questionnaire/interview 3: Flute students from the Conservatory of Amsterdam (Appendix C)

The flute students from the Conservatory of Amsterdam were asked via questionnaire whether they play the traverso and whether they find it necessary to play the traverso in order to better interpret Early Music. They were asked whether they had read historical performance treatises and how they adapt the instructions found in the latter to modern flute playing. The latter students were asked their opinion of performing Early Music on the modern flute and whether they felt that performance practice need not be applied, i.e. whether the traditional approach may be acceptable. Lastly, the Amsterdam flute students were asked their opinion of those flute players who study to perform in a historically informed manner.

A questionnaire was distributed to fifteen modern flute students registered at the Conservatory of Amsterdam for the study period 2005-2006. Of the fifteen students,

eight responded, totaling fifty-three percent. Of the eight respondents, four play the traverso as well as the modern flute.

Four of the respondents were Dutch; two were Spanish, two German and one Israeli. The students' contact details were obtained from the Conservatory's database. Printed questionnaires were placed in the pigeonholes of each student and handwritten replies and consent forms were returned. All three resident flute teachers at the Conservatory were represented by at least one of their students.

3.2.4 Questionnaire/interview 4: South African flute students (Appendix D)

This questionnaire addressed South African flute students, and assessed their knowledge of some of the principles of HIPP. Literature concerning HIPP and flute playing was consulted in order to compose questions that would show aspects that constitute knowledge pertaining to HIPP. This literature included Hotteterre (1707), Quantz (1752), Tromlitz (1791), Solum (1995), Powell (2002) and Brown (2003). South African flute students were asked to explain their approach to interpreting Early Music and to name recognised flute players whose recordings they listen to for ideas about style.

Three of the respondents were from Pretoria, one from Johannesburg, one from Durban, one from Stellenbosch, one from Cape Town and one from Potchefstroom. All eight respondents study at tertiary-level institutions. The age, race and gender of these students do not have a bearing on the results of this study. The reason for this approach is grounded in Cockburn's (2003) review in Chapter 2.1.3. Some of these students were given the questionnaire by teachers whom I had asked to distribute them; others were interviewed telephonically and these interviews were audio-recorded.

3.2.5 Interpretation of questionnaire/interview data

Data was tabulated and responses reviewed in order to compare respondents to each other and to ascertain a consensus regarding the status of HIPP in South Africa. The unique nature of parts of the data made it necessary to quote some answers in order to provide a realistic picture of the opinions given than was possible in tabular form.

3.3 Survey using the Internet

Internet websites detailing South African trends in HIPP were searched. Searches relating to discussion groups and websites of active Early Music ensembles in South Africa were also performed. These sites were then analysed for elements of HIPP such as use of period instruments, and/or the study of historical sources.

The search engine *Google*²⁰ was used for the survey and only South African websites were searched. In several instances, the search parameters had to be refined as many results diverged to irrelevant sites such as online CD shops, biographies of pop artists, and the like.

The following key phrases were used in the Internet search:

- Historical performance practice (yielded four hits);
- Historically Informed Performance (yielded four hits);
- Historically Informed Performance Practice (yielded no hits);
- Early Music ensemble (yielded six hits);
- Early Music (yielded twenty-one hits);
- Baroque music (yielded sixteen hits); and
- Period instruments (yielded four hits).

The data garnered from the Internet survey was categorized by the key phrases used in the search engine, *Google*. Fig. 3.1 overleaf is an example of how the data was sorted.

²⁰ *Google* was chosen in favour of *Google Scholar* because the latter search engine accesses text documents only and the purpose of the survey using the Internet was to find web pages.

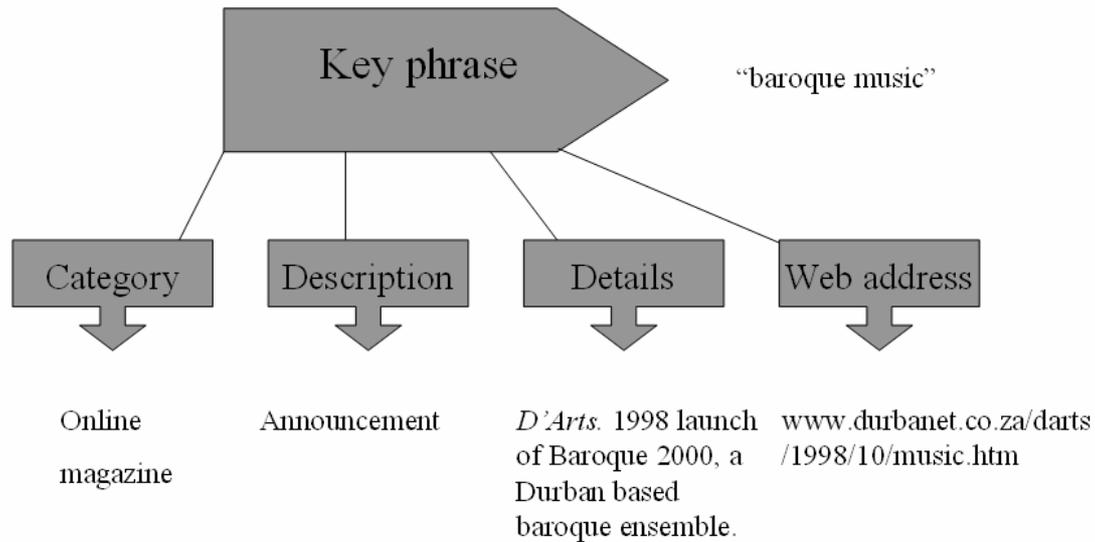


Fig 3.1: Method of sorting data from survey using the Internet.

Once the data was sorted and presented, a statistical summary of the findings was established.

3.4 Content analysis of examination board syllabi and Flufsa News

The flute syllabi of Unisa, ABRSM and Trinity Guildhall were analysed for evidence of HIPP integration into the prescribed repertoire. Only those publications including the general requirements and flute syllabus were studied. Syllabi for other instruments were omitted. The general regulations of each board were studied for specific mention of HIPP and the prescribed repertoire for each grade of the flute syllabi was scrutinised for Early Music repertoire as opportunities for students to implement HIPP.

A series of ABRSM publications exist dealing with performance guides to the baroque, classical and romantic periods. However, these guides were omitted from the analysis because they were “not designed as companions to specific exam[ination] syllabi, present or future” (Burton 2002: x). Therefore, it cannot be assumed that all South African flute players would have used these books in preparation for an independent examination.

The following publications of the three examination boards were consulted:

- *Woodwind Examination Syllabi: Grades and Licentiates, 2001 (until further notice)*, Department of Music, Unisa, Pretoria;
- *Music Examinations Handbook*. Department of Music, Unisa, Pretoria;
- *Diploma Syllabus: Music Performance from 2005*, ABRSM, London;
- *Examination Information and Regulations: International Edition 2007*, ABRSM, London;
- *Syllabus: Woodwind & Brass Instruments 2006 & 2007*, ABRSM, London;
- *Woodwind Syllabus including Jazz Flute, Clarinet & Saxophone 2007-2011*, Trinity College, London;
- *Information & Regulations for all Trinity Guildhall graded music examinations 2007*, Trinity College, London; and
- *Diplomas in Music: Performance, Recital and Teaching 2005-2007*, Trinity College, London.

Literature pertaining to HIPP was consulted in order to compile keywords for the analysis of the syllabus requirements. This literature included Harnoncourt (1982), Kenyon (1988), Lawson & Stowell (1999) and Fabian & Schubert (2006). After consulting this literature, the keywords that are associated with HIPP emerged as being:

Style, interpretation, performance practice, stylistically appropriate, stylistic awareness, interpretative skill, interpretative insight, appropriate knowledge of idiom, ornamentation, editorial apparatus, reliable editions, authenticity²¹, composer's intention, mainstream, clarity of intent, convincing, informed.

The repertoire lists of each syllabus were examined in order to ascertain which composers of the renaissance, baroque and classical periods are prescribed. The most prominent of Early Music composers for flute such as J.S. Bach, Vivaldi, Handel and

²¹ Historically, HIPP was a reaction against 'authenticity', but it is included here so that syllabi that refer to performance practice as authentic are not excluded.

Mozart were sought out. Composers for the flute who indicated a venturing from the mainstream were also searched²² and these are listed below:

Hotteterre, Philidor, Leclair, Quantz (certain lesser performed works such as the Capriccios), Hummel, Blavet, Graf, Telemann (Fantasias), Praetorius, W.F. Bach, C.P.E. Bach, Couperin and Loeillet.

Mention of the traverso was searched for as well as mention of alternative instruments to the flute. Lastly, information regarding the instrument used to accompany the flute candidate was observed by searching for the words 'alternative instrument' or 'harpsichord', in order to ascertain whether provision was made for the use of a harpsichord for accompaniment.

The method of interpreting data from the syllabus analysis and the Flufsa News analysis are detailed in the following Chapters 3.4.1 and 3.4.2 respectively. The latter were separately analyzed due to the differences in the nature of their subject matter, one of them being a periodical publication of articles and announcements and the other being a set of examination syllabi published annually or less frequently.

3.4.1 Interpretation of data from syllabi of independent examination boards

Data captured according to the criteria described in Chapter 3.4 was grouped per subject in tabular form. These subjects are:

- HIPP keywords used;
- Early Music composers;
- Traverso/alternative instrument; and
- Accompanying instrument.

The keywords or phrases corresponding to the above subjects, such as *Interpretation* were listed and the three examination boards were assigned the digit 1 if the

²² These composers were chosen from Powell (2002), which was used as a guide for composers of Early Music.

keyword/phrase was mentioned and a 0 if it was not mentioned. This format facilitated the comparison of the syllabi of the three different examination boards.²³

3.4.2 Interpretation of data from Flufsa News

Data from articles mentioning subjects dealing with HIPP as well as flute concerts featuring Early Music repertoire was tabulated. Articles containing elements such as discussions of baroque style, interpretation of baroque and classical composers, announcements of baroque concerts, interpretation, aspects of flute playing and flute resources mentioning Early Music were singled out. The issue number, page number within the issue, a description of the article and a short summary of its contents were tabulated. A summary of the data in this table was drawn up in which statistical representations were made of the number of times various aspects of HIPP occurred.

3.5 Summary

The design of this study is underpinned by a triangulation of three research instruments, namely questionnaires/personal interviews, content analysis and a survey using the Internet. Four separate questionnaires/personal interviews addressed South African flute pedagogues, Early Music specialists and flute students as well as students from the Conservatory of Amsterdam. In the survey using the Internet, key phrases such as ‘Early Music ensemble’ were searched for using *Google*, in order to gauge South African Early Music activity. Syllabi of Unisa, Trinity Guildhall and ABRSM and issues of Flufsa News between 1989 and 2001 were analysed for use of terms, principles and tenets associated with HIPP.

This chapter outlined the methodology as to how this study has been undertaken in an attempt to represent as concisely as possible the state of Early Music performance (HIPP) in South African flute playing. The methods of capturing, analyzing and interpreting the data for this study have been explained for each of the three components of the methodical triangulation. The following two chapters present the results of the data analyses.

²³ See Table 5.1.

CHAPTER 4: ANALYSIS OF DATA

The results from the questionnaires, personal interviews and of the Internet search that form part of the survey are presented and analysed in this chapter. This is pivotal in that it helps form the arguments underpinning this research. The questionnaire/personal interview results are discussed in four sections: South African flute pedagogues, South African Early Music specialists, Amsterdam flute students and local flute students. The division of data into these four groups facilitates garnering evidence necessary for the hypothesis of this study. The results from the survey using the Internet are subsequently analysed to form a representation of Early Music activity in South Africa. Finally, themes emerging from the questionnaire/interview responses and Internet data are identified. These themes are then used to provide the basis for the key arguments of this study. For the sake of anonymity, the questionnaire/interview respondents are referred to as respondent P1, P2 etc. for the pedagogues, EMS1, EMS2 etc. for the Early Music specialists and so on.

4.1 South African flute pedagogue opinions and application of HIPP

The processes of gathering data and factors determining the nature thereof have been discussed in Chapters 3.2 and 3.2.1. The tabulated responses to the questionnaires (see Appendix A) from flute pedagogues are shown in Table 4.1 overleaf.

South African Flute pedagogue responses	Positive responses	Total responses	%
1. HIPP as valid and beneficial to students' musical development	6	6	100.00
2. HIPP is relevant in South Africa	6	6	100.00
3. HIPP improves student's performance of Early Music	6	6	100.00
4. South African flute students are internationally competitive in the performance of Early Music	1	5	20.00
5. Historical treatises read on the performance of Early Music	6	6	100.00
6. Use treatises and elements of HIPP in their teaching	6	6	100.00
7. Awareness of period instrument performances in South Africa	5	5	100.00
8. HIPP is prevalent in South African performances of Early Music	0	5	0.00

Table 4.1: Responses from South African flute pedagogues.

In some instances there are a total of only five responses, as one of the respondents did not answer all the questions in the questionnaire. Table 4.1 shows some glaring contradictions that are revealed and analysed as follows: one hundred percent of the respondents in points 1 to 3 feel that HIPP is beneficial to students' musical development and interpretation of Early Music, and that it is relevant in South Africa. However, in point 4, only twenty percent think that South African flute students are internationally competitive in the performance of Early Music. This anomaly reveals that while pedagogues admit to the merits of HIPP, they do not actually implement it. This is evident in pedagogues' own admittance that their students are not on a par with international practice.

Point 5 illustrates that one hundred percent of respondents claim to have read historical treatises. What is not clear, however, is the depth in which the latter were studied or to what extent the performance indications in these texts were understood. One can infer that the respondents are interested in informing themselves about HIPP but this does little to prove the extent of their willingness or ability to guide students in historical performance practice.

All five respondents in point 7 had attended Early Music concerts incorporating HIPP, suggesting that South African flute pedagogues have indeed been exposed to HIPP.

Points 8 opposes point 6 in that one hundred percent of the pedagogues claim to use some elements of HIPP in their teaching and yet; zero percent think that HIPP is prevalent in South African performances of Early Music. These stark contrasts, coupled with the fact that six out of the eight responses are one hundred percent affirmative, disclose an anomaly. One explanation could be that pedagogues feel they should give the impression that they approve of HIPP because if they do not, they may appear incompetent or uninformed.

Interesting aspects emerged from the actual content of the questionnaires/interviews. Firstly, respondent P1 showed a prejudice against the traverso: “Of course, virtually all South African performers will perform Early Music on a twenty-first century flute with relatively vast possibilities of tone colours and dynamics. These attract a young flute player much more readily than attempting to emulate the discrete and relatively limited scope of a ‘baroque’ flute! Of course this is a challenge, and the truly interested young flutist would accept this challenge, if only for experimental purposes, while probably reverting to a more ‘orchestral’ approach for an actual performance.” Respondent P1’s words “limited scope” display an example of the old-fashioned notion that period instruments are inferior to our technologically evolved modern instruments. This notion is described by Krueger (1988: 45) as “chauvinism,” a Victorian prejudice ruling out performances and instruments of the past as inferior to our current ones. With this prevalent attitude, it comes as no surprise that South African flute pedagogues admit that local flute students are not internationally competitive in the Early Music performance arena.

Respondent P1’s mention of the ‘orchestral’ approach raises yet another significant issue. Tien (2007) suggests that there is “a practical side to it: South African orchestras are quite large in size; symphonic, and they want to use all the people that are on the payroll.” It is possible that the orchestra members themselves resist introducing HIPP in an effort to retain large orchestras, thereby being assured of employment.

Respondent P4 admits to not “keeping up with new (old) research²⁴” saying “I too am guilty...in many ways we in South Africa are thirty years behind in [HIPP].” With this admittance, respondent P4 affirms the notion that some South African flute players are unaware of what has been achieved by research into HIPP internationally over the past few decades. Respondent P2 shows a further reason for the lack of HIPP in South Africa, namely a willingness to embrace HIPP, but bewilderment as to how to go about interpreting the mass of historical evidence and performance instructions found in treatises available on flute playing. The latter respondent maintained: “I have read many treatises but am still unsure as to how to apply their instructions.” This prompts the question: would the claim of uncertainty be considered acceptable if this pedagogue were to plead the same excuse for their interpreting romantic or modern music? This admission is a weak argument for continuing to perform Early Music in an uninformed manner.

When asked their opinion of why HIPP is not prevalent in South Africa, pedagogues listed various hindrances and limitations some of which are:

- Audiences are not big enough;
- There is not enough financial support for music and music education in South Africa;
- There are so few Early Music ensembles;
- Most musicians do not have access to authentic period instruments;
- The classical music industry in South Africa is geared for commercial music, meaning that Early Music is not a priority;
- South Africa’s outcomes-based educational system provides very little outlet for HIPP implementation;
- Income for flute performers lies in the orchestral and recording studio scenes;
- Lack of good teaching or interest;
- Lack of exposure to new ways of performing;
- The classical music profession is so much smaller in South Africa compared to Europe; and

²⁴ The use of the word ‘old’ in brackets was the respondent’s own and refers to research after 1988 which has since already been outdated for lack of keeping abreast with it.

- There are very few specialists in the area of HIPP.

The previous list of impediments is concerning in that it conflicts with and outweighs the pedagogues' views of the benefits of HIPP. In particular, the argument that outcomes-based education provides little outlet for HIPP is an unsubstantiated excuse to blame a systemic revision. The system of outcomes-based education is a philosophy and not a curriculum that determines learning content. If anything, outcomes-based education provides the ideal opportunity to encourage students to interpret music for themselves instead of blindly following their teacher's mode of instruction.

While all six respondents purport to believe that the teaching of HIPP in flute playing is important, their perception of its future in art music in South Africa is so bleak, that it follows that they would find little motivation for encouraging their students to experiment with it.

Conversely, pedagogues felt that HIPP is important and relevant in South African art music for the following reasons:

- Most syllabi²⁵ prescribe Early Music pieces for exams, competitions and auditions.
- Knowledge of HIPP should lead to enriched performances.
- Students need to be made aware of stylistically correct ways of playing repertoire from earlier style periods.
- HIPP requires a performance to be informed, 'honest' and relevant.
- HIPP is part of students' broader musical understanding, historical knowledge of stylistic differences, as well as performance skills and musical interpretation.

The perspective emerging from the above responses, suggest that if the perceived hindrances²⁶ stunting HIPP's local growth could be diminished, pedagogues would feel more compelled to incorporate HIPP into their own philosophy of performance practice, and into their teaching.

²⁵ The respondent refers to syllabi in general.

²⁶ See the previous page.

With reference to the aspect of Early Music performances witnessed in South Africa, respondent P3 said: “I do enjoy these authentic Early Music groups on period instruments, but sometimes do find it over-stylised and pedantic, if not done extremely well. It can almost become a caricature if overdone.” The idea that HIPP is pedantic has been a common opinion among mainstream musicians and is one of the themes that the authors in Kenyon (1988) dispel; Crutchfield (in Kenyon 1988: 25) is one such example.²⁷ As mentioned in Chapter 1.2, it seems that in South Africa there is an old-fashioned perception of HIPP, similar to the international reaction to the Early Music movement in its young stages, which has yet to be challenged in South African flute pedagogy.

Continuing with local period performance, respondent P6 felt that, “like any performance, some were better than others.” In contrast, respondent P5 found her experience of a period instrument performance “amazing, although I continue to play a modern instrument [myself]” and respondent P7 said, “‘authentic’ interpretations of Early Music often raise debate and criticism. This is usually due to partial attempts to incorporate only certain, selected elements.” The last response correlates with the pedantry described earlier.

The flute pedagogues’ opinions of period instrument performances show an overall sense of ambivalence towards HIPP. While some respondents reacted positively towards the Early Music performances they heard, the principal impression from most respondents is one of reservation towards the actual implementation of HIPP into a real performance situation. It seems that the resistance towards HIPP stems from a misconception of what the movement represents, that is, a viable means of self-expression drawing upon reliable historical sources to create a convincing and moving performance and allowing old music speak to our modern ears (King 2000: 50). It is clear from questionnaire responses that South African flute pedagogues fail to recognise the evolvement from ‘authentic’ to ‘historically informed,’ which is one that has been discussed by scholars internationally over the past two decades. While all of the pedagogues are aware that HIPP involves teaching historical methods of interpreting ornamentation, phrasing, articulation, etc., they miss the most important variance of

²⁷ See Chapter 2.2.1.

HIPP from authenticity, namely that HIPP “implies a commitment more to a way of thinking than to dogma” (Krueger 1988: 44). The most valuable aspect of HIPP is that there is no one correct way of performing Early Music. Rather, a variety of valid options are presented to the performer, and the performer then makes an informed decision as to which interpretative methods to employ.

Sixty-six percent of the responses from South African flute pedagogues show a fundamental bias against HIPP as pedantic and dogmatic, stemming from a lack of acquaintance with current practices in Early Music performance internationally. An important finding that emerges from this data analysis reveals that South African flute pedagogues show the tendency to regard HIPP as ‘authentic’ and therefore rigid, sterile and void of expression. This being the case, pedagogues try to excuse its implementation in South Africa by opting to list obstacles that apparently render HIPP too difficult to implement.

4.2 South African Early Music specialists’ opinions on HIPP

Table 4.2 overleaf shows the responses to the questionnaires/personal interviews (see Appendix B) by South African Early Music specialists. Not all of the questions were answered by all of the respondents, the reason being that one of the specialists was a string specialist and did not want to opine on current local flute playing. The other Early Music specialist was overseas for a year and did not feel comfortable to comment on current national HIPP implementation. Although this particular respondent could not shed light on current national trends in HIPP, other data was nevertheless gleaned. This data elaborated on past period-instrument performance, future possibilities for South African musicians and status as a teacher in HIPP.

South African Early Music specialist responses	Positive responses	Total responses	%
1. HIPP is implemented by flute players in South Africa.	0	7	0.00
2. Awareness of period instrument performances in South Africa.	8	9	88.89
3. Period instrument performances had an effect on South African musicians.	3	8	37.50
4. Active in teaching HIPP to music students.	6	9	66.67
5. See a future for the performance of Early Music in South Africa.	6	9	66.67

Table 4.2: Responses from South African Early Music specialists.

Point 1 in the above table reveals that none of the respondents think that HIPP is prevalent in flute playing locally. This corresponds with the low percentage of respondents (thirty-seven point five) in point 3 who feel that Early Music impacted on local audiences.

Point 2 indicates that eighty-eight point eight nine percent of respondents are aware of Early Music performances having been presented in South Africa, confirming that these types of concerts have been available for South African musicians to gather exposure. However, from point 3 it can be deduced that while the awareness of period performances has existed locally, few of these performances impacted on South African audiences. This could mean that these performances were only sought out and attended by those already active in HIPP. Alternatively, it could be concluded that musicians in the audience were uninspired to experiment with HIPP, perhaps believing that HIPP is only reserved for period instruments.

Point 4 shows that two thirds of the respondents are actively teaching HIPP to music students. This corresponds with the number of respondents in point 5 who see a future in

Early Music in South Africa. Consequently, the availability of tutelage in HIPP for South African flute players is evident.

While few respondents think that South African musicians have been influenced by period instrument performances to implement HIPP, they do see a future for HIPP locally. This reveals that Early Musicians feel that local musicians could be encouraged to experiment with HIPP given the right circumstances.

In the actual questionnaire/interview content, Early Music specialists gave the following reasons for the lack of HIPP by South African flute players:

- Lack of knowledge, exposure, or access to the traverso;
- Lack of instruments, lack of interest, no tuition locally available, no local performance or job opportunities as yet;
- Lack of knowledge, lack of interest, too little time;
- Too busy earning a living as an orchestral player;
- Musicians are fairly thin on the ground in the South African music environment. Those who are not orchestral musicians perhaps consider going into another career because there isn't enough employment;
- Lack of exposure to different ideas;
- Reluctance to explore a new way of performing/interpreting music;
- Some regard authentic instruments, HIPP etc., as quaint or eccentric; and
- Ignorance or nineteenth century conceit.

It is apparent from the responses cited above that Early Music specialists, like the flute pedagogues²⁸, perceive obstacles that make implementing HIPP difficult in South Africa. Correspondingly, Oxtoby (2007) attributes local reluctance to embrace HIPP to “a sense of being outfaced by the lack of resources here: good tuition, availability and maintenance of instruments, and an interested audience.” This “sense of being outfaced,” as Oxtoby’s wording suggests could well be just a sense, and totally unfounded. The availability of recordings of period instrument performance on the Internet, concerts by visiting musicians and the ease of purchasing instruments

²⁸ See Chapter 4.1.

electronically (online), make this lack of resources an inadequate justification for the tardiness of South African musicians' observance of HIPP.

With reference to period instrument performances locally, thirty-seven point five percent of respondents felt that these concerts had little effect on South African audiences for the following reasons:

- HIPP requires a completely different approach to music in general, understanding of playing, technique, interpretation and understanding of source scores. It questions South Africans' current musical background, leading to insecurity.
- Professional musicians are seldom, if ever, seen at concerts of historically performed Early Music.
- Simply because historically informed performances are not attended enough. One needs to hear these things regularly. There needs to be a buzz around a certain instrument for people to start taking notice.
- Audiences are not passionate enough about the movement.
- Most audiences seem not to be aware of the issues at stake. Probably audiences in general are increasingly less educated.

Those Early Music specialists who are active in teaching HIPP gave the following comments on their pupils' response to the principles of HIPP:

- "Students respond with understanding and great musicality and with an almost innate sense of style. They greatly enjoy this approach to playing and studying music and would find a less structured way rather confusing, I suspect."(EMS1)
- "[Students are] very responsive and readily absorb the information." (EMS2)
- "Immensely, it opened up a new and exciting alternative to conventional/traditional music. [Additionally], audiences were amazed that South Africans could do this."(EMS6)
- "Most find the principles intriguing and usually accept the validity of the approach. Few, however draw the consequences – of purchasing period

instruments, acquiring stylistic and technical skills and advocating the issue.”(EMS7)

- “I find, interestingly enough, those that are the most receptive are fret board players because they recognise that there's something very similar in fret board techniques, especially jazz guitarists, and it's the improvisation side of it.” (EMS9)
- “Students respond well, if they’re young enough.”(EMS8)

Early Music specialists were asked whether they see a future for those wishing to specialize in Early Music performance in South Africa. Some of the responses were:

- “Well, I hope so! It depends on a few individuals I think, but one of the biggest problems we face in South Africa is that there is no equivalent of BBC Radio Three here and whilst Classic FM does a sterling job, it doesn’t address such serious issues as performance practice. Thus, audiences are not really being ‘educated’ to want to hear different sounds. But I also gather that for example, when Gerard Korsten²⁹ conducts here, both musicians and audience respond very positively, which is good news!” (EMS1)
- “Yes, if they are prepared to promote themselves and establish their own performing opportunities.” (EMS2)
- “It seems that there is culturally very little support from organizations and the general public so the self motivated performer needs to set up his/her own events and find an audience.” (EMS3)
- “I doubt it. There is too little discerning demand.” (EMS4)
- “Very limited, as things stand at present. But I imagine we could make an impact from a united ‘front’. It requires some dedicated, energetic soul to ‘bring it all together’!”(EMS5)
- “I cannot answer that with a big enough yes, because it will help those of us who are practitioners of Early Music by encouraging more interest; people can go overseas and study and bring back things here, and eventually people will be able to study those things here.”(EMS9)

²⁹ Gerard Korsten is a South African-born conductor living and working abroad. This respondent suggests that Korsten conducts with principles of HIPP in mind.

- “Not really, except that I believe it should be a fundamental part of curriculum, it improves the understanding of music and specifically interpretation.” (EMS6)
- “Yes and no. There is no given infrastructure and no opportunities as yet. But I do believe that the ...HIPP approach can potentially create a whole new career sector, as it has done in all-important musical centres. A specific South African way of doing it might need to be found though. It will depend on the individual initiative and input, whether there is a future in this field.”(EMS7)
- “I am afraid not. Audiences are too small and ignorant.”(EMS8)

Respondent EMS9 mentioned much resistance to a course in HIPP that he suggested introducing at a South African tertiary institution. The answer he received was that HIPP is not something you study in South Africa, and that one has to go overseas to study it. Respondent EMS9 felt that “with that attitude, how will we ever start anything here? Of course, at the beginning [South African student performances incorporating HIPP] wouldn’t be the same level as what you would find overseas, but it would be a start.”

As far as the flute pedagogues and Early Music specialists are concerned, it is encouraging to discover that while there is some pessimism towards the implementation of HIPP in South African performance due to many perceived obstacles, all agree that HIPP is important, valid and influential in achieving more convincing performances of Early Music.

4.3 Analysis of South African flute pedagogue and Early Music specialist responses

In this section, the responses of flute pedagogues and Early Music specialists are compared, contrasted and synthesized in order to form a basis of the current status of HIPP in the South African flute-playing environment.

Table 4.3 overleaf shows a comparison of the pedagogues’ and Early Music specialists’ reasons for the lack of HIPP in South Africa. From these responses, ten emerging fields are extracted, some of which are shared by both groups, others which are named by only one or the other.

REASONS FOR LACK OF HIPP IN SOUTH AFRICA	
Early Music specialists	Flute pedagogues
Lack of knowledge, exposure, or access to traversos	No access to authentic period instruments
Lack of instruments, interest, local tuition	Lack financial support for music and music education in South Africa
Audiences small and select	Lack big enough audiences
No time due to earning living as an orchestral player	Not a priority in the classical music industry in South Africa
Not enough work	Not enough Early Music ensembles
Lack of exposure to available performance options	Not enough exposure to new ways of performing
Ignorance or nineteenth century conceit	Lack of good teaching or interest
No local performance or job opportunities in HIPP	Income for flute performers lies in the orchestral and recording studio scenes
Lack of interest in exploring new ways of performing/interpreting music	The classical music profession is so much smaller in South Africa compared to Europe
Not enough knowledge, interest, time	Not enough specialists in the area of HIPP
-	South Africa's outcomes-based educational system excludes HIPP

Table 4.3: Early Music specialists' and pedagogues' reasons for lack of HIPP.

The themes emerging from Table 4.3 are listed below. These themes refer to resources that are perceived as lacking in the South African flute playing and general music environment. It can be seen that there are some agreements between the two groups and some opinions that are held only by the pedagogues or only by the Early Music specialists. EMS refers to the Early Music specialists and P to the pedagogues:

- Time (EMS)
- Knowledge (EMS)
- Interest (EMS & P)
- Job opportunities (EMS & P)
- Exposure (EMS & P)

- Instruments (EMS & P)
- Local tuition (EMS & P)
- Audiences (EMS & P)
- HIPP specialists (P)
- Financial support (P)

The Early Music specialists feel that South African flute players do not have time to learn about HIPP because they invest it rather in orchestral playing. This notion however, does not appear to be shared by the pedagogues, possibly because they would rather blame external influences than flute players themselves. Early Music specialists mention that South African flute players do not possess enough knowledge to be able to implement HIPP. It stands to reason that the pedagogues do not mention this, as they claim they do teach elements of HIPP to their students. Perhaps the lack of knowledge to which the Early Music specialists refer applies more generally to South African musicians than just to the flute-playing fraternity.

Pedagogues feel that there are not enough specialists in the field of Early Music, which, by omission is proved wrong by the Early Music specialists themselves. This divide may warrant that HIPP could easily be implemented if flute pedagogues and Early Music specialists collaborated. Both pedagogues and Early Music specialists believe that the audiences are not big enough; however, the Early Music specialists do believe that with enough individual initiative, audiences can be recruited. There is no reason for Early Music performances to have less attendance than other concerts. Respondent EMS1 even went as far as to mention a concert given in Johannesburg in 1997 by the English Baroque Soloists under the baton of John Elliot Gardiner. Reportedly, this was extremely well attended. Finally, the pedagogues feel that there is a lack of financial support for classical music, which again is believed by the Early Music specialists to be available with enough individual initiative. Admittedly, insufficient financing for the arts is a dilemma world-wide, but this has by no means put a stop to any form of art for which there are devoted followers.

Fig 4.1 overleaf shows a comparison of Early Music specialist responses to flute pedagogue responses.

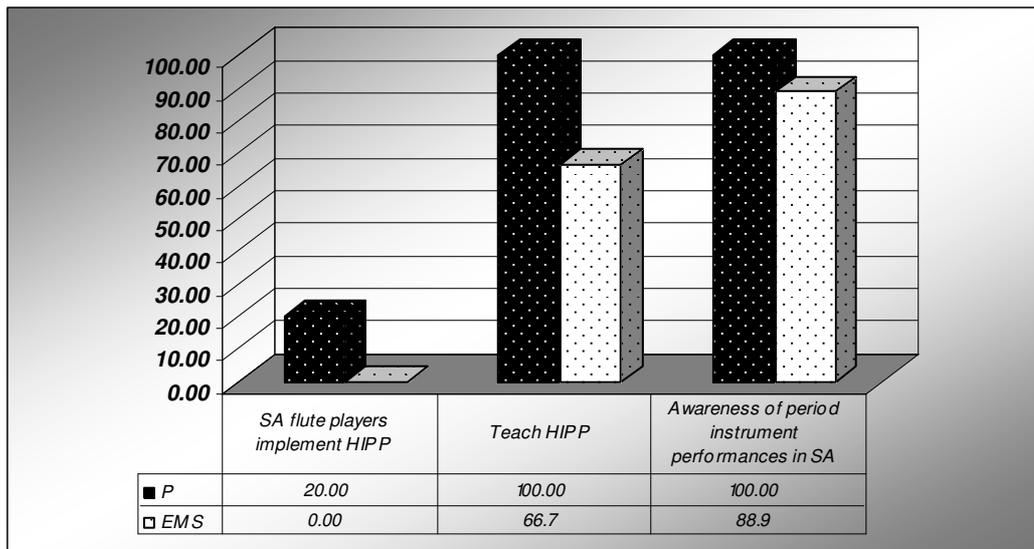


Fig 4.1: Comparison of pedagogue and Early Music specialist data from questionnaire responses.

Fig 4.1 indicates that significantly more flute pedagogues (one hundred percent) than Early Music specialists (sixty-six point seven) claim to teach principles of HIPP. This is not evident in any of the other sources of data other than the pedagogues’ own word. In a specific case, respondent P1 claimed to teach “articulation, ‘slurring’, embellishments, dynamics, tone colour and the finer points of HIPP.” However, this same pedagogue’s student, SAFS8 showed very limited knowledge of HIPP. Respondent SAFS8 knew the definitions of *messa di voce* and *flatterment* but spoke of using the same vibrato as for romantic music, listening to James Galway *et al* for interpretational insight and of the ‘limitations’ of the traverso. This suggests a misunderstanding on the part of the pedagogue as to what “the finer points of HIPP” actually are, or perhaps a failure to convey them accurately to the student.

The similarity in number of responses for the existence of period-instrument performances in South Africa between the two groups in Fig 4.1 suggests that HIPP performances have been available to South African audiences.

Early Music specialists and flute pedagogues agree in Fig 4.1 that few South African flute players implement HIPP in their performances of Early Music.

4.4 Student knowledge/opinions of HIPP

In this section responses to the questionnaires (see Appendix C) by flute students from the Conservatory of Amsterdam (AMFS) are dealt with first, followed by responses to the questionnaire (see Appendix D) administered to the South African flute students (SAFS).

4.4.1 Flute playing in Amsterdam (see Appendix C)

This section provides data about an international group of flute students from the Conservatory of Amsterdam. The purpose of including this data is to benchmark the South African group with an international one. The group of students from the Conservatory of Amsterdam represents four nations.³⁰ The questionnaire was circulated to fifteen modern flute students at the Conservatory of Amsterdam, as described in Chapter 3.2.3. Eight students responded, four of whom play the traverso in addition to the modern flute. Table 4.4 overleaf shows the responses of the eight flute students.

³⁰ Listed in Chapter 3.2.3.

Amsterdam modern flute students responses	Positive responses	Total responses	%
1. Additionally play the traverso	4	8	50.0
2. Frequently perform Early Music on modern flute	7	8	87.5
3. Play the traverso and perform Early Music differently on modern flute	4	4	100.0
4. Necessary to play traverso to better interpret Early Music	5	8	62.5
5. Have read historical treatises	8	8	100.0
6. Adapt historical performance techniques to modern flute playing ³¹	5	8	62.5
7. HIPP as valid and beneficial to Early Music interpretation	8	8	100.0
8. Open to other types of Early Music interpretation	2	8	25.0
9. HIPP need not be applied to Early Music	1	8	12.5

Table 4.4: Responses from flute students from the Conservatory of Amsterdam.

The results in Table 4.3 show that all respondents are aware of HIPP and believe it to be an acceptable approach to Early Music interpretation. Point 1 shows that fifty percent of the respondents play the traverso in addition to the modern flute, and point 6 shows that sixty-two point five percent adapt historical performance techniques³² to modern flute playing. One could interpret the one student who does not play the traverso as having learnt some traverso-playing techniques in order to adapt them to modern flute playing. These techniques could either have been learned from hearing the traverso being played, or from having lessons from a traverso teacher. Interestingly, those who do play the traverso claim to adopt a different way of playing the same repertoire on the modern flute. This reveals that the differences between the traverso and the modern flute make adapting all traverso-playing techniques to the modern flute impractical. Point 6 corresponds in responses to point 4, showing that the same number of respondents who claim to adapt historical performance techniques to the modern flute also claim that it is necessary to play the traverso in order to better interpret Early Music.

While one hundred percent of the respondents in point 7 view HIPP as valid and beneficial to Early Music performance, interestingly, twenty-five percent in point 8

³¹ It is not considered necessary to play the traverso in order to adapt historical performance techniques to modern flute playing, thus the number of responses can total more than the four traverso players.

³² Such as *flattement*, which is possible for certain notes on an open-hole modern flute.

think that HIPP is not the only acceptable approach to performing Early Music. Twelve point five percent believe that HIPP need not be applied at all, i.e. that a mainstream approach is acceptable. Even the solitary student who does not often play Early Music claims to have read historical treatises. It is not clear from point 5, however, how many of the treatises each student read. However, the hundred percent of responses to points 5 and 7 may show that while some think that HIPP is only one of the ways to approach Early Music, all believe they should be well informed to make a confident decision as to their reasons for interpreting Early Music in a particular way.

Questionnaire responses revealed that students place emphasis on creating a meaningful performance based on conscious interpretative choices that serve the music. This is shown in the responses below:

- “I believe that flute players need to be informed about new ways of interpreting and not close up to new ideas, because music develops and it is not interesting to remain stuck in old ways of interpretation.” (AMFS6)
- “I think it is ok to have a ‘modern’ or even ‘romantic’ interpretation of the music. But it is important that the player knows about how the music used to be performed and he decides properly why and how he interprets it in a different way.” (AMFS2)
- “Studying historical sources is very good, but the music itself should remain supreme. What is most important is that period instrument performers are good artists and not merely historians. After all, music is a language of the heart.” (AMFS5)

Students who frequently play Early Music on the modern flute described ways in which they adapt their playing to suit the style. These include:

- Applying the different articulation, phrasing and description of sound through embouchure changes;
- Trying to imitate the sound of the traverso as much as possible, using the same articulations and ornaments;

- Listening to the traverso in order to acquire ideas about tempo, ornaments, character, use of vibrato and dynamics; and
- Hotteterre's ornaments (*port de voix* and *battement*) are especially practical to apply.

While all respondents claim to have read treatises, one student admitted that although she has read some historical treatises, she did not retain many of their performance suggestions.

The five students who thought it necessary to play the traverso to learn to better interpret Early Music did not restrict Early Music to the traverso, but found that listening to or trying to play the traverso can help one to better understand the music. Respondent AMFS8 commented: “until some time ago I didn't really understand Early Music, when I play the traverso somehow the music suddenly becomes very logical and it works.” Respondent AMFS2 wrote “I think you can develop good taste through listening to performers [who implement HIPPI] and being aware of the things you have to do differently.”

There was a wide range of responses to the question of interpreting Early Music in a modern way:

- “It can [be interpreted in a modern way] but often it sounds tedious or out of balance. I have the idea that when Early Music is played in a romantic way one misses half the music.” (AMFS8)
- “However you choose to interpret Early Music, the most important thing is that it's played in a musical way.” (AMFS7)
- “I don't think a modern approach is the best way. But if somebody wants to play Early Music in a modern way because he feels more comfortable or more free to make music his own way, it will probably also sound better.” (AMFS5)
- “I think music making is about being one with the composer. Any means of achieving this should be experimented with.” (AMFS1)
- “Early Music can be interpreted in a modern way, but it is just a different concept and not the way it was meant to be played.” (AMFS4)

It is clear that all the respondents from the Conservatory of Amsterdam put a great deal of thought into the consequences of their performances with a view to keeping the essence of the music a priority, achieved through conscious interpretative choices. This illustrates that the principles of HIPP play a large role in the musical education of these students.

4.4.2 Flute playing in South Africa (see Appendix D)

Eight advanced³³ South African flute students out of thirteen (sixty-one point five percent) responded to the questionnaire. Some of the questionnaires were distributed by the pedagogues, others were students personally known to me, whom I interviewed. The students represent four different provinces in South Africa.

Table 4.5 overleaf shows the responses of the eight flute students.

Two of the eight respondents, one of whom studied recorder as a first instrument before starting the flute, were the only respondents to show an interest in and basic knowledge³⁴ of the principles of HIPP.

³³ All of the respondents study at tertiary-level institutions. See Chapter 3.2.4.

³⁴ Basic knowledge was determined by criteria such as having read treatises and understanding terms associated with Early Music performance.

South African flute student responses:	Positive responses	Total responses	%
Have heard of HIPP	1	8	12.50
Have seen someone play a traverso	5	8	62.50
Interpret Early Music by reading treatises	2	8	25.00
Interpret Early Music by listening to recordings	6	8	75.00
Interpret Early Music by doing as teacher instructs	7	8	87.50
Interpret Early Music by using own intuition	4	8	50.00
Interpret Early Music by playing from facsimiles or manuscripts	3	8	37.50
Use a different articulation for Early Music	4	8	50.00
Necessary to learn traverso to better interpret Early Music	3	8	37.50
Feel that HIPP need not be applied to Early Music	5	8	62.50

Table 4.5: Responses from South African flute students.

The table above shows that only twelve point five percent of respondents had heard of HIPP. Two of the eight respondents (twenty five percent) had read historical treatises, which when compared to the Amsterdam students' one hundred percent shows a difference in academic focus. When correlated with the flute pedagogues' claims of using historical treatises in their teaching in point 6 of Table 4.1, this facet shows up an incongruity. Interestingly, Table 4.4 reveals that the most dominant influence on the students' interpretation of Early Music at eighty-seven point five percent is their teacher's instruction. As seen in the results of the flute pedagogue responses³⁵, South African pedagogues do not feel they have any motivation to stress the importance of HIPP, so it stands to reason that if student's primary influence in their interpretation is their teachers' instruction, then HIPP will not be prominent. The second most prominent influence on respondents is the use of audio recordings at seventy-five percent. When asked which well-known flautists the South Africans listened to for help in

³⁵ Refer to 4.1.

interpretation, eighty seven point five percent of the students mentioned mainstream³⁶ performers like James Galway, Jean-Pierre Rampal, Susan Milan and William Bennett. According to Ornoy (2006: 234) these performers would not be classified as performers who incorporate the performance parameters of HIPP, thus, students who listen to these players for help in historically informed interpretation naturally are exposed to the mainstream style of playing. One student, however, mentioned Barthold Kuijken and Frans Bruggen as a source of gleaning information on aspects of interpretation. Both Kuijken and Bruggen are exponents of the Early Music movement.

The third most influential element in the students' interpretation of Early Music at fifty percent appears to be their own intuition, which, if not historically informed by pedagogues or recordings, will by deduction be uninformed.³⁷ This deduction is achieved through the fact that few students claim to read historical treatises, their teachers do not appear to encourage HIPP and they are influenced by mainstream recordings. As such it follows that students would not naturally (through their own intuition) play in a historically informed manner. Fourth in rank of influence on students' Early Music interpretation is the edition chosen, or use of facsimiles and manuscripts, which is mentioned by only thirty seven point five percent of the students as playing any role at all in their consideration of how to perform a piece of Early Music. The least important factor influencing South African flute students' interpretation of Early Music is the use of treatises on flute playing, proving, together with the aforementioned influences, that principles of HIPP are scarcely significant to the sample of South African flute students.

Students who use different types of articulation for Early Music described their techniques as follows:

- “I don't use such an explosive attack (clear tonguing, or the 'French tonguing' which involves tonguing between the lips). I do more idiomatic two or three note slurs in fast movements, which is more idiomatic according to the way the music is written.” (SAFS1)

³⁶ 'Mainstream' refers to “the term most commonly used to describe performers using 'modern' instruments who do not connect themselves to the [Early Music] movement's agenda” (Ornoy 2006: 234).

³⁷ See Meylan's (1988) comment on intuition in Chapter 1.1.

- “I follow what’s written in the score. I try to play more staccato, with a sparkly, clearer tone. You can get away with a more muffled sound in modern music whereas in Early Music you can’t.” (SAFS2)
- “There are certain articulation patterns that are used in [specific] passages.”(SAFS3)
- “I try and make it more violinistic [sic].” (SAFS5)
- “I play more lightly, with shorter note lengths than the twentieth century playing, of course not ‘staccatissimo’, but tonguing very precisely, tonguing more forward and well articulated.” (SAFS7)

The above responses illustrate a number of misconceptions as to what Early Music performance technique entails. An example of one such misconception is the notion that modern music can be more muffled than Early Music. Also, students do not successfully explain their answers, such as the “violinistic” articulation. This respondent does not convey what this means. None of the students made any mention of Early Music articulations that authors of historical treatises go to great lengths to describe, such as “*tiri, diri* or *did’ll*” (Quantz 1752: 78-79), which again shows an unfamiliarity with historical treatises.

Those students who felt that HIPP need not be applied to Early Music cited the following reasons:

- “The sound of the traverso is so different that performance on the modern flute may suffer due to the difference. It would be the ideal situation to be able to choose which instrument to play, but from a financial point of view in South Africa, where the instruments are not readily available for purchase and where traverso specialists are very few, it is not always an option.” (SAFS1)
- “This is a huge debate. Yes, it can be played in a modern way. You don’t have to play on a traverso to have the baroque feel.” (SAFS2)
- “It is not always possible to apply performance practice, especially here in South Africa. There are many students who never have the opportunity to play with a harpsichord and who are not able to buy early instruments. In such cases, I think that it is possible to play Early Music on modern instruments and find new ways

to interpret the music. If however, one is able to apply performance practice, I think it should be done because that is how the composer intended the music to be played. It would sound more authentic and true to the style.” (SAFS3)

- “If deliberately taking Early Music and adapting it to be interpreted differently is one's aim, then [HIPP] need not be applied.” (SAFS4)
- “It can, yes. (CF Loussier is an extreme example; or Isao Tomita on the MOOG even more so). I am not sure whether it should, though. To be confined to terraced dynamics, just because someone composed at a time when the continuo couldn't manage otherwise, is a bit silly, I think.” (SAFS5)
- “If you learn to play the traverso it will give you more insight into the music itself. You'll have a better idea of what the limitations of the instruments were and what type of sound the instruments (flutes) created. Then you can incorporate some of the elements of the sound, articulation, etc., into your own interpretation. If you never learn to play a traverso, you could still play Early Music meaningfully on a modern instrument.” (SAFS8)

The responses in the previous paragraph to the issue of HIPP not being necessary in Early Music show unsupported beliefs that HIPP is not suitable in South Africa, such as “instruments are not readily available for purchase” and “many students have not had the opportunity to play with a harpsichord.” Additionally, the responses show dated ideas that HIPP is inferior to ‘modern’ ways of performing, for example “to be confined to terraced dynamics...is a bit silly.”

Table 4.6 overleaf shows the responses to three multiple-choice questions³⁸ that were asked in order to determine what areas of HIPP are familiar to the respondents. French baroque works were specifically singled out because of the “care [French composers took] to indicate *agréments* accurately” (Burton 2002: 43). This makes the French baroque style distinct from the German or Italian. Thus, the questions were intended to reveal whether respondents were aware of this distinction.

³⁸ These fields of questioning were specifically chosen from texts dealing with early flute performance. See Chapter 3.2.4 for the methodology.

Modern flute students who:	Positive responses	Total responses	%
1. Knew definitions of HIPP terms:			
1.1 <i>Messa di voce</i>	1	8	12.5
1.2 <i>Flattement</i>	2	8	25.0
1.3 Rhetoric	0	8	0.0
2. Played pieces by:			
2.1 Hotteterre	1	8	12.5
2.2 Leclair	1	8	12.5
2.3 Philidor	0	8	0.0
2.4 Blavet	3	8	37.5
3. Use vibrato in the following ways:			
3.1 Same vibrato for romantic, modern and Early Music	3	8	37.5
3.2 Don't use any vibrato for Early Music	0	8	0.0
3.3 Use vibrato in specific places when playing Early Music	4	8	50.0

Table 4.6: Responses to multiple-choice questions by South African flute students.

Twenty-five percent of respondents were familiar with one of the terms associated with HIPP; only two respondents knew the definitions for two of the terms, one of whom was the recorder player. However, this recorder player is the student of an Early Music specialist, and therefore would have had tuition in the principals of HIPP. In point 2, respondents were most acquainted with Blavet out of the French baroque composers. Hotteterre had not been performed by any of the students except for the recorder player, who had only performed his works on the recorder. Only one student found French baroque music different to other baroque music, indicating that the practice of the French baroque amongst South African flute students is yet to be adequately explored.

Thirty-seven point five percent of respondents use the same vibrato in all style periods. This response indicates a lack of knowledge around the discourse about finger-vibrato, or *flattement* in historical flute treatises.

A comparison of the Amsterdam flute students (AMFS) and the South African flute students (SAFS) is shown in Fig. 4.2 below³⁹:

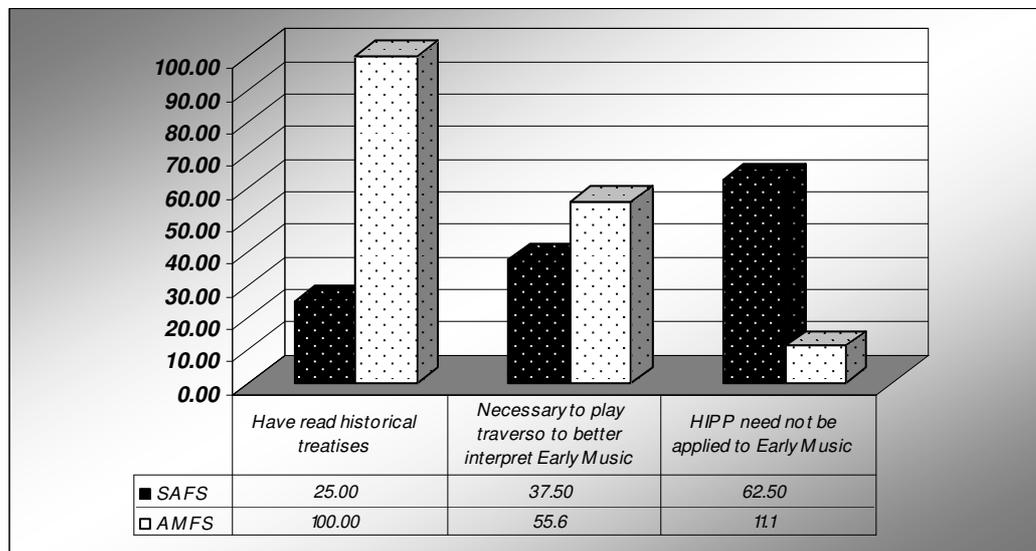


Fig. 4.2: Comparison of South African and Amsterdam flute student responses.

The above figure indicates that treatises play a significant role in the tuition of the students from the Conservatory of Amsterdam as opposed to that of the South African students. This shows an anomaly with the pedagogues' claim in point 6 in Table 4.1 of using treatises in their teaching. The difference between Amsterdam students' and South African students' views on the necessity of traverso instruction to better interpret Early Music was less pronounced. A greater percentage of Amsterdam students than South African students found that learning the traverso is necessary. However, all of the Amsterdam students had heard the traverso, whereas some of the South African students had not. The question regarding the necessity of applying HIPP to Early Music showed a difference of fifty percent between the two groups of students. The South African students could more easily discard HIPP than could the Amsterdam students. This phenomenon suggests that Amsterdam students were familiar with HIPP, whilst South African students were less so informed.

Generally, it was found that the Amsterdam students had a clearer idea of the reasons behind their chosen interpretations of Early Music, whereas most of the South African

³⁹ Only three questions corresponded on both the student questionnaires, thus only these three are compared.

students were not familiar with HIPP and were not as articulate in their reasoning; or for that matter, secure in their own interpretative skills.

4.5 Comparative results of questionnaire/interview data (South African context)

Key themes from the questionnaire and personal interview data that have been discussed in this chapter are shown in Table 4.7 below. These themes are ordered according to ‘predetermined’ and ‘emerging’ ones, as some were prompted by the structure of the questions, and others emerged through analysis. The group of students from the Conservatory of Amsterdam was not included in the table, as they do not bear any consequences for the South African context.

Themes	Flute pedagogues	Early Music specialists	Flute students
Pre-determined	HIPP not prevalent in South Africa	Flute players in South Africa do not implement HIPP	Unclear about what HIPP is
	South African flute players are not internationally competitive in the performance of Early Music	While resources such as period instrument concerts have been available in South Africa, audiences have remained unaffected	-
Emerging	Positively regard HIPP	South African music industry does not cater to Early Music	Cannot see HIPP's justification
	Find little motivation for the implementation of HIPP in South Africa	Students respond positively to HIPP	Unsure, apart from exceptional cases
	Would encourage HIPP more if there were less obstacles	Individual initiative decides whether HIPP will have a future in South Africa	No personal motivation; ignorance
	Are aware to a great extent what HIPP entails	Feel they are a minority in the South African art music environment	-
	Have out-dated perceptions of HIPP as pedantic & eccentric	-	-

Table 4.7: Themes gleaned from questionnaire and interview responses.

4.6 Analysis of Internet survey data

The Internet was used to survey South African websites specifically, in order to ascertain the extent of HIPP in South Africa. The purpose of investigating South African activity in HIPP is necessary to test the validity of claims by mainstream musicians that there are too few specialists in this field. The methods of collecting and interpreting this data have been explained in Chapter 3.3.

The survey was performed between 20 August and 14 October 2007. The following six key phrases were used to conduct the survey:

- Historical performance practice;
- Historically Informed Performance;
- Early Music ensembles ;
- Early Music;
- Baroque music; and
- Period instruments.

The *Google* search engine was used with the abovementioned parameters. One of the key phrases, “Historically Informed Performance Practice” yielded no hits. The search engine prevented words within the phrase such as ‘informed’ being searched for separately, thereby reducing the number of results found to a manageable quota. Some of the results were disregarded because of irrelevance or due to their vagueness with regard to activity in Early Music in the South African context. Some of these excluded results were:

- Online bookshops selling books dealing with HIPP.
- Online CD shops selling recordings of international Early Music groups.
- Online encyclopedias.

A composite list of the data using the Internet is given in Appendix E. The Early Music ensembles that were found on the Internet were: Musica Antiqua, Camerata Tinta Barocca, Ensemble Refugium, Baroque 2000 and Ars Nova Consort. Of these

ensembles, Musica Antiqua and Ensemble Refugium are the only ensembles that indicated performances on period instruments. Individual period instrument performers found on the Internet were John Reid Coulter (harpsichord and fortepiano) and Hans Huysen (baroque cello). The harpsichord builder, William Selway Robson was also noted as playing an important role in HIPP in South Africa by building and restoring historical instruments as well as participating in Early Music concerts.

Some educational institutions' websites listed courses including baroque music studies as a specialised subject. However the latter courses offer only a general historical study of the baroque era, not its performance practices. Only two institutions offer courses specifically in HIPP, namely Unisa and the University of Stellenbosch.

The Internet search provided a list of individuals and organizations or ensembles involved with Early Music. These individuals and ensembles/organisations do not all necessarily employ HIPP. In order to determine which of the latter do, specific factors were searched for in the websites. These criteria were:

- Use of some period instruments (in addition to some modern instruments)
- Use of period instruments exclusively
- Use of baroque pitch (A=415 Hz)
- Use of historical sources

Where necessary, Early Music performers were contacted by email and requested to describe their performance practices according to the above criteria.

Individual performers and ensembles who do implement HIPP are listed in Table 4.8 overleaf. The ways in which HIPP is implemented are marked with a 1 if implemented, or a 0 if not used.

Individual/ensemble	Some period instruments (mixed with modern instruments)	Period instruments exclusively	Baroque pitch (A=415Hz)	Use of historical sources
Buskaid	0	0	1	1
Baroque 2000	0	0	0	1
Camerata Tinta Barocca	1	0	0	1
Mikki Steyn	0	0	0	1
Richard Oxtoby	0	1	1	1
John Reid Coulter	0	1	1	1
Hans Huyssen	0	1	1	1
Andrew Cruikshank	0	1	1	1
George King	0	0	0	1
William Selway Robson	0	1	1	1
Anne Marshall	0	0	0	1
Ensemble Refugium	0	1	1	1
Ars Nova Consort	1	0	0	1
Total	2	6	7	13
Percentage	15.38	46.15	53.85	100.00

Table 4.8: South African individuals or ensembles implementing HIPP.

All of the individuals or ensembles in Table 4.8 adhere to some principles of HIPP. This shows that there are at least⁴⁰ twelve individuals and ensembles active in HIPP in South Africa, more than enough of a resource from which other South African musicians could learn about HIPP. Sixteen point six seven percent use a mixture of modern and period instruments while forty-one point six seven percent use period instruments exclusively.⁴¹ This shows that less than half of these musicians use only modern instruments. Half of the individuals/ensembles use baroque pitch.

The results of the survey using the Internet clearly suggest that Early Music performances incorporating HIPP do indeed occur in South Africa.

⁴⁰ The individuals and ensembles mentioned are only those found on South Africa websites. These do not include those individuals or ensembles not mentioned on a website.

⁴¹ This may vary depending on the situation, such as collaboration with an African ensemble, but this data applies to the websites found between August and October 2007.

4.7 Summary

This chapter presented and analysed the data from the questionnaire/interview responses and survey using the Internet. This data provided valuable insights with which conclusions about the status of HIPP in South Africa could be formed. Local flute pedagogues claim to incorporate HIPP in their teaching, yet think that it is uncommon in South African performances of Early Music. Early Music specialists suggest that flute pedagogues do not encourage HIPP as much as they should, and South African flute students show a limited knowledge of the principles of HIPP. While pedagogues claim to use treatises in their teaching of Early Music, few South African flute students have actually read treatises themselves. These tendencies reveal that South African flute pedagogues do not fully understand HIPP or perhaps do not teach it to the extent of their claims.

Both Early Music specialists and pedagogues name various hindrances slowing the implementation of HIPP in South Africa. However, what remains clear is that period instrument performances have taken place locally and that several Early Musicians actively teach HIPP in South Africa. Therefore, the interest in HIPP does exist, but the exploration thereof has not yet been adequately attempted.

Finally, the survey using the Internet reveals that there are at least twelve South African individuals/ensembles actively involved in HIPP, indicating that the flute pedagogues' perception about the lack thereof is incorrect. Several pedagogues thus based their belief that there is little outlet for HIPP in South Africa on this misconception.

CHAPTER 5: CONTENT ANALYSIS OF SYLLABI AND FLUFSA NEWS

This chapter examines the extent to which HIPP has been incorporated into the independent examination syllabi offered to South African flute students currently. These examination boards reviewed (Unisa, Trinity Guildhall and ABRSM) are significant in that they represent the aptitude of a large sector of flute students nationally. This chapter also attempts to ascertain whether HIPP formed any part of discussion in the South African flute fraternity by analysing the content of *Flufsa News*⁴² between 1989 and 2001.⁴³ The data acquired from these sources will then be used to draw conclusions about HIPP's role in flute playing until 2001, and determine whether HIPP plays a role in the South African independent music examinations currently.

5.1 Analysis of syllabi

The process of collecting and interpreting the data gleaned from flute syllabi of the three independent examination boards is explained in Chapters 3.4 and 3.4.1 respectively. None of the syllabi makes direct mention of the term HIPP; it was therefore necessary to infer reference to HIPP through certain keywords. A list of keywords was personally compiled in order to define criteria that show whether HIPP is included into the flute examination syllabi. This was achieved by consulting literature pertaining to HIPP as outlined in Chapter 3.4. The list of HIPP keywords became an effective parameter with which the flute syllabi were reviewed. The various publications comprising the general regulations and flute syllabi of the three examination boards were scrutinised for these keywords. The manner in which this data was interpreted is described in Chapter 3.4.1. Table 5.1 overleaf shows the results of the keyword search. The numerals at the bottom of the table represent a weighting of how much emphasis the respective examination boards placed on HIPP in flute playing. Trinity Guildhall is abbreviated to "Trin" in the table that follows:

⁴² *Flufsa News* was the periodical of the Flute Federation of South Africa.

⁴³ *Flufsa News* was discontinued in 2001. While this information is not current, it does occur after HIPP's conception circa 1988 (see Kenyon 1988). This data would show whether South African flute players took cognisance of the developments in Early Music performance internationally.

		Subject	Keyword/phrase	Unisa	Trin	ABRSM
1	1	HIPP keywords used	Style	1	1	1
	2		Interpretation	0	0	1
	3		Performance practice	0	1	1
	4		Stylistically appropriate	0	1	1
	5		Stylistic awareness	0	1	0
	6		Interpretative skill	0	0	1
	7		Interpretative insight	0	1	0
	8		Appropriate knowledge of idiom	0	0	1
	9		Ornamentation	0	0	1
	10		Editorial apparatus	0	0	1
	11		Reliable editions	0	1	1
	12		Authenticity	0	0	1
	13		Composer's intention	0	1	0
	14		Mainstream	0	1	0
	15		Clarity of intent	0	1	0
	16		Convincing	0	1	1
	17		Informed	0	1	0
2	1	Early Music works for flute	Mozart	1	1	1
	2		JS Bach	1	1	1
	3		Vivaldi	1	1	1
	4		Handel	1	1	1
	5		Hotteterre	1	0	0
	6		Philidor	0	0	1
	7		Blavet	0	1	1
	8		Leclair	1	0	1
	9		Quantz (lesser performed works)	0	1	1
	10		Hummel	0	1	1
	11		Graf	0	0	0
	12		Telemann (Fantasias)	1	1	1
	13		WF Bach	0	0	0
	14		Praetorius	1	1	0
	15		CPE Bach (Sonatas)	0	1	1
	16		Couperin	0	1	1
	17		Loeillet	1	0	1
3	1	Traverso/alternative instrument	Traverso	0	0	0
	2		Option to play alternative (related) instrument	0	1	1
4	1	Accompanying instrument	Harpsichord accepted	0	1	0
Total keywords				10	24	25
Percentage out of 37 keywords (%)				27.03	64.86	67.57

Table 5.1: Syllabus content data summary.

Table 5.1 shows that Trinity Guildhall and ABRSM meet sixty-four point eight six and sixty-seven point five seven percent respectively of the criteria showing a possible implementation of HIPP. Unisa satisfies only twenty-seven percent of these criteria, indicating a greater emphasis being placed by the international boards on in-depth evaluation of the candidate's interpretative skills and awareness of style than by the South African one. Perhaps this discrepancy is due to geographical factors. The international examination boards' locality, namely the United Kingdom, is in close proximity to Amsterdam, a centre of Early Music. This could be an issue determining the range of the influence of HIPP. With regard to the accepted instruments, Table 5.1 reveals that the traverso is not mentioned by any of the examinations boards, that the international boards offer the option of an unspecified alternative instrument and that the harpsichord was only mentioned as an accompanying instrument by Trinity Guildhall. It could be inferred that the traverso is not an accepted instrument, or that not enough traverso players have applied for examinations in order for the examination boards to justify including the traverso in their syllabi.

In point 2, in which Early Music flute works are listed, J.S. Bach, Mozart, Vivaldi and Handel are considered part of the standard flute repertoire. All the other flute composers listed are considered lesser-known. Points 2.5 to 2.17 in Table 5.1 indicate that Unisa includes five lesser-performed works (thirty-eight percent), Trinity Guildhall, seven (fifty-three point eight percent) and ABRSM nine (sixty-nine percent). This could reveal that Unisa and Trinity Guildhall are reluctant to venture from mainstream repertoire, while ABRSM demonstrates more willingness to incorporate works by lesser-known composers.

The content of the syllabi was scrutinised, with a view to determining the accepted examinable instruments. In the case of presenting an alternate/related instrument to the flute for an examination, Unisa made no mention of any related instrument being permitted, historical or modern. The ABRSM's accepted related instrument is the piccolo, which is only mentioned in the diploma syllabus and not in the syllabus for lower grades. The ABRSM diploma syllabus (2004: 99) advises students wishing to perform part of their recital on an instrument not mentioned on the list of related instruments to apply to the board in writing. Trinity Guildhall's diploma syllabus (2006a: 2) states that students are allowed to perform on any instrument in any style.

This data still does not show which instruments are not catered for, thus making it difficult to assess what is accepted in practice. The only instance where non-accepted instruments are stipulated exists in the Trinity Guildhall syllabus (2006b: 6) for grades lower than diploma level. This syllabus states that no alternative instrument may be played.

Trinity Guildhall's diploma syllabus (2006a: 13) makes special mention of the fact that students are "strongly encouraged to develop their own interpretations of works, based on an intelligent understanding of the repertoire being performed." Although no mention of the term HIPP is provided, the words "intelligent understanding" could indicate that students are required to study historical evidence about the music they perform, although this still remains unclear. It was found, however that Trinity Guildhall's learning outcome for ATCL performance⁴⁴ (2006a: 17), which requires that students demonstrate "knowledge of the composers' intentions", is unrealistic and not current with research into HIPP.⁴⁵ This ambiguous message, encouraging principals that both agree and conflict with HIPP, arouses uncertainty about Trinity Guildhall's expectations of students with regard to HIPP.

Both ABRSM and Unisa take for granted that the accompanying instrument is a piano, while Trinity Guildhall (2006a: 13) makes mention of provision for harpsichord accompaniment should the student require it. Once again, the lack of mention of the harpsichord does not prove that it is not accepted in a flute examination. On a personal level, I had difficulties when requesting a harpsichord at A=415 Hz for a Unisa Performer's Licentiate examination in 2007. I was however permitted to perform on the traverso with harpsichord for part of this performance examination. No harpsichord at A=415 Hz was available in any of Unisa's examination facilities. I was informed to arrange my own harpsichord for such an instance. After much correspondence and motivation on my part, Unisa assisted in booking a venue where the necessary harpsichord was available. What emerged from this encounter does suggest that that the historical performance of Early Music is not a key focus of Unisa.⁴⁶

⁴⁴ ATCL performance is one of Trinity Guildhall's diplomas.

⁴⁵ See the argument regarding composer intention in Chapter 2.1.3.

⁴⁶ All three examination boards offer solo harpsichord examinations, but this content analysis sought only to discover what is accepted practice with regard to flute examinations.

The analysis of the contents of the three examination boards' syllabi suggested the possibility that independent examinations on period instruments are not in demand, possibly because students wishing to specialise in these instruments seek out institutions that offer them. Unisa and Trinity Guildhall were found to be fairly conservative (mainstream) when it comes to repertoire while ABRSM showed more incorporation of lesser-known works. It is not clear whether this is intentional or whether accessibility to the repertoire is a factor. Lastly, it was found that it is difficult to gauge whether what is not stipulated in the examination regulations could be construed as unaccepted in practice. Therefore, while the syllabi show more use of the criteria constituting the principals of HIPP by the international boards than does Unisa, this cannot be stated as conclusively being the case.

5.2 Analysis of Flufsa News

Table 5.2 overleaf shows data from articles mentioning subjects/aspects dealing with HIPP and flute concerts featuring Early Music repertoire. The data was selected by the following criteria: elements such as discussions of baroque style, interpretation of baroque and classical composers, announcements of baroque concerts, interpretation, aspects of flute playing and flute resources mentioning Early Music.

	Issue	Pg. No.	Description	Contents
1	'89 Jan/Feb Vol.1 No.1	5-10	Interview with Marc Grauwels	Discussion of baroque style
2	"	31-32	Mikki Steyn	Handel's sonatas from an adult beginner's viewpoint
3	'89 May Vol.1 No.2	8-9	George Fazakas. Introduction to playing chamber music	Recommends trying new repertoire and not only standard
4	"	13	Profiles of South African flautists	Mentions Theo Boekkooi, Anne Catt and Sonet Labuschagne's involvement in Musica Rara, an Early Music ensemble
5	'89 Sept Vol.1 No.3	3	Alain Barker Masterclass	Small mention of baroque interpretation
6	"	11	George Pearce	Mention of his starting on simple system flute
7	"	32	Terms	Definition of German flute
8	'90 Jan/Feb Vol.2 No.1	21	Albert Honey: <i>Low B or not Low B</i>	Eight-keyed simple system flute in Trockne Blumen
9	"	27	Announcement of baroque concert	With Leslie Shiells (modern flute), Jill Richards (harpsichord) and Paul Rogers (modern bassoon)
10	'90 May Vol.2 No.2	25-26	Reviews	Mozart recordings
11	'90 Sept Vol.2 No.3	19-20	Lucien Grujon's method on teaching Bach	Bach interpretation
12	'91 May Vol.3 No.2	3	Interview with Evelien Hagen	Lessons with Paul Verhey, Rien de Reede & Frans Vester
13	"	18	Letters from Mozart	His attitude to the flute & De Jean's Commission
14	"	23	Marc Grauwels masterclass	Performances of Mozart Sonata in F & CPE Bach Sonata in A minor. No mention of style, only posture, dynamics, breathing
15	"	34	Did you know?	Facts of Leopold Mozart, Quantz, Cambini & Hoffmans' oeuvres
16	'91 Oct Vol.3 No.3	9-12	Lara Allen	Notes on Bach, Mozart cadenzas and baroque style according to T. Wye
17	"	34	Announcement of concert	Eva Tamassy (flute), Shirley Gee (harpsichord) & Dalene Roux (cello)
18	'92 Feb/Mar Vol.4 No.1	21	Mikki Steyn 'Intelligent listening'	"Making music is, after all, not about the mere reproduction of the printed score- it is about expressing the deeper meaning of music through sound"

continued overleaf

	Issue	Pg. No.	Description	Contents
19	"	23	Review of T. Wye's <i>A Very Easy Baroque Album</i> Vol.1 & 2 by John Hinch	"I am rather doubtful as to the advisability of feeding young players too much Baroque music in their practice diet. Just because many baroque pieces tend to be set in easy keys...doesn't mean they are musically (interpretively) easy to understand"
20	'92 July Vol.4 No.2	31	William Bennett's ideas on baroque music	Melodies, motifs, rhythmic patterns, accent placement
21	'92 Oct/Nov Vol.4 No.3	7	Naomi Baker- The international flute convention (London)	Rachel Brown recital on traverso. Couperin Concert Royal in A and Bach B minor sonata. Described as "sensitive & satisfying performances...She seems to have managed the impossible task of playing baroque & modern flutes with equal assurance"
22	"	8	"	Lecture/demonstration of baroque dance with Stephen Preston & Sarah Cremer. 'The rhythmic insights into the music that a knowledge of the dance can give...'
23	"	"	"	In the Trevor Wye Class Baker says: "it seems that as I'm a baroque flutist I'm eccentric & part of the yoghurt and seeds brigade!"
24	'93 Mar Vol.5 No.1	6	The Articulation Article by John Hinch	Quotes Harnoncourt: "one & the same passage can be modified by various types of articulation until it can scarcely be recognized." from <i>Baroque music today: music as speech</i> . 1982. Portland: Amadeus. Pg. 47
25	"	15	"	Quotes Quantz on tongue position. "The pupil's response indicates a bewilderment with Quantz's very accurate description. The example is used 'just for fun' and to demonstrate just how careful one needs to be when describing this type of technique either spoken or in print"
26	"	27	The Versatility of the Flute. Mikki Steyn	On Jazz playing: "one way of becoming familiar with jazz styles is to listen to recordings and to attend concerts of as many flutists as possible (in South Africa...well...?)"
27	'94 Jul Vol.6 No.2	30	Concert advert	Peter Lukas Graf plays with Cape Town Baroque Ensemble
28	'94 Oct Vol.6 No.3	9	Flute Vibrato Part 3- Mikki Steyn	Discusses vibrato from a historical point of view. Explains <i>flattement</i>
29	"	26	List of flute books in South African libraries	Lists numerous treatises in libraries across the country. Most of them held by Unisa and the University of Pretoria
30	'95 Mar Vol.7 No.1	17-21	Earning a living as a flute player- Mikki Steyn	13 respondents teach, play in orchestras, perform (mostly teach). Only 1 of the 13 who doesn't teach. Answers to the question: "is it necessary to study overseas/ get a diploma/degree to do your job?" One reply: "my training in musical interpretation & style was infinitely more in-depth overseas..."

continued overleaf

	Issue	Pg. No.	Description	Contents
31	"	30	Forthcoming Thesis titles	Mentions Steyn, GM. <i>The question of style in the performance of flute music: a study of selected pieces.</i> Unisa
32	'95 Nov Vol. 7 No. 3	5-10	WIBB by G. Fazakas	About William Bennett masterclasses. Boccherini flute concerto 1st movement: speaks about tonguing and diaphragm. Mozart D major flute concerto 1st movement: "hold constant vibrato on this D". Play in militaristic style with strict rhythm. Grace notes on the beat but lightly. Bach sonata in B minor: use more vibrato. Quotes Quantz: "if you don't kiss the audience the audience won't kiss you." Mozart flute quartet: get another edition (e.g. Bärenreiter.)
33	'96 March Vol. 8 No.1	13	Ingrid Hasse	Explains how coming overseas with a BMus isn't enough to land employment
34	"	18	John Hinch on WIBB masterclass	Likens some baroque ornaments to bagpipe music - one cannot tongue or accent a note on the bagpipe thus many mordents etc. should be played as melodic accents
35	"	22	Isabel Larson- Taking a risk with WIBB	About baroque music: look for the skeleton of the music. Play first without ornaments-possibly from the piano part. Find the harmonies and overall structure of the piece first
36	'96 August Vol. 8 No.2		A. Honey - With a forked tongue	Discusses Quantz's <i>didd'l</i> , saying this is a curious articulation. One gentleman was reported to have had his tongue split in order to excel in a curious form of multiple tonguing as advocated by J.J. Quantz in his book of 1752 (on playing the flute)
37	'97 Mar Vol. 9 No. 1	15-21	J. Hinch - Meaningful phrasing: what string phrasing can teach the wind player	Quotes Quantz and Tromlitz
38	'97 Jun Vol. 9 No. 2	34-36	L. Allen on Trevor Wye masterclass	Notes on Mozart cadenza. Tips from Trevor on Baroque style
39	'97 Dec Vol. 9 No. 3	21-22	Biography of Louis Drouet	
40	'98 Aug Vol. 10 No.2	5-17	J. Hinch - Shaping your interpretation	Gives advice for phrasing various examples. Very general for a 'generic' style using examples from Bach to Godard, Schubert and Fauré

continued overleaf

	Issue	Pg. No.	Description	Contents
41	'98 Nov Vol. 10 No.3	23	Mikki Steyn - Nurturing your students' love for the flute	The reason for exposing the student in this way to hearing the flute in a variety of musical styles is to excite his/her interest and to expose him/her to the versatility of the flute. Pg 25: one of Mikki's 'categories' is "Historical vs. Modern Instruments." "The focus here is on historical performance practice and on performing on the modern flute music that was written for older instruments"
42	'99 Jul Vol. 11 No.2	3	J. Hinch - What do you mean dolce?	Dolce in Bach. Quotes Quantz and Donington. Discusses the largo e dolce in the B minor flute sonata
43	"	26	Article on UP enrichment course	Discusses J. Hinch's handling of JS Bach Siciliano. "A slow dance that must be played with clear articulation"
44	"	27	Mikki Steyn - My favourite flute sites	Mentions links on Larry Krantz's site, one of which is 'Traverso News'
45	'00 Mar Vol. 12 No. 1	14	Announcement	New discovery of JS and WF Bach works
46	'00 Jul Vol. 12 No. 2	21-22	Mikki Steyn - Flute classes with Handri Loots	Handri gives some performance practice tips
47	"		Marietjie Pauw - Report on masterclasses by Terry Sundberg	Discusses baroque style briefly, specifically the dotted rhythm of Telemann Fantasie no.7
48	"	31	Concert advert	Eva Tamassy, Bach concerts with harpsichord. Helen Vosloo, Wim Viljoen, Denise Sutton- Bach Brandenburg no. 5 with COSA. Stellenbosch baroque ensemble (Eva Tamassy, flute, Boudewijn Scholten, harpsichord.)
49	'00 Nov Vol. 12 No. 3		Article reprinted from <i>Pan</i> : 'Bach and the flute' by Ardal Powell	"We can now understand that our 'traditional performance practices' growing as they did out of the Boehm flute, are themselves a historical phenomenon, and of more recent creation than we might suppose. Learning how and why Bach wrote for the flute in the ways he did is a one-way street: it transforms us from the people we were before we knew these details- no matter what instruments we use- into more curious, enquiring and self-aware performers. That's what I call progress"
50	'01 Nov. Vol. 13 No. 3	14	Interview with Eva Tamassy	Discusses John Whitelaw, a harpsichord specialist in Brussels (was in South Africa for two to three years). He taught her about the European revival of old music and interpretation of old music

Table 5.2: Data from *Flufsa News*.

The data from Flufsa News is summarised according to the number of times certain subjects appeared, as shown in Table 5.3 below:

TOPICS DEALING WITH EARLY MUSIC		
Subject	Sub-topic	No of times occurring
Concert announcements	-	4
Profiles of/interviews with flute players	-	8
Aspects of flute playing	Articulation	3
	Vibrato	1
	Phrasing	2
	Style	1
	Other	13
Reports on masterclasses	-	12
Reviews or quotes from other flute magazines or books	-	3
Flute resources	-	3
	Total	50

Table 5.3: Flufsa News content data summary.

The above table shows fifty occurrences of different topics dealing with Early Music as defined by the criteria explained in Chapter 3.4.2. However, this does not imply that all of the occurrences necessarily support HIPP; one such example is no. 23 in Table 5.2. Also, there are a number of concert advertisements in which it is known that performers played on modern instruments, so the degree to which these concerts were historically informed is not easy to determine. If Table 5.2 is reduced to those topics specifically dealing with aspects that would constitute promoting being historically informed⁴⁷, what are left are only seven occurrences, namely items at numbers 22, 25, 28, 37, 39, 41 and 42.

The content analysis of Flufsa News shows that there has been interest in Early Music in the South African flute-playing fraternity between 1989 and 2001. Seven occurrences of

⁴⁷ According to writers on HIPP such as those mentioned in Chapter 3.4.

HIPP-related topics were identified, which suggests that while South African flute players have been interested in Early Music, they have not necessarily endeavoured to inform themselves in great detail as to reasons for interpreting the music in a certain way.

5.3 Summary

Opportunities exist to apply principles of HIPP in the prescribed examination pieces of Unisa, Trinity Guildhall and ABRSM. Nevertheless, encouragement to incorporate what could constitute principles of HIPP is only shown by the international examination boards' diploma syllabi and not by Unisa, indicating that the international examination boards are more current with regard to HIPP than the local examination board. The international boards' geographical proximity to Amsterdam, one of the centres of Early Music, could perhaps be cited as a reason. However, there is a contradiction in the Trinity Guildhall diploma syllabus in that students are encouraged to demonstrate some performance characteristics in accordance to HIPP, and yet some regulations counter a HIPP approach. This suggests that while some elements of HIPP are incorporated into Trinity Guildhall's syllabus, this is not intentionally the case.

The flute-playing fraternity in South Africa shows an interest in Early Music performance, as is evident by the large number of occurrences of articles dealing with the subject in *Flufsa News*. However, in-depth research into HIPP is not apparent as only seven occurrences of HIPP-related topics were found over the twelve years that *Flufsa News* was in circulation.

Indeed, South Africa is isolated from the international cultural centres that constantly evolve through research and competitiveness, setting trends for performance internationally. While the international independent examination boards encourage HIPP principles, it is not clear in the flute syllabi whether students will fail their examination if their performance does not incorporate HIPP. This lulls South African flautists into a sense of security and does not challenge them to venture into unfamiliar, yet academically justifiable territory. As a result, HIPP remains under-developed among the South African flute-playing fraternity.

FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

This section sums up the findings of the research with regard to the research sub-questions and main research question. Thereafter, conclusions are drawn from these findings and finally, recommendations are made for addressing the findings of this study and with reference to future research.

6.1 Findings

The research sub-questions from Chapter 1.3.1 are listed below and addressed separately with the findings from this study. These three sub-questions consequently answer the main research question.

6.1.1 Sub-question 1: Is there an awareness of HIPP in South Africa as outlined by performance and pedagogy internationally?

It was shown in Chapter 4.1 that South African flute pedagogues are aware of HIPP and its value in teaching students to perform Early Music. However, it was also found that flute pedagogues do not see HIPP as the current interpretative method that it is internationally, but view it as a pedantic set of rules concurrent with HIPP's former facade, 'authenticity' (Chapter 4.1).

In Chapter 4.1, a contradiction emerged in that South African flute pedagogues claim to use treatises and some elements of HIPP in their teaching and yet none think that HIPP is prevalent in South African performances of Early Music. The implementation of HIPP would be more evident if flute teachers were effectively teaching it. Few South African students claim to have studied historical treatises (Chapter 4.4.2), showing an anomaly in pedagogues' claims of using treatises in their teaching (Chapter 4.1). This was further evident in South African flute students' lack of familiarity with HIPP (Chapter 4.4.2). It was clear from South African flute students' responses that none of them were aware of articulations used in HIPP, affirming their unfamiliarity with the content of historical treatises (Chapter 4.4.2).

The most dominant influence on the students' interpretation of Early Music appeared to be their teacher's instruction (Chapter 4.4.2). South African flute students also showed the tendency to listen to mainstream recordings of Early Music for guidelines about interpretation. If, as local Early Music specialists claim (Chapter 4.2), South African flute players in general do not possess the knowledge necessary to implement HIPP, then it is reasonable to believe that flute students are not receiving training in HIPP from South African flute pedagogues. Correspondingly, Early Music specialists confirmed that there is little implementation of HIPP by flute players nationally (Chapter 4.2).

Flute students from the Conservatory of Amsterdam emphasised that creating a meaningful, musical performance is the ultimate goal (Chapter 4.4.1). In addition, they suggested achieving this by grounding a performance in conscious interpretative choices that serve the music. This depth of insight did not emerge as prominently from responses by the South African flute students (Chapter 4.4.2). The Amsterdam students claimed to all have read historical treatises (Chapter 4.4.1), contrasting the few South African students who did. This shows a difference of focus in music education in Amsterdam to that locally.

Both flute pedagogues and Early Music specialists were aware of period instrument performances having taken place in South Africa (Chapter 4.3). Additionally, the survey using the Internet established that there are at least twelve individuals/ensembles in South Africa involved in HIPP and Early Music performance (Chapter 4.6). However, Early Music specialists felt that audiences were not significantly affected by these concerts. As was discovered in responses from Early Music specialists and flute pedagogues alike, audiences for Early Music performances are small and select (Chapter 4.3). Furthermore, demand for Early Music performances does not seem to be increasing, because of these limited audiences and the insufficient promotion of South African historically informed performances by South African radio, universities, pedagogues, and the like. However, the Internet survey has shown that activity in HIPP is present in South Africa and the basis for growth in this area of performance is already in place (Chapter 4.6).

6.1.2 Sub-question 2: How is HIPP incorporated into the South African independent flute examinations system?

Content analysis of flute examination syllabi of the three primary independent examination boards, namely Unisa, ABRSM and Trinity Guildhall, showed the necessary prescribed repertoire for the implementation of HIPP. However, little stipulation for the use of HIPP was evident, except through inference (Chapter 3.4) in the diploma syllabi of the two international boards; ABRSM and Trinity Guildhall (Chapter 5.1). The latter two boards' diploma syllabi describe learning outcomes from the examinations such as “stylistic awareness” and “informed interpretation,” which meet the criteria selected to show accordance with HIPP (Chapter 5.1). Such learning outcomes are not mentioned by the lower grade syllabi of ABRSM or Trinity Guildhall, and are not mentioned at any stage by Unisa.

No mention was made of the traverso as an alternative instrument to the flute in any of the syllabi. The prescribed repertoire in the syllabi of Trinity Guildhall and Unisa tended to show adherence to standard mainstream works. Only ABRSM ventured substantially to lesser-known works by composers on the repertoire list and mentioned the harpsichord as an accepted accompanying instrument.

While accepted instruments were listed in the syllabi, it was not mentioned that the traverso is not accepted. This made it difficult to conclude whether the traverso would be allowed in practice. Only Trinity Guildhall's syllabus for lower grades stipulated that no alternative instrument to the flute would be allowed to be presented (Chapter 5.1).

Trinity Guildhall's diploma syllabus encourages students to show that they have an intelligent understanding of their repertoire, which could include studying historical sources. This could be seen as being in accordance with HIPP. However, the requirement that students demonstrate what the composer intended is a concept not embodied by HIPP. Consequently, it could be deduced that Trinity Guildhall's diploma syllabus sends an ambiguous message with regard to requiring a performance demonstrating knowledge of HIPP.

Only Trinity Guildhall mentioned the harpsichord as a possible accompanying instrument. However, the fact that Unisa or ABRSM do not mention this in the flute syllabi does not imply that the harpsichord would not be accepted. Personal experience has indicated that it is not common practice for Unisa to examine flute students who are accompanied by the harpsichord at baroque pitch (Chapter 5.1). Unisa and ABRSM's failure to mention the harpsichord as an accompanying instrument does suggest that the historical performance of Early Music is not a key focus.

It was found that HIPP is not visibly incorporated into the South African independent flute examination syllabi. However, by no means does this suggest that because HIPP is not substantially evident in writing that it is not incorporated in certain cases. Therefore it remains unclear as to how HIPP is incorporated into the South African independent flute examinations system.

6.1.3 Sub-question 3: Does the knowledge of HIPP prepare one to be a balanced musician or flautist?

Data gleaned from questionnaires and interviews showed that Early Music specialists and flute students with experience in HIPP (Chapters 4.2 and 4.4.2) agreed that HIPP does indeed prepare one to be a balanced musician. It was ascertained that one hundred percent of South African flute pedagogues claimed to find HIPP relevant in South Africa; beneficial to students' musical benefit and helpful in improving students' interpretation of Early Music (Chapter 4.1). However, a theme from several of pedagogues' responses was that HIPP is pedantic and associated with 'authenticity' its former, more derogatory image. All students from the Conservatory of Amsterdam described in their own ways how performances should be based on conscious and informed interpretative decisions (Chapter 4.4.1). Their acquaintance with the principals of HIPP and approval of its implementation as beneficial to interpretation (Chapter 4.4.1), underlie that they agree that HIPP prepares one to be a balanced musician.

The reviewed literature (Chapters 2.1.2 and 2.2.1) shows HIPP as an interpretative tool helping the performer to become a balanced, independent musician. Those South Africans, who identify with the latter definition of HIPP, and not the negative guise of

‘authenticity,’ agree that HIPP prepares one to be a balanced and informed musician or flautist.

6.1.4 Main research question: Why is there a lack of integration of Historically Informed Performance Practice into the mainstream of current flute performance practice among South African flute pedagogues and players?

There are several contributing factors to the lack of HIPP in South Africa. National flute pedagogues claim to teach elements of HIPP, but their concept of the latter is that it is a pedantic set of rules that limits rather than liberates the performer (Chapter 4.1). Additionally, pedagogues envision few outlets for HIPP (Chapter 4.1), perceiving several obstacles preventing its implementation, such as lack of financial support, interested audiences and job opportunities (Chapter 4.1). It follows that because of these perceived obstacles, pedagogues do not promote HIPP to their students. These perceived obstacles were found to be unsubstantiated (Chapter 4.1). One claim was that there are not enough Early Music ensembles or specialists in HIPP locally. This was disproved by the South African Early Music specialists (Chapter 4.2). Other misconceptions include lack of access to period instruments and South Africa’s geographical isolation from the global music scene. This is a weak argument, as globalization makes ordering instruments online possible and allows the most up-to-date recordings to be accessed instantly. While pedagogues acknowledge the value of HIPP, it seems that they are more ready to find excuses for resisting HIPP’s implementation, showing a resistance to change.

Another aspect that was blamed for the lack of implementation of HIPP in South Africa was outcomes-based education (Chapter 4.1). Again, this belief ties in with resistance to change as it is unfounded. Out-comes based education does not affect teaching content, but merely systemizes teaching methods (Chapter 4.1).

Data provided by South African flute students indicated that the most dominant influence on the students’ interpretation of Early Music is their teachers’ instruction (Chapter 4.4.2). This fact compounds the problem in that pedagogues do not promote HIPP, students interpret Early Music based on this prejudice towards HIPP, and an unbroken cycle of uninformed performance occurs. Students’ second largest influence

on their interpretation of Early Music is recordings of mainstream artists playing in a ‘traditional’ and out-dated style (Chapter 4.4.2). Without informing themselves of the possibilities for different styles of performance, students imitate the recordings they hear, and thus the lack of HIPP is perpetuated.

While the independent flute examination syllabi of ABRSM and Trinity Guildhall showed more implementation of HIPP than Unisa (Chapter 5.1), it is not conclusive as to what implementation occurs in practice. Therefore, one is unsure whether the independent examination boards’ syllabi contribute to the advancement of HIPP in South Africa.

It has been found that one obstacle that both pedagogues and Early Music specialists feel inhibits HIPP in South Africa is the lack of discernible demand for it by audiences (Chapter 4.3). This has been attributed by an Early Music specialist to the fact that South African radio caters to audiences’ desire for ‘easy listening’ and does not educate audiences to want to hear new sounds (Chapter 4.2). Audiences’ demand also decides what job opportunities are available. These opportunities include work in symphony orchestras and recording studios, resulting in little financial incentives for Early Music ensembles. It is also possible that orchestral musicians are threatened by the potential down-sizing of orchestras that increased historically informed performances may represent.

Some pedagogues claimed to be unsure how to implement the suggestions given in historical treatises. This assertion may not be acceptable in the context of modern repertoire or romantic repertoire and therefore is unsubstantiated for the Early Music context (Chapter 4.1).

Relatively little research and discourse into HIPP has been conducted by South African scholars and musicologists, perhaps underlying an old-fashioned attitude among South African flute pedagogues that HIPP is not significant. If the South African flute-playing fraternity were aware of current international performance practice, there might be greater motivation to incorporate the principles of HIPP into performance.

6.2 Conclusions

An awareness of HIPP does exist in South Africa amongst Early Music specialists, a select audience who attends their performances, and flute pedagogues, whose opinion of HIPP is at times questionable. Because national flute pedagogues link HIPP to ‘authenticity,’ they discriminate against it and do not promote it to their students. As a result, South African flute students are unaware of HIPP and what it represents. Flute students are not encouraged to incorporate HIPP in their independent music examination repertoire, or into their regular playing by their teachers or by the examination boards. Audiences, unaware of HIPP, do not demand informed Early Music performances, providing little financial incentive for HIPP’s implementation. While it has been shown that HIPP is thought to enhance students’ performances of Early Music, resulting in better-balanced musicians, it has not been significantly exploited by South African flute players (Chapter 4.7).

Pedagogues do tend to prepare their students for orchestral playing and therefore promote a romantic style of playing for repertoire of all periods. While students are aware of some aspects of Early Music performance that should be different to modern playing, they cannot define what they do differently, or why. This study has shown that pedagogues do feel that elements of style should be taught, but also that they do not encourage students to investigate the reasons for implementing these elements of style. The latter elements are considered pedantic rules more than interpretative guidelines, and as such are not emphasized as being fundamental to Early Music performance (Chapter 4.1).

While resources, in the form of Early Music specialists, do exist in South Africa, there is little discerning demand for their performances by audiences, who are largely ignorant of their presence. Once there is more demand for courses in HIPP, the implementation of the latter may be more readily accepted by tertiary institutions nationwide. Individual initiatives help to promote historically informed performances of Early Music and inform audiences, thereby increasing the demand in some cases for their outlet.

6.3 Recommendations

The specialists in the field of Early Music in South Africa should be utilized by educational institutions and organizations to inform other musicians about HIPP. At present there is no evidence to support that this is being done. Some Early Music specialists have attempted to introduce a course in Early Music at national institutions, but have been met with resistance from their fellow musicians (Chapter 4.2). Two South African institutions offer courses in HIPP, namely Unisa and the University of Stellenbosch. This is encouraging, but much more could be done to integrate HIPP in performance nationally, such as:

- More undertaking by local Early Musicians to promote HIPP as a means of interpretation on modern instruments; and
- Greater co-operation between Early Music specialists and mainstream music pedagogues in order to pass on the principles of HIPP to music students more efficiently.

The obstacles mentioned by pedagogues and Early Music specialists are able to be overcome. With individual initiative, such as the formation of a national period instrument ensemble and the correct marketing thereof, HIPP could eventually become part of the mainstream of music making and flute playing nationally. Financing for the arts and arts education is already in crisis nationally, but financial support for classical music is believed by the Early Music specialists to be available with enough individual initiative.

Some flute pedagogues mentioned that they are unsure as to how to implement performance suggestions by the authors of historical treatises. A possible solution to this problem, as Krueger (1988), Solum (1995), Brown (2003) and others suggest could be to synthesise clues from several different sources and not treatises alone. The latter sources include scores, recordings by several different renowned traverso players and trying to play a traverso itself, if one is available. Instructions from treatises fall into place easier when they are part of a combined study into the early flute.

During the course of this study, one aspect materialized that was not followed up because of the breadth of the topic itself. This was the history of South African Early Music ensembles. Concert programmes and other such documents detailing performances of ensembles such as Musica Rara are available at the University of Stellenbosch music library in the Stegmann collection.

Another question that was raised that could constitute a whole study was the reason for ABRSM and Trinity Guildhall not incorporating period performance into independent examination syllabi. The latter music colleges offer period instrument studies in the United Kingdom, yet they do not extend these studies to international independent examinations. It would be beneficial to investigate the reasoning behind this decision.

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APPENDIX A: FLUTE PEDAGOGUE QUESTIONNAIRE

1. 1.1 What is your opinion of HIPP and its role in the musical development of students?

1.2 Do you feel that HIPP has a place in Art Music education in South Africa, i.e. is HIPP relevant in South Africa?

1.3 Why/Why not?
2. 2.1 Do you think HIPP has an effect on the level of flute playing of students, i.e. does it improve their performance of baroque music?

2.2 Why/Why not?

2.3 Do you think South African flute students are internationally competitive in the performance of Early Music?
3. 3.1 Have you read historical treatises on flute playing?

3.2 If so, how do you use treatises when interpreting Early Music?

3.3 If not, what do you base your interpretation of Early Music on?
4. What are your perspectives on South African flute players implementing HIPP into their performance?
5. 5.1 Do historical treatises play a role in your own teaching?

5.2 How do you go about teaching your students to interpret Early Music?
6. 6.1 Are you aware of period instrument-players having given concerts in South Africa?

- 6.2 If so, were these concerts given by local or international performers?
- 6.3 Do you have access to recordings of historically informed performances?
- 6.4 Did you attend any of these performances or listen to these recordings?
- 6.5 If so, what were your impressions of their interpretation of Early Music?
- 6.6 Do you think this kind of interpretation is prevalent in South African performances of baroque music?
- 6.7 If not, what do you think the reasons are for this?
- 6.8 Accounts of HIPP in writings such as *Playing Baroque Music on the Modern Flute* by Christopher Krueger and several other musicological books refer to the movement as 'HIP' (with the word 'practice' being omitted from the term.). Yet I have been told that we refer to it in South Africa as HIPP. Do you know the reason for this? If so, please explain.

APPENDIX B: EARLY MUSIC SPECIALIST QUESTIONNAIRE

1. 1.1 Do you feel that HIPP is implemented by flute players in South Africa?
 - 1.2 If so, in what ways?
 - 1.3 If not, what do you think the reasons are?

2. 2.1 Are you aware of period instrument-players from abroad having given concerts in South Africa?
 - 2.2 If so, do you think these performances had an effect on South African musicians?
 - 2.3 If so, in what way?
 - 2.4 If not, why do you think South African musicians were unaffected?

3. 3.1 Are you active in teaching HIPP practice to music students?
 - 3.2 If so, how do your students respond to the principles of HIPP?

4. 4.1 Do you see a future for students wishing to specialize in the performance of Early Music in South Africa?
 - 4.2 Why? /Why not?

5. Accounts of HIPP in writings such as *Playing Baroque Music on the Modern Flute* by Christopher Krueger and several other musicological books refer to the movement as ‘HIP’ (with the word ‘practice’ being omitted from the term.). Yet I have been told that we refer to it in South Africa as HIPP. Do you know the reason for this? If so, please explain.

APPENDIX C: AMSTERDAM FLUTE STUDENT QUESTIONNAIRE

1. Do you play the traverso?
2. Do you perform Early Music on the modern flute?
3. If you play traverso, do you play Early Music differently on the traverso to how you play it on the modern flute?
4. In your opinion, is it necessary to learn the traverso in order to better interpret Early Music?
5. 5.1 Have you read historical treatises on flute playing?

5.2 If yes, by whom? (Eg. Quantz, Hotteterre, Tromlitz etc.)

5.3 If yes, how do you adapt the instructions in these treatises to the modern flute?

5.4 What is your opinion about performing Early Music on the modern flute?
6. Do you believe that if Early Music is played on a modern instrument it can be interpreted in a modern way too, i.e. that performance practice need not be applied?
7. What is your opinion about traverso players who study to play in a historically informed manner?

APPENDIX D: SOUTH AFRICAN FLUTE STUDENT QUESTIONNAIRE

Please answer these questions honestly and from your own experience, without referring to any sources of information for help. You will remain anonymous for this study.

Please place a cross next to the appropriate answers where applicable.

1. 1.1 Have you heard of the term HIPPP?
 - a. Yes
 - b. No

- 1.2 If yes, please explain, in your own words, your understanding of the above term.

2. 2.1 Have you ever seen anyone play a traverso (baroque flute)?
 - a. Yes
 - b. No

- 2.2 If yes, what was your impression of its sound?

3. When you learn a baroque or classical piece, how do you go about interpreting it? (Cross as many as apply).
 - a. Read treatises on early flute playing like Quantz's *On playing the flute*.
 - b. Listen to recordings of well-known flute players.
 - c. Do as my teacher says.
 - d. Play the music as I feel it, through my intuition.
 - e. Find editions that are based on the composer's original manuscript or handwritten copies of the manuscript.
 - f. Other (please elaborate).

4. If you crossed b in question 3, please name some of the flute players you have listened to for help in interpreting baroque music.

5. Please provide explanations for the following terms to do with music of the baroque and pre-classical periods. If you are unsure, leave them blank.
 - a. Messa di voce
 - b. Flattement
 - c. Rhetoric

6. 6.1 Have you played flute pieces by any of the following composers? (Cross as many as applicable).
 - a. Hotteterre
 - b. Leclair
 - c. Philidor
 - d. Blavet

6.2 If you crossed any of the answers in 6.1, did you find these pieces to be different to any other pieces you have ever played, and if so, in what ways?

7. When you play Early Music (like baroque and classical):
 - 7.1 Do you do anything different with your vibrato?
 - a. I use the same vibrato for romantic, modern and Early Music.
 - b. I don't use any vibrato for Early Music.
 - c. I use vibrato in specific places when I play Early Music.
 - d. Other (please elaborate).

 - 7.2 Do you do anything different with your articulation?
 - a. Yes
 - b. No

7.3 If you answered yes to 7.2, please explain what you do differently with your articulation when playing Early Music.

8. In your opinion, is it necessary to learn the traverso in order to better interpret Early Music? Please explain.
9. Do you believe that if Early Music is played on modern instruments it can be interpreted in a modern way too, i.e. that performance practice need not be applied? Please elaborate.

APPENDIX E: DATA FROM THE SURVEY USING THE INTERNET

Category	Description	Details	Web address
Key phrase: Historical performance practice			
University website	Faculty of Humanities staff	Lecturer in "Historical performance practice-Baroque keyboard music (organ)", Mr Eddie Davey, Unisa	www.unisa.ac.za/default.asp?Cmd=ViewContent&ContentID=15894
	Study module or course	Historical performance practice, module 486(12), University of Stellenbosch	http://academic.sun.ac.za/Academic/programmes/calendar/2006/yb_arts_eng.pdf
	Database	University of Pretoria. <i>Dictionary of African Composers: John Reid Coulter</i>	www.sacomposers.up.ac.za/c_Coulter_John.html
Personal homepage	Biography	Mikki Steyn, flute studio	www.mikkisflutestudio.co.za/Bio.htm
Key phrase: Historically Informed Performance			
Journal website	Online article	<i>South African Journal of Musicology</i> . Christopher Cockburn (Vol. 23: 1-11) A Distinctive Politics: Handel Becomes Historically Informed in South Africa	www.und.ac.za/und/samus/cockburn.html
University website	Database	University of Pretoria. <i>Dictionary of African Composers: Andrew Cruikshank</i>	www.sacomposers.up.za/c_Cruikshank_Andrew.html
	Publication	Unisa: <i>Ars Nova</i> Vol. 31: 47-51, 1999 & Vol. 32: 69-74, 2000	www.unisa.ac.za/contents/publications/doc/Arsnova34.pdf
	Online thesis	Thesis "Soundpainting as a system for the collaborative creation of music in performance." Touches on HIPP in jazz	www.upetd.up.ac.za/thesis/available/etd-08032007-164326/unrestricted/06chapters6-7.pdf

Category	Description	Details	Web address
Key phrase: Early Music ensemble			
Online newspaper	Concert advertisement	<i>Cape Town Today</i> , Kirstenbosch chamber music concerts, <i>Musica Antiqua</i> Early Music ensemble	www.capetowntoday.co.za/Music/Live_Performance/2007/Kirstenbosch-Chamber-Music.htm
Online newspaper	Concert advertisement	<i>TygerBurger</i> , Kirstenbosch chamber music concerts, <i>Musica Antiqua</i> Early Music ensemble	www.news24.com/Regional_Papers/Components/Category_Article_Text_Template/0,,407_2149131~A,00.html
		<i>Cape Times</i> , Kirstenbosch chamber music concerts, <i>Musica Antiqua</i> Early Music ensemble	www.capetimes.co.za/index.php?fArticleId=3942166
Organisation	Concert advertisement	<i>SAMusic</i> , Kirstenbosch chamber music concerts, <i>Musica Antiqua</i> Early Music ensemble	www.samusic.co.za/indexGIA.asp?strURL=http%3A//www.samusic.co.za/getitat/pageContent.asp%3FstrSearch%3DNicky+Malcolm+-+Kirstenbosch+National+Botanical+Gardens
	CD advertisement	<i>Open Record</i> . Information about South African CD 'Diesel Geiger' by Brendon Bussy in which the artist describes his involvement in an Early Music ensemble	www.openrecord.co.za/bussy.html
Radio station website	Concert advertisement	<i>Kfm</i> , Kirstenbosch chamber music concerts, <i>Musica Antiqua</i> Early Music ensemble	www.kfm.co.za/kcommunity/diary/diary.asp?date=7-15-2007
Key phrase: Early Music			
University website	Library catalogue	Monash University e-journals	www.monash.ac.za/library/ejournals/arts/e.html
		University of Stellenbosch electronic resources for music	www.lib.sun.ac.za/Library/eng/Music_Library/e_resource_web_links.html
		University of Cape Town e-journals	www.lib.uct.ac.za/index.php?libid=88&action=showss&xfacid=&dbid=&letter=E

Category	Description	Details	Web address
	Course	Unisa BA (culture and Arts)(with specialisation in historical studies) Module: Playing with history: the Early Music movement and its impact on recent performing trends	https://sol.unisa.ac.za/quals/artes/e_hss.html
University website	Conference brochure	University of Cape Town musicology conference. Paper: The glories of Early Music by Richard Oxtoby	www.ems.uct.ac.za/pdf/archive/ss2003brochure.pdf
	E-journal	<i>Journal of the Musical Arts in Africa</i> volume 1 2004, a biography of one of the authors, Dirk Moelants, mentions his involvement in Early Music	www.jmaa.uct.ac.za/pdfs/JMAA_Vol1_Prelims.pdf?PHPSESSID=44f22b01b933058089924fc8849c80a7
Personal homepage	Biography	Richard Oxtoby	www.richardoxtooby.co.za
		Willem Boshoff	www.art.co.za/willemboshoff/cv.htm
Organisation	Pretoria Bach Choir	Concert announcement. Biography of soloist Anne Marshall mentions her involvement in Early Music	www.ptabachchoir.org.za/ConertDetails/a060507.htm
	About the organisation	<i>Buskaid</i> founder, Rosemary Nalden describes her use of the Early Music movements' teaching principles	www.buskaid.org.za/string.htm
	Archives	<i>Cape Tercentenary Foundation</i> . In the archive for grants awarded in 1999, the <i>Society for the Promotion of Early Music</i> subsidised airfares for overseas speakers for a concert series	www.cape300foundation.org.za/archives-grants.htm
	Announcement	<i>Unisa Music Foundation</i> announces the purchase of a harpsichord "in the fostering of Early Music"	www.unisa.ac.za/default.asp?Cmd=ViewContent

Category	Description	Details	Web address
Ensemble	Concert report	<i>Miagi</i> . Mentions composer Hans Huyssen's involvement in Early Music	www.miagi.co.za/2007-reports/gala-concert-8may.php
	Biography	<i>Camerata Tinta Barocca's</i> vocalist Christopher Ainslie. Mentions his interest in Early Music	www.ctbmusic.co.za/christopherainslie.aspx
Ensemble	Concert advertisement	<i>Artsmart. Baroque 2000</i> ensemble performing L'Europe Galante by Andre Campra	www.artsmart.co.za/music/archive/3719.html
Online news	Concert advertisement	<i>District Mail</i> . Biography of cellist Hans Huyssen who performed Bach Suites in the Cape	www.news24.com/Regional_Papers/Components/Category_Article_Text_Template/0,2430,303_2187461~E,00.html
	Article	<i>Dispatch</i> . "Trying to 'sex up' classical music's image"	www.dispatch.co.za/2005/04/27/Features/f1.html
	City news	<i>Joburg</i> . Article on artist Willem Boshoff. Mentions his interest in Early Music.	www.joburg.org.za/2007/sep/sep27_willemboshoff.stm
Research	Online Thesis	Thesis "Soundpainting as a system for the collaborative creation of music in performance." Touches on HIPP in jazz	www.upetd.up.ac.za/thesis/available/etd-8032007-164326/unrestricted/03chapter3.pdf
Curriculum	Resources	<i>Schools.za</i> . Mentions Early Music as one of the topics in the collection of links entitled 'Music Research and Study'	www.school.za/teachers/Music/genmusic.htm
Key phrase: baroque music			
Organisation	News update	<i>Buskaid</i> . Reports back on performances of baroque music at the London proms and combining African dance with the music of baroque composer Rameau.	www.buskaid.org.za/news20071.htm
Online magazine	Announcement	<i>D'Arts</i> . 1998 launch of <i>Baroque 2000</i> , a Durban based baroque ensemble.	www.durbanet.co.za/darts/1998/10/music.htm

Category	Description	Details	Web address
Curriculum	Grd.10 Higher Grade and Standard Grade	Example of a learning experience. Topic: The research and performance of music in the baroque era	http://curriculum.pgwc.gov.za/site/48/page/view/434
Online news	Concert advertisement	<i>Mail & Guardian.</i> Baroque 2000 concert of Ignatius Sancho, a Spanish baroque composer	www.chico.mweb.co.za/art/2006/2006aug/060825-baroque.html
Organisation	City Website	<i>Joburg.</i> Announcement of baroque concert by John Coulter	www.joburgtourism.co.za/Pages/News_Section_Details.asp?SectionID=118&NewsID=461
	School website	St. Joseph's Marist College announces an evening of baroque music	www.mariststjosephs.co.za/high/TMP71a31h2wqb.htm
University website	Department of musicology lecturers	George King and Eddie Davey. Mentions that their interests include baroque music and performance practice	www.unisa.ac.za/default.asp?Cmd=ViewContent&ContentID=10824
	Course information	Bachelor of arts with specialisation in music includes studies in baroque music	http://brochure.unisa.ac.za/brochure/showprev.aspx?d=l_2_2&f=p_02038MSC
Organisation	Course presenters of "Social Skills Academy of South Africa"	Elizabeth Handley, a harpsichordist, gives a course on "History and Appreciation of Music and Art"	www.socialskills.co.za/presenters.html
Online newspaper	Dispatch concert review	<i>Baroque 2000's</i> performance of Campra's L'Europe Galante at the Grahamstown Festival	www.dispatch.co.za/2006/07/04/Festival/fest5.html
Organisation	Concert review	<i>Baroque in the Bush</i> 2002	www.buchwald.co.za/baroque.html
Personal homepage	Harpsichord builder	William Selway Robson presents photographs of his workshop where baroque concerts are held and harpsichords are built	www.selwayrobson.co.za/workshop.html

Category	Description	Details	Web address
Organisation	Concert advertisement	<i>94.7 Highveld Stereo</i> advertise an Early Music concert by <i>The Ars Nova Consort</i> in 2007	www.highveld.co.za/thelounge/jobiz/jobiz.asp?date=3-28-2007
	Musicological Society of Southern Africa's 31st annual congress, provisional programme	Paper by Paul Loeb van Zuilenburg entitled "A demonstration lecture on the interpretation of Baroque music on orchestral instruments, with special reference to the modern trumpet"	www.und.ac.za/und/musicsa/prog04.html
Online newspaper	Concert advertisement	<i>The Herald</i> announces <i>Eastern Cape Youth Choir's</i> baroque concert of choral music in the Cape	www.theherald.co.za/herald/2005/09/22/!style/!st04_22092005.htm
Key phrase: period instruments			
Organisation	Annual review 2001	<i>Grahamstown Foundation</i> reports on concert given by <i>Ensemble Refugium</i> on period instruments	www.foundation.org.za/annualreview/year/samplepage.php?year=2001&id=42
			www.foundation.org.za/pics/2001.pdf
E-zine	Concert advertisement	<i>Women's World</i> Vol. 4(4). <i>Lucit Candles</i> Soiree Concert. Sarah Fawcett performing the music of the Renaissance on period instruments	www.thisweekend.co.za/eazines/womensworld/womensworldvol4issue4.htm
University website	Concert advertisement	<i>Odeion</i> Newsletter 2006. Odeion Chamber Orchestra conducted by Hans Huyssen.	www.uovs.ac.za/newsletter/newsletter.php?sid=34