

CHAPTER SIX

PRACTICAL INSTRUMENTAL COMPETENCY LEVELS IN SOUTH AFRICAN SERVICE BANDS

6.1 An internal approach by IDMAC to unit standards in practical instrumental performance

The aim of this chapter is to describe an approach to unit standards in musical performance that was formulated and arrived at quite independently of the SAQA process of accreditation. It will be some considerable time – if ever – before the South African Qualifications Authority applies itself to the establishment of unit standards for musical evaluation in service bands. In the United Kingdom, however, tangible yardsticks of performance have already been established by the ABRSM, Trinity College (London) and the Guildhall School of Music and Drama.

While it is the wish of IDMAC to encompass any local developments with regard to the actual establishment of unit standards in music, the practicalities of the situation – the need for major revision of the audition syllabus – dictated that IDMAC and its associates move ahead independently of SAQA in this regard. Through the present writer, IDMAC was kept informed of the MEUSSA team's progress in the planning of unit standards.

6.2 The University of Pretoria's MEUSSA team

On 17 July 1999 a group of music academics, teachers, performers and post-graduate students met for the first time at a launch meeting of what would eventually become known as the *Music Education Unit Standards for Southern Africa* – known by its acronym MEUSSA – research project. This consisted of a somewhat disparate group of individuals who nonetheless had a similar aim in mind: to utilise "the unique opportunity to re-think, re-plan and re-structure the music education plan holistically" in South Africa, via the

formulation of unit standards for music. On completion, it was planned that these would be submitted to and registered with the South African Qualifications Authority (SAQA).

The architects of this team were Professors Caroline van Niekerk and Heinrich van der Mescht of the University of Pretoria's Department of Music. Supporting the project was a number of South African and international "critical friends", which included the present writer. On being apprised of this project, however, it was this writer's express wish not merely to be an adjunct to the process but to become directly involved therein, being already engaged in syllabus design for IDMAC and, previously, UNISA and the erstwhile Natal and Transvaal Education Departments. This in turn led to the writer registering as a doctoral candidate at the University of Pretoria, and to producing the current thesis.

The initial research team consisted of the following members:

- Ms AnnNoëlle Bennett
- Ms Ronelle Bosman
- Ms Elma Britz
- Ms Mandy Carver
- Mr Chats Devroop
- Ms Jeanette Domingues
- Mr Marc Duby
- Dr Dave Galloway
- Ms Vinayagi Govinder
- Ms Petro Grové
- Ms Antoinette Hoek
- Mr Zabalaza Mthembu
- Ms Zenda Nel
- Mr Paul Potgieter

- Ms Daniela Pretorius
- Ms Annarine Röscher
- Mr Dag Sumner
- Ms Nita Wolff.

Professor van Niekerk's executive summary (Van Niekerk & van der Mescht 1999: 1) of the project, circulated to team members in November 1999, is particularly enlightening *vis-à-vis* the status quo of music within the new educational dispensation in South Africa. It was an inspired effort to ensure the creation of cogent and relevant unit standards in a discipline which had in the past been bedevilled by inconsistencies, bias and, in some cases, by sheer neglect at the hands of the educational authorities. She writes:

A novel way is proposed of ensuring the writing of coherent unit standards for Musics, across the board, for South Africa, using a team of approximately two dozen Master' and Doctoral students, registered for this purpose at the University of Pretoria. The development of this team's work will be further overseen by large groups of South African and international Critical Friends, already recruited for this purpose.

Funding for standards generating activity for musics is not readily available, and the representative body of individuals sitting on the Standards Generating Body (SGB) for Musics – when such is approved by the relevant national Standards Body – are unlikely to be able to write the standards themselves. Spontaneous and independent standards generating activities cannot conceivably result in a coordinated national system. A large team's unified work is thus the most likely way to achieve a desirable product.

This work will be submitted to the SGB who, in the foreseen total absence of other proposals, should be likely to accept the suggested unit standards, with possibly a few minor changes according to their particular preferences. However, based on thorough research, the product of the team's work will be able to stand on its own as the academically acceptable result of a well-structured research project, regardless of whether it is deemed acceptable by the SGB.

While this purview proved prophetic to a large degree, contradictory elements and viewpoints emerged in the course of the MEUSSA meetings, as can be expected in a pioneering academic exercise of this nature. Relatively early in the proceedings an amiable but clearly definable polarisation took place between factions within the MEUSSA team. The majority of members came from an institutional, primary or secondary school-teaching background with comparatively limited experience as professional performers. A natural affinity in terms of values and goals between these members appeared to exist, although individual dynamics and paradigms varied considerably.

More difficult to integrate into the team was a small number of members who did not appear to have any particular goal or discernable contribution of their own, and who were perfectly happy to fall in with the majority view. In fact, the team has lost numbers since its inception. A third contrasting element was that of the individualist performers who had been privileged enough to have received a training in *bonafide* jazz in addition to Western art music, namely Chats Devroop, Marc Duby and the present writer, a trio which tended quite naturally to band together as a moderately iconoclastic *Brüderschaft*. Although finding itself opposed on one or two occasions to certain proposals which were perceived as being unfeasible and excessively academic, this group endeavoured at all times to perform a stimulating and productive function in the proceedings, albeit from a contrasting perspective, and to make a useful contribution to the team effort.

Further to Professor van Niekerk's vision of the standards generating bodies (SGBs), the abovementioned trio ended up serving on two of these bodies themselves. This succeeded to a significant extent in counter-balancing the presence of the industry-related attendees who were deemed unlikely to be able to write the unit standards themselves. In fact, the lethargy within the SAQA organisation that was experienced by MEUSSA participants

necessitated an outside facilitator being called in to hold workshops on the actual writing of unit standards (Ms Leonie Vorster of Evolution Enterprises, Johannesburg). Only after an exhaustive three-day workshop held during the last weekend of April 2003 did SGB members feel empowered to actually begin writing unit standards.

The philosophy of the MEUSSA team was drafted by Mandy Carver of Grahamstown (Carver 2001). This was adopted as the team's joint mission to create unit standards that will:

- Reflect the values and principles of South African society;
- Be in keeping with the outcomes-based approach to education;
- Integrate well with other areas of learning, especially with the other strands of the Culture and Arts learning area, i.e. Visual Arts, Drama and Dance;
- Take into account the fact that schools vary greatly in available human and other resources;
- Create a basis for a relevant and balanced curriculum in music;
- Recognise no hierarchy of genre;
- Recognise the variety of purposes and functions of music across cultures;
- Affirm the musicality of all learners, and seek to develop their potential as music makers;
- Cater for the general learner – including those with special needs – as well as for those who aspire to a career in music.

While this serves the needs of educationalists well, it cannot be directly equated with the needs of the service band as far as performing standards are concerned, and IDMAC continued on a relatively independent path in that regard, as will now be described.

6.3 A pragmatic approach to establishing unit standards for instrumental performance

As indicated in the previous paragraphs, the writer was invited to serve on the SGBs for Further Education and Training, and Higher Education and Training: Music, subsequent to his membership of the MEUSSA team, and

attended three such meetings during the period 2002-2003 (this in itself is an indication of the pace at which the process operates). At a mid-2003 meeting of the SGB for music at the latter level, the following attributes for instrumental and vocal performance at SAQA level 6, i.e. the final year of a practically-oriented BMus course, were listed as being desirable:

SKILLS

- Play (at least) one instrument (at a graduate level)
- Interpret repertoire appropriately
- Source, select, research and have knowledge of repertoire
- Perform competently in an ensemble situation
- Demonstrate the ability to present one's self as well as the musical material, as well as basic entrepreneurship
- Have the necessary musical vocabulary for improvisatory skills
- Maintenance of instrument(s) and basic repair skills

KNOWLEDGE: the qualifying learner should be aware of

- The stylistic conventions of the instrument(s)/voice
- Repertoire in a variety of *genres*
- The acoustic properties of the instrument(s)
- A working knowledge of the music profession and legal aspects thereof
- The evolutionary history of the instrument(s) and family of instrument(s)
- Current performance trends worldwide
- The compilation of programmes
- Embedded knowledge, i.e. the underlying essential knowledge that has brought the performer to their current level of competency.

The SGB jointly reached the conclusion that if the specific competency is applied, the desired outcome is achieved (SAQA 2003).

While the above competencies are very close to those of a professional service band instrumentalist, and bearing in mind the time taken to establish unit standards in music via the SAQA route, IDMAC took note of the announcement by TCL (Stevens 2001) that:

As from 1 September 2000, the full range of Trinity College (London) grade examinations in music has been formally accredited by the English Qualifications and Curriculum Authority (QCA) [...] Other examination Boards are now following suit, but Trinity was one of the first, together with the Associated Board of the Royal Schools of Music and the Guildhall School of Music and Drama, to secure accreditations.

As a result of representations made to SAQA in the interim by Trinity College (London), the Trinity Grade VII practical music examination – in combination with the Trinity Grade VI written theory examination – is recognised by the South African authorities as the equivalent of music as a matriculation subject on the Higher grade, and Trinity Grade VI practical combined with their Grade VI theory on the Standard grade. This dispensation had initially been granted to the UNISA Grade VII practical/Grade VI theory combination only. The Higher grade carries a maximum aggregate of 400 marks, and the Standard grade 300. Grade VIII was not a prerequisite at this stage, and has since been evaluated separately, independent of matriculation requirements.

The significance of this dispensation is that it offers the senior secondary scholar a very practical alternative to taking music as a co-curricular subject. In addition to being a "regular" Group F subject at some government schools and most private schools in South Africa, matriculation music may be taken as a seventh (or even eighth) subject, over and above the mandatory six. The Associated Board has in the interim successfully applied to SAQA for a similar dispensation with regard to matriculation music accreditation. This was granted during 2005, and secondary school departments of music were informed accordingly (Twyford 2005).

As far as IDMAC's requirements are concerned, it is debatable whether all of the academic considerations required at the SAQA level 6 (tertiary: graduate) could usefully be incorporated into unit standards for service band musicians. In contrast to the unit standards for academic qualifications, it would be

difficult - if not impossible - to accommodate the category of "non-professional" performer, as no such musician exists within the framework of the service band.

With relevance to the requirements of professional service bands, all of which operate under the aegis of IDMAC, it is primarily *practical* (i.e. essentially job-related) unit standards for service band instrumentalists within the established categories of musician that are relevant, and these might be more usefully delineated in the manner outlined in the following section, being essentially outcomes-based.

Where reference is made to the grades or diplomas of Trinity College, London as a yardstick, it is patently because that institution has already successfully run the course of national (UK) qualifications. The equivalent grades and diplomas most significant to this study have already been - or are being - accredited by SAQA after representation by TCL. To submit the contents of *Syllabus 2000* to SAQA for what would in practical terms amount to *re-accreditation*, would amount to what is commonly referred to as "re-inventing the wheel". SAQA accreditation at this juncture is in any event not possible, as the SGBs are drawing up unit standards from the BMus exit level (Level 6) downwards, and have at the time of writing not yet tackled the secondary or post-secondary levels in instrumental music performance.

Petro Grové (2001: 267), the second MEUSSA team candidate to complete her thesis, perceived that

The process of defining, writing, implementing and revising unit standards [...] will go on for many years until all the gaps have been filled and all music practices addressed [...] Unit standards registered will be valid for a period of three years (SAQA 1998b: 11), in which they should be implemented, evaluated and revised before re-registering. They are not, therefore, "cast in stone".

Precisely. It is also clear that were IDMAC to have waited for accreditation of its syllabuses by SAQA, this committee might have remained in their pre-1998 position, i.e. without a syllabus that met the required standards. Being a prime mover in the field of music performance rather than music education, IDMAC does not regard itself bound by the structures of a Department of Education hegemony. Additionally, the various arms of Defence Force and Police services are collectively the largest employer of professional musicians in the country, and with its mandate IDMAC justifiably feels at liberty to pursue its own path in the pursuit of higher and more consistent standards in practical instrumental music performance. Arguably the most tangible manifestation of this policy to date is *Syllabus 2000*.

In the course of her article Grové (2001) mentioned, however, that

The MEUSSA Team [...] barely touched the tip of an iceberg [...] South Africa is in dire need of substantial and unique Music Philosophies. It is recommended that the extended (present as well as future) MEUSSA team, with their collective expertise, address these problems.

The present writer finds himself very much in accord with this view, as does IDMAC, and this body has resolved to continue to address the challenge of "a substantial and unique" music philosophy for the future well-being of the service bands and their incumbents.

The Director and world-famous conductor of the Eastman Wind Ensemble in the United States, Frederic Fennel (1960), in the liner notes of his recording of Persichetti's Sixth Symphony, says:

Persichetti does not consider that his interest in writing music for concerted numbers of wind and percussion instruments is anything particularly unusual for a mid-twentieth century composer – as indeed it should not be.

This was, in its way, a prophetic view: in the 45 years following that recording, the concert or symphonic wind band has become more the norm than the exception in the world of art music.

At this juncture – and there is very little reason to suspect that any major changes are imminent – required outcomes for service band instrumentalists are essentially as they appear in the following sub-sections. It may be noted that the opportunity to perform a recital does not occur until the Principal Musician level.

6.4 IDMAC performance levels: specific competencies required

With these outcomes in mind, the following competencies were identified by the IDMAC team as being reasonable expectations from service band instrumentalists.

6.4.1 *Woodwind Instruments*

6.4.1.1 Category I: LEARNER MUSICIAN

- Flute: Demonstrate music performance skills as a soloist at the Grade III-IV level, and the ability to perform effectively within an instrumental ensemble, either seated or on the march.
- Oboe: Demonstrate music performance skills as a soloist at the Grade III-IV level, and the ability to perform effectively within a concert band or chamber group.
- Clarinet: Demonstrate music performance skills as a soloist in all registers at the Grade III-IV level, and the ability to perform effectively in an ensemble of any size, either seated or on the march.

- Bassoon: Demonstrate music performance skills as a soloist at the Grade III-IV level, and the ability to perform effectively in an ensemble of any size.
- Saxophone: Demonstrate music performance skills at the Grade III-IV level, and the ability to perform effectively within an instrumental ensemble, chamber group or marching band.

In all cases, the Learner Musician must be able to match dynamic levels and instrumental timbres, and respond to a conductor's directions.

6.4.1.2 Category II: MUSICIAN

- Flute and Piccolo: Demonstrate music performance skills as a soloist at an intermediate level (Grade VI), including the ability to play scales and arpeggios and to sight-read at that level, and make a meaningful contribution as an ensemble player, seated, standing or on the march.
- Oboe and cor anglais: Demonstrate music performance skills as a soloist at an intermediate level (Grade VI), including the ability to play scales and arpeggios and to sight-read at that level, and make a meaningful contribution as an ensemble and chamber music player.
- Clarinet(s): Demonstrate music performance skills as a soloist at an intermediate level (Grade VI), including the ability to play scales and arpeggios and to sight-read at that level, and make a meaningful contribution as an ensemble player in a group of any size, seated, standing or on the march. In the absence of a written part for the low clarinets, players should be able to adapt that of another instrument in the same range (e.g. perform the 2nd alto saxophone part on alto clarinet, or the 2nd bassoon or the euphonium part on bass clarinet (reading bass clef concert pitch)).

- Bassoon: Demonstrate music performance skills as a soloist at an intermediate level (Grade VI), including the ability to play scales and arpeggios and to sight-read at that level, and to make a meaningful contribution as a concert band and chamber music ensemble player.
- Saxophones: Demonstrate music performance skills as a soloist at an intermediate (Grade VI) level, including the ability to play scales and arpeggios and to sight-read at that level, and make a meaningful contribution as an ensemble player in a group of any size, including a saxophone quartet and a marching band.

In all cases, Musicians are expected to be able to demonstrate a knowledge of their instrument's history and standard solo repertoire at this level, and to subject themselves to aural and *viva voce* tests. They are at all times expected to perform with the appropriate tone-quality on their instrument, and have a knowledge of the basic maintenance thereof.

6.4.1.3 Category III: SENIOR MUSICIAN

- Flute and Piccolo: Demonstrate music performance skills as a soloist and ensemble player in all musical styles and all instrumental ensembles at a nominal Grade VIII level, including the ability to play scales and arpeggios and to sight-read at that level.
- Oboe and cor anglais: Demonstrate instrumental solo and ensemble skills at a nominal Grade VIII level, including the ability to sight read and to play scales and arpeggios at that level, and make a meaningful contribution as a chamber music player.
- Clarinets: Demonstrate music performance skills as soloist and in any ensemble, seated, standing or on the march, including the ability to sight read and to play scales and arpeggios at that level. Low clarinets, in the absence of original parts for their instrument,

should be able to adapt parts from other instruments of similar range, e.g. bass clarinet playing concert pitch bass clef parts such as 2nd bassoon or euphonium if called for.

- Bassoon: Demonstrate music performance skills as a soloist, ensemble and chamber music player at a nominal Grade VIII level, including the ability to sight read and to play scales and arpeggios at that level.
- Saxophones: Demonstrate music performance skills as a soloist, ensemble and chamber music player seated, standing or on the march, including the ability to sight read and play scales and arpeggios at that level.

Senior Musicians should demonstrate a more extensive knowledge of their instrument's repertoire than is expected at Musician level, as well as the general knowledge required in that category.

6.4.1.4 Category IV: PRINCIPAL MUSICIAN

- Flute and Piccolo: Consistently demonstrate music performance skills at the nominal competency level of Advanced Certificate or Associate Diploma in all aspects of playing, including all scales and arpeggios, aural perception and sight reading.
- Oboe and cor anglais: Consistently demonstrate music performance skills at the nominal competency level of Advanced Certificate or Associate Diploma in all aspects of playing other than marching band (unless doubling on a single-reed instrument), including all scales and arpeggios, aural perception and sight reading.
- Clarinets: Consistently demonstrate music performance skills at the nominal competency level of Advanced Certificate or Associate Diploma in all aspects of playing, including all scales and arpeggios, aural perception and sight reading.

- Bassoon: Consistently demonstrate music performance skills at the nominal competency of Advanced Certificate or Associate Diploma in all aspects of playing, including all scales and arpeggios, aural perception and sight reading.
- Saxophones: Consistently demonstrate music performance skills at the nominal competency level of Advanced Certificate or Associate Diploma in all aspects of playing, including all scales and arpeggios, aural perception and sight reading.

6.4.1.5 Category V: CHIEF MUSICIAN

- Flute and Piccolo: Consistently demonstrate music performance skills at the nominal competency level of Licentiate Diploma in all aspects of playing. In addition, the ability to train and rehearse a relevant section of the full band *or* a chamber group, is required, along with management skills particular to the musical unit.
- Oboe and cor anglais: As above.
- Clarinets: As above.
- Bassoon: As above
- Saxophones: As above.

At the level of Principal and Chief Musician, a more comprehensive knowledge of instrumental repertoire is required than in the earlier categories, plus a thorough general knowledge of the history, development and maintenance of the instrument(s) concerned. At the level of Chief Musician, the knowledge and basic methodology required to train junior members of the section is a prescribed requirement.

6.4.2 *Brass instruments*

6.4.2.1 Category I: LEARNER MUSICIAN

- Trumpet and cornet: Demonstrate music performance skills as a soloist at the Grade III-IV level, with an acceptable tone quality, plus the ability to perform effectively within a music ensemble, both seated and on the march.
- Horn (French or E(alto/tenor): Demonstrate music performance skills as a soloist at the Grade III-IV level, and the ability to perform effectively within small or large ensembles, seated or on the march.
- Tenor Trombone and Euphonium: Demonstrate music performance skills at the Grade III-IV level, both as a soloist and as an ensemble player, seated or on the march.
- Bass Trombone and Tuba: As for Tenor Trombone/ Euphonium.

In all cases, the Learner Musician must be able to match dynamic levels and instrumental timbres, and respond to a conductor's directions.

6.4.2.2 Category II: MUSICIAN

- Trumpet/Cornet/Flügelhorn: Demonstrate music performance skills as a soloist at an intermediate level (Grade VI), including the ability to play scales and arpeggios and to sight-read at that level, and make a meaningful musical contribution as an ensemble player, seated, standing or on the march.
- French horn: Demonstrate music performance skills as a soloist and chamber music players at an intermediate (Grade VI) level, including the ability play scales and arpeggios and to sight-read at that level, and the ability to make a meaningful musical

contribution as an ensemble player, seated, standing or on the march.

- Trombones (Tenor and Bass): Demonstrate music performance skills as a soloist at an intermediate (Grade VI) level, including the ability to play scales and arpeggios and to sight-read at that level, and to be a useful member of a trombone quartet, as well as the ability to make a meaningful musical contribution as an ensemble player, seated, standing or on the march.
- Euphonium/Tuba: Demonstrate music performance skills as a soloist at an intermediate level (Grade VI), including the ability to play scales and arpeggios and the sight-read at that level, plus the ability to make a meaningful musical contribution to an ensemble of any size, seated, standing or on the march.

In all cases Musicians are expected to be able to demonstrate a knowledge of their instrument's history and standard solo repertoire at this level, and to subject themselves to aural and *viva voce* tests. They are at all times expected to perform with the appropriate tone-quality on their instrument(s), and have a knowledge of the basic maintenance thereof.

6.4.2.3 Category III: SENIOR MUSICIAN

- Trumpet/Cornet/Flügelhorn: Demonstrate instrumental performance skills as a soloist and ensemble player in all musical styles and all instrumental ensembles at a nominal Grade VIII level, including the ability to play scales and arpeggios and to sight-read at that level.
- French horn: As above.
- Trombones: As above.
- Euphonium/Tuba: As above.

Senior Musicians are expected to demonstrate a more extensive knowledge of their instrument's repertoire, history and maintenance than is the case at the Musician level.

6.4.2.4 Category IV: PRINCIPAL MUSICIAN

- Trumpet/Cornet/Flügelhorn: Consistently demonstrate instrumental performance skills at the nominal competency level of Advanced Certificate or Associate Diploma in all aspects of solo, chamber group and ensemble playing, including scales and arpeggios, aural perception and sight-reading.
- French horn: As above.
- Trombones: As above.
- Euphonium/Tuba: As above.

6.4.2.5 Category V: CHIEF MUSICIAN

- Trumpet/Cornet/Flügelhorn: Consistently demonstrate instrumental performance skills at the nominal competency level of Licentiate Diploma (Recital) in all aspects of solo, chamber group and ensemble playing; in addition, the ability to train and rehearse a relevant section of the full band *or* a chamber group is required, along with management skills particular to the musical unit.
- French horn: As above.
- Trombones: As above.
- Euphonium/Tuba: As above.

At the levels of Principal and Chief Musician, a more comprehensive knowledge of instrumental repertoire is required than at the lower levels of competency, plus a thorough general knowledge of the history, development, current usage and maintenance of the instrument(s) concerned. At the level of

Chief Musician the knowledge and basic methodology required to train junior members of the section is a prescribed requirement.

6.4.3 *Percussion instruments*

6.4.3.1 Category I: LEARNER MUSICIAN

- Snare drum: Demonstrate drum rudiments and the basic ability to sight-read at a Grade III-IV level. A demonstration of some ability on the drum kit and/or mallet percussion may be required.

6.4.3.2 Category II: MUSICIAN

- Non-tuned percussion: Demonstrate instrumental and technical performance skills, rudiments, and the ability to sight-read, at an intermediate (Grade VI) level, on the full range of percussion instruments of indefinite pitch.
- Tuned percussion: Timpani: Demonstrate instrumental performance skills, including the ability to tune and re-tune a set of three timpani during breaks in a performance, and to sight-read at an intermediate (Grade VI) level.
- Tuned percussion: Mallet instruments: Demonstrate instrumental and technical performance skills as a soloist and ensemble player, plus the ability to play scales and arpeggios and to sight-read, at an intermediate (Grade VI) level.
- Drum kit (drum set): Demonstrate the ability and physical coordination to utilise the full kit effectively and musically, to maintain a steady beat in any chosen rhythm, and to sight-read any part for drum kit at an intermediate (Grade VI) level of difficulty.

Musicians are required to be well versed in the maintenance and basic repair of their group of instruments and the composite parts thereof.

6.4.3.3 Category III: SENIOR MUSICIAN

- Non-tuned percussion: Demonstrate instrumental performance and technical skills at a nominal Grade VIII level of competency, with an appropriate sight-reading ability.
- Timpani: As above, plus the ability to tune and re-tune a set of four timpani during the course of a performance, and the appropriate sight-reading ability.
- Mallet percussion: Demonstrate instrumental performance skills at a nominal Grade VIII level of competency, including scales and arpeggios, and an appropriate sight-reading ability.
- Drum kit: As for Musician, but at a nominal Grade VIII level of competency.

6.4.3.4 Category IV: PRINCIPAL MUSICIAN

- Non-tuned percussion: Consistently demonstrate instrumental performance and technical skills, including sight-reading, at the nominal competency level of Advanced Certificate or Associate Diploma.
- Tuned percussion: As above, with the addition of scales and arpeggios.
- Timpani: Consistently demonstrate instrumental performance skills, including sight-reading, at the nominal competency level of Advanced Certificate or Associate Diploma (Recital), plus the ability to tune and re-tune a set of up to five timpani as may be required in the course of a performance.

- Drum kit: Consistently demonstrate total coordination and control of the full kit, resulting in a musical performance at the nominal competency level of Advanced Certificate or Associate Diploma , including sight-reading.

6.4.3.5 Category V: CHIEF MUSICIAN

- Non-tuned percussion: Consistently demonstrate instrumental performance, technical skills and sight-reading at the level of Licentiate Diploma, on all variants in this category of instruments
- Tuned percussion: As above (up to four mallets may be required).
- Timpani: As above (up to five timpani may be required).
- Drum Kit: As above (non-tuned percussion), including the ability to maintain a *bonafide* jazz, Latin or rock beat at various tempos.

Bosman (2001: 6-2), in her thesis *Unit Standards for Aerophones in a Post-modern South Africa*, summed up what she considers essential generic outcomes for winds as follows:

- Deliver a balanced recital of varying time durations (as apposite for each performance level).
- Demonstrate tone control appropriate for the level of study and the instrument (the present writer would have preferred the term "tone production").
- Demonstrate sufficient knowledge and control over technical exercises and scale structures.
- Demonstrate understanding of context according to style, *genre* and history.
- Participate as a member of an ensemble together with other instrumentalists of own choice, at an appropriate level of performance.
- Demonstrate an ability in improvising.
- Demonstrate a sight-reading ability at an appropriate level.
- Demonstrate an understanding of music concepts in relation to repertoire performed.

These specifications correspond in a large measure to the outcomes-based criteria described in 6.4 *supra*, with exception of the improvisational ability (Bosman) and the parade band capabilities (IDMAC). At a late stage of revision (April 2005) the suggestion was made at the IDMAC level that the remaining "entertainment units" be fully incorporated into the military/concert bands, but with the suggestion that an improvisational ability be added to the IDMAC evaluation criteria. This would certainly expedite any remaining barriers between the military and the entertainment sides of professional band performance. Over and above – and quite independent of – the "dance band" capabilities of the entertainment units, a fairly substantial *cadre* of accomplished jazz instrumentalists exists within the ranks of South Africa's service bands, to whom improvisation in the *bona fide* jazz idiom is a regular activity.

6.5 Relevant learning outcomes and criteria in the United Kingdom comparable to the aims of IDMAC

Dr Roger Bowers, Chief Executive of TCL, quoted by Clare Stevens (2001: 11) states that

We have strengthened and made more direct our statement of learning outcomes and assessment criteria. All our certificates will soon have 'can do' statements on the back explaining what, for example, a grade 5 pass 'proves'.

IDMAC is working towards a similar end, and seeking accreditation through a formal link with TCL in this regard, as they indirectly acknowledge (Stevens 2001):

We are already pursuing recognition through the authorities in such places as diverse as Spain and South Africa, Hungary and New Zealand; they will of course apply their own criteria and procedures.

On the occasion of Trinity's 125th anniversary as assessor of the performance arts, Dr Bowers wrote (Bowers 2002):

Trinity assessments are benchmarked to national and international frameworks, to professional entry requirements, and to published research and repertoire. Their critical characteristics [...] are now recognised officially by the UK Qualifications and Curriculum Authority.

The alliance with teachers and trainers that Trinity is forging will involve joint assessment, the moderation of course provision, and flexible programmes of continuing professional development leading towards Trinity qualifications.

In addition to pursuing these "flexible programmes of continued professional development" with Trinity, IDMAC is studying the practice currently under development in the United Kingdom, where their two Military Schools of Music are linking certain qualifications to those of a University. The Royal Military School of Music at Twickenham, Kneller Hall, has a link with Kingston University. At present this is only with regard to the Kneller Hall Bandmaster's course which, on completion, carries simultaneous accreditation towards a BA or BA(Hons) course at Kingston (Buczynski 2002). This is understood to be over and above purely military credentials.

The Trade Employment qualification (TEQ) used for the Bandsmen examinations in the UK is rather similar to – but by no means identical with – the IDMAC levels of Musician (TEQ3), Senior Musician (TEQ2) and Principal Musician (TEQ1) in its criteria.

The Royal Marines School of Music at Portsmouth has a somewhat different course structure, and has links with the University of Portsmouth. From the School's restructuring in 1953 it took "the best practices of the Army's Royal Military School of Music at Kneller Hall, and the Royal Academy of Music,

London, to form a modern military school, very much geared to introducing civilian music training and performance" (Buczynski 2002).

While certain parallels can be drawn between their Level M (Bandmaster's) course and IDMAC's Director of Music qualification, it is not possible at this juncture to find sufficient close equivalency with the lower and intermediate levels of competency.

A later development has been the ABRSM's reformatting of its Diploma examinations. One of the levels that almost directly corresponds with an IDMAC qualification is the new DipABRSM, which has replaced the Advanced Certificate of that examining body. While IDMAC is not considering a link-up with the ABRSM, the new Diploma provides a useful benchmark for those preparing for the Principal Musician evaluation and – if taken externally prior to applying for a position in a service band – could very well determine the applicant's competency without an internal evaluation.

6.6 Possible joint examination with South African tertiary music institutions

As detailed in Chapter 2, the Tshwane University of Technology (TUT) – formerly the Pretoria Technikon – was invited to "come aboard" the IDMAC evaluation process, simultaneously with the cooperative venture between IDMAC and Trinity College, London. The present writer and Lt-Col Buczynski, acting on a brief from Col K T Williams of IDMAC, approached the Head of the TUT School of Music with a view to investigating the possibility of bandsmen and –women obtaining their functional qualifications through existing TUT music courses. Two factors emerged from this proposal:

- The courses would have to be financially self-sustaining, as no subsidies would be forthcoming from the TUT. In order to justify

the employment of additional part-time lecturers, the SANDF would have to guarantee a regular input of 10 to 12 candidates per annum, which was considered by Col Williams to be an unrealistic expectation at this time. However:

- IDMAC, after reflecting on the overall coverage and content of modules and subjects in the standard - i.e. existing - TUT music courses, might very well enter hand-picked band musicians for further qualification *via* the existing curriculum. Although agreement in principle exists, finality on the issue had not been reached at the time of writing.

The aims and objectives of the IDMAC music evaluations are set out in the opening chapter of *Syllabus 2000*, as are the IDMAC criteria for the assessment of prepared work. The current trend of thought is to ultimately align IDMAC evaluations as closely as is practicable with relevant examinations of institutions both in the United Kingdom and South Africa, thus offering candidates a choice or, in business parlance, presenting the customer with a "menu". The African component will, of course, be stressed wherever the opportunity presents itself, and the South African Music Rights Organisation (SAMRO) are currently assisting certain members of IDMAC in the identification of compositions - mainly choral at this stage - by African composers that are suitable for transcription and arrangement for Concert Band. The works identified thus far are detailed in Chapter 3.6.

6.7 Further refinement of evaluation methods

Taking the successful negotiations between IDMAC and TCL into account, it appears likely that in the event of further amalgamation of evaluation procedures with TCL the repertoire lists of both IDMAC and TCL will be utilised or possibly amalgamated. This would occur in a manner similar to what is currently taking place as a result of Trinity College joining forces with

the London Guildhall of Music and Drama as far as music examinations are concerned. Certain elements of the South African syllabus will almost certainly be retained, particularly in view of the works of local composers and arrangers being available. Above all, the psychometric advice to "base evaluations on job-related matters" will be heeded, regardless of the makeup of the examining body (De Wachter 1995b: 27).

For somewhat different reasons the repertoire lists of a number of woodwind instruments would in any event need to be retained – subject only to review and approval by Trinity's syllabus team – as TCL has not yet made separate provision for the piccolo, cor anglais, or alto and bass clarinets, some of the very instruments whose use IDMAC is seeking to bring into play on a wider scale.

The full-scale amalgamation of examination efforts between IDMAC and Trinity is by no means a *fait accompli* at this juncture, and a great deal of negotiation remains to be done before matters are finalised. Certainly a fair degree of autonomy in the areas of repertoire choice and, to a lesser degree, the actual component parts of the evaluation process, are bound to remain, whatever the final agreement. There remains, too, the vague possibility that the TUT School of Music will reach an agreement with IDMAC regarding examination procedures and curriculum content.

A factor that emerges as important, and perhaps as one which has not yet received sufficient attention, is the consistency not only of the candidate's performance, but the consistency of the examiner's, too. "Undoubtedly the reviewer should possess some qualifications, too, such as a good audiogram report" said Igor Stravinsky in an interview with the *New York Review* (Stravinsky 1972: 81/2). "You must be able to *hear* (have some conception of what you are listening to)".

This somewhat facetious quotation is not without purpose. The specialists currently employed on the *ad hoc* examining panels of IDMAC are for the most part highly trained musicians with an adequate amount of examining and adjudicating experience, both with service bands and in the private sector. With the competency of the individual examiners *per se* no fault can be found; due to similar backgrounds and involvement in instrumental music, it has been the present writer's experience that examiners generally arrive within five percent of one another's marks in most sections of an evaluation. But, while policy guidelines are generally understood and followed in the evaluation process, there remains the element of a lack of accord in the actual process of awarding marks.

It is the writer's contention that regular seminars should be held in the major examination centres of service bands in South Africa: Pretoria (incorporating the Johannesburg contingent), Cape Town and Durban. In these seminars, guidance from a suitably qualified and experienced expert or experts should be given to all who examine for IDMAC, that is, service personnel and civilians. A series of exercises similar to those employed by the ABRSM and Trinity College in the United Kingdom, in which a "guinea-pig" candidate is examined by the panels of "trainees", and the marks and comment compared, could be of great benefit to IDMAC. The writer gathered from visiting ABRSM examiners that this exercise is continued - with interspersed discussion and guidance - until such time that said marks correspond between individual examiners to the extent of being within 3% to 5% of one another.

The Chairman of IDMAC has expressed himself in favour of a similar training programme for all IDMAC examiners, both those in uniform and from the private sector, and it is hoped that this will be implemented at some time during 2006. There can be little doubt that the consistency gained as a result of such an exercise will further contribute towards the establishment of

equitable, practical and germane unit standards in South African instrumental music.

6.8 Summary

The various factors – musical, technical, administrative and personal – that add up to a viable plan of action in establishing the desired performance levels in South African service bands, have been broadly reviewed in this chapter. The fourth sub-question, regarding the procedures that need to be followed in order to arrive at a clear understanding of the desired outcomes at each level, has been answered in some detail. Further recommendations with regard to the evaluation process are delineated in Chapter 7.