

**TOWARDS AN EQUITABLE SYSTEM
OF MUSICAL EVALUATION IN
SOUTH AFRICAN SERVICE BANDS**

by

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The purpose
is to elicit what knowledge the candidate has
of the music for his instrument ...
Examiners will give the candidate opportunities
to reveal what he knows,
rather than seek to expose
what he does not know.

(ABRSM 1985: 21)

ABSTRACT

An intrinsic component of South Africa's cultural and colonial heritage resides in the country's deep-rooted tradition of professional musical units known as "service bands": military or concert bands which are an adjunct to the various arms of service of the national defence force and police services.

In the first decade of the twenty-first century, the demographics of these bands are as varied as those of the country itself. Yet there is a common factor shared by all service bands, whatever their sociological composition: the need to perform at what is perceived to be a professional musical level in the public eye (and ear). This requires a relatively consistent level of instrumental competency from band members, and to this end a number of evaluation systems have been implemented – and supplanted – since the late 1940s. The purpose of these evaluations is not only an endeavour to maintain acceptable standards of musical performance, but to conveniently categorise band members into four fundamental levels of instrumental proficiency for purposes of salary and, to a lesser degree, rank.

Without exception, the previous systems of evaluation were deficient in one aspect or another. More specifically, they were found in the last decade to be lacking both in terms of musical consistency and, since 1994, in the ability to equitably accommodate members of the former "homelands" bands, whose previous training and experience were in the majority of cases confined to the rote learning of band parts, with an almost total lack of formal music training.

In a manner that aims to be at once discursive and narrative, this thesis describes the quest for and the realisation of an equitable process of musical evaluation for South African service band members. It documents the actions taken to address the challenges inherent in that quest, the empirical research that provided a tenable answer, and describes the essentially practical stance adopted by the participating musicians and compilers. The processes leading to the new evaluation syllabus are described in some detail, and a number of specific and practical recommendations are proposed for the further amelioration of South African service bands' *modus operandi*.

KEY WORDS

Music syllabus design, curriculum, evaluation, wind instruments, wind band, concert band, South African service bands, training of bandsmen.

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TERMINOLOGY, ACRONYMS AND ABBREVIATIONS

ABRSM	The Associated Board of the Royal Schools of Music
ATCL	Associate of Trinity College, London
CV	<i>Curriculum vitae</i>
FTCL	Fellow of Trinity College, London
IDMAC	The Inter-Departmental Music Advisory Committee of the South African Defence Force and South African Police Services
IMC	International Music Corporation
ITA	The International Trombone Association
LRSM	Licentiate of the Royal Schools of Music
LTCL	Licentiate of Trinity College, London
MEUSSA	Music Education Standards for Southern Africa
NQF	National Qualifications Framework
RMSM	Royal Military School of Music <i>or</i> Royal Marines School of Music
POLMUSCA	The Police Musicians' Association of South Africa
QCA	Qualifications and Curriculum Authority (UK)
SADC	Southern African Development Community
SAMRO	South African Music Rights Organisation
SANDF	The South African National Defence Force
SAPS	The South African Police Services
SAQA	South African Qualifications Authority
SGB	Standards Generating Body
<i>Syllabus 2000</i>	The newly-compiled, reconstructed instrumental syllabus used by IDMAC in the evaluation of bandsmen in South Africa (Appendix A)
TCL	Trinity College, London
TEQ	Trade Employment Qualification (UK)
TUT	Tshwane University of Technology (Pretoria, SA)
UK	United Kingdom
UNISA	University of South Africa
UP	University of Pretoria
UCT	University of Cape Town
UPLM	UNISA Performer's Licentiate in Music
UTLM	UNISA Teacher's Licentiate in Music

LIST OF MUSIC EXAMPLES

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LIST OF INTERVIEWEES AND CORRESPONDENTS

Bannister, John Lawrence. A close personal friend of the author during the period 1956-75. A professional commercial artist, he was also an accomplished amateur bassoonist, being a leading protagonist of the French style of instrument (Buffet).

Coetzer, Jan. A Senior Superintendent in the SA Police Services, he was Director of Music of the Police College Band in Pretoria during the author's three years of service as Head of Music Training in that unit.

Davidson, Kevin. A full-time lecturer in saxophone, flute, contemporary harmony, composition and arranging at the TUT, and a friend and colleague of the author.

Hinch, John de C. Prof. Hinch, a leading flute and chamber music specialist, is currently the Acting Head of Music at the University of Pretoria. He and the author have been acquainted since 1987, and remain in regular contact via the University.

Juritz, John W F. Dr Juritz was Professor of Physics and lecturer at the University of Cape Town, also a lecturer in bassoon while the author was a student there. He and the author have been good friends since 1956.

Li, Young-Guang. Mr Li was formerly the principal trombonist of the Beijing National Opera Orchestra. He has been a friend of the author since 1993. They worked together for 3 years in the Band of the SA Military Health Services (1995-98) and the Police College, Pretoria Band of the SA Police Services (1999-2001), where Li remains active as principal trombonist.

Malan, Etienne. Bass clarinetist of the erstwhile National Symphony Orchestra, he was conductor of the Oliver de Groot Clarinet Choir (in which the author performed on bass and alto clarinets). He and the author made a number of appearances and a recording with their "Double Quartet": four players doubling on clarinets and saxophones (Clarinets: Bb 1 / Bb 2 / Alto / Bass; Saxophones: Soprano/Alto/Tenor/Baritone).

Malan, Jacobus. Elder brother of the above, he is an accomplished oboist, teaching part-time at two of the private schools in Pretoria where the author himself teaches.

Marlow, Ronald. Commander Ron Marlow was the Director of Music of the SA Naval Band (Simonstown) in the 1970s and '80s, and a personal friend of the author since 1956. They shared many experiences as professional trombonists in Cape Town during the period 1957-1975.

Pienaar, Matthys. Capt Thys Pienaar is the Musical Director of the SA Air Force Band, an IDMAC member, and has been active as a contributor to the compilation and updating of *Syllabus 2000*.

Pretorius, Johan. A professional trumpeter, he studied low brass instruments as second instrument with the author at the University of the Free State. He has been Head of the brass division at the Hugo Lamprechts Music Centre in Parow, Cape Town, since 1990.

Roberts, David W. A medical doctor who is also an accomplished amateur trombonist. Dr Roberts and the author have shared views on matters musical, pedagogic and metaphysical since they met in 1979.

Schorn, Steffen. Herr Schorn is Professor of composition and arranging at the *Musikhochschule* in Nürnberg, Germany. The author met him on his visit to

South Africa with his group *Triosphere*, which performed at the TUT and other venues. He is an outstanding performer on bass clarinet, baritone saxophone and bass saxophone.

Seveso, Marcello. Son of the late Franco Seveso, principal viola of the Cape Town Symphony Orchestra while the author was a member. He is the principal bassoonist in the SA Naval Band, Simonstown, doubling on soprano saxophone when required in the marching band.

Stevenson, Ronald. A Scottish composer who lectured in composition at the UCT College of Music for a short period during 1963/4, where the author had the privilege of studying with him.

Wright, B. Alan. Sergeant-major Alan Wright was the Bandmaster of the Band of the National Ceremonial Guard (SA National Defence Force) until his untimely demise in February 2004. He became a close friend of the author from 1995 onwards, and was an exceptionally talented multi-instrumentalist.

Zack, Daniel J. A Johannesburg businessman, instrument repairer and amateur clarinettist, who holds qualifications in mechanical engineering and is the owner of an instrument hiring facility (The Instrument Library). Since 2003 Mr Zack has imported a number of wind instruments from The Peoples' Republic of China. He and the author have collaborated extensively in the thorough testing and evaluation of these instruments - which were in most cases an "unknown quantity" prior to this. Mr Zack regularly visits the Frankfurt Music Trade Fair, keeping himself informed of the latest innovations in wind instrument manufacture.

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CHAPTER ONE

BACKGROUND AND AIMS

1.1 Introduction

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

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

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

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

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

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

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

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

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

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

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

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

1.2 Background to the study

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

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

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

The underlying cause of these perceived inconsistencies was twofold:

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

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

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

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

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

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

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

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

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

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

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

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

1.3 The shifting paradigm of the Service Band

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

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

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

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

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

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

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

1.4 Preamble to the research question

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

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

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

1.5 The primary research question and sub-questions

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

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

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

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

Sub-questions which were identified in this study were:

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

1.6 Principal aims of the study in brief

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

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

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

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

1.7 Secondary aims of the study

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

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

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

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

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

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

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

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

1.7.4 To establish a "complete" instrumental syllabus

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

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

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

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

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

1.8 Methodology

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

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

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

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

1.9 Division of chapters

Seven chapters and two appendices are presented in this thesis:

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

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

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

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

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

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

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

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

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

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

1.10 Addressing the current realities of service band functions

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

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

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

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

1.11 The writer's background and qualifications

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

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

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

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

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

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

1.12 Limitations of the study

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

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

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

1.13 Contributions of the study

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

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

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

CHAPTER TWO

LITERATURE REVIEW

2.1 A brief overview of relevant material accessed

In the process of attempting to draw together the many threads that constitute the fabric of a thesis concerning syllabus compilation, the writer accessed a fairly disparate and divergent selection of material. The selection is disparate, largely on account of the fact that there is comparatively little in the way of published material on the precise subject of compiling syllabuses for use in evaluating musicians who are already in a professional position; divergent because of factors *outside* the purely musical and instrumental that need to be taken into account, such as the sociological factors arising as a result of South Africa's recent political and economic history, which are mentioned in the following chapter, and further commented upon in Chapter 7.

After due investigation, this writer has come to the conclusion that very little material that suggests modifications to the instrumentation of parade or "marching" bands has been published, in spite of the observations of a number of bandmasters in this country who have been interviewed on the subject (Wright, Coetzer, Stevenson, Katz, Clayton, Pienaar, etc.). Anthony Baines (1957) incorporates opinions and guidelines in his *History of Woodwind Instruments*, but the present writer has found little in the way of outright proposals in that regard. Similarly, other than the Trinity College (King 2002) article quoted in this chapter, very little has been committed to writing on the subject of repertoire choice for wind and percussion evaluation syllabuses.

Current literature, as well as relevant material dating back to the 1950s, relating to the new paradigm of the Concert Wind Band as well as evaluation criteria of individual performance, was reviewed. The writer considered it

apposite to consult the various entries on military bands that have appeared in post-World War II times. These include the views of:

- Conductors such as Frederic Fennell;
- Composers such as Vincent Persichetti and Gordon Jacob;
- Authors of orchestration books such as Hector Ernest Adkins, Walter Piston, Josef Wagner, Cecil Forsyth and Stephen Douglas Burton;
- Specialists in wind instruments such as Anthony Baines, Archie Camden, Philip Bate, Stuart Dempster, Edward Kleinhammer, Donald Knaub, Lindsay Langwill, Geoffrey Rendall, Reginald Morley-Pegge, Larry Teal and Denis Wick;
- Band specialists such as Anthony Baines, James Walker and Harold Hind.

Also taken into consideration was the present writer's empirical experience in the field of wind instruments, their repertoire, and the various ensembles formed by them. Input received from various professionals in the field (referred to in a separate list) has likewise contributed to the conclusions reached in this study. To use a phrase of Geoffrey Sharp (1949: 310), much perspective was gleaned and "distilled from widely-ranging experience."

In order to gain a reasonably international perspective on standards and, to a lesser extent, repertoire, the grade and diploma syllabuses of a number of music-examining bodies were reviewed.

2.2 The development of the Wind Ensemble

While the researcher is by no means overwhelmed with literature on the subject, a significant amount of information pertaining to the development and evolution of wind bands, concert bands, military bands, and the symphonic wind ensemble has been written over the past half-century.

The article on Military Bands in Volume V of the 1954 edition of Grove's *Dictionary of Music and Musicians*, written by Harold C Hind (1954: 766-772), concerns itself largely with historical aspects of military bands. It is, however, extremely informative on the subject of the numbers of instruments employed in the most prominent military bands of the immediately post-war period. It is also clear that a number of conditions that obtained at that time are no longer the norm today, particularly in South African bands of the early 21st century. While internationalism in music has not entirely supplanted nationalism as far as instrumentation is concerned, the function of military bands as described in Hind's article is still almost purely military in nature, and few signs of the emerging, broader-based "entertainment" function of said units is discernable.

While wind ensembles in various forms and guises have existed since Renaissance times, it is only in the second half of the 20th century that the symphonic wind band or ensemble has consolidated into a partially standardised format. While the instrumentation is very much that of an augmented "military" band, it is the paradigm shift away from the "military" connotations that characterises this musical body.

While it may be argued on the one hand that the symphonic wind ensemble is an attempt to create an orchestra *sans* strings, the other point of view has it that, in the absence of upper strings at least, the winds are now afforded the opportunity of realising their full potential as soloists as well as *tutti* instruments. This viewpoint is confirmed in the article on the concert wind band by Hind and Baines in the New Grove's *Dictionary of Music and Musicians* (2nd edition, Vol 12) (Baines/Hind 1980: 316).

The "wind symphony" is a recent American modification [of the 'military' band] dedicated to the performance of weightier compositions and transcriptions, and giving **equal opportunities to players of each orchestral wind instrument**

[...] extra clarinetists are easily switched to alto, bass and contrabass clarinets [emphasis added by the present writer].

This contrasts significantly with the entry in the 1954 edition, which is content with the following description of wind ensembles as a whole (Hind 1954: 766):

The term "military band" is applied primarily to bands associated with the armed forces, but also to civilians bands of similar instrumentation.

In the 2nd edition of the *New Grove*, Raoul Camus (2001: 689) mentions that some special academy bands in the USA "may have as many as 165 members."

It is a well-known phenomenon of modern musical history that, during the 20th century, it was chiefly the instrumental teaching programmes in United States schools – both primary and secondary – that gave rise to both the burgeoning and the ubiquity of the wind ensemble. A full sufficiency of young – and, for the most part, competent – players emerged, and performance opportunities had to be created for them. A full "orchestra" of winds and percussion very soon became the norm, operating in parallel with the school's symphony orchestra. In due course this momentum spread to the United Kingdom, although it is by no means as common at school level as in North America. The only facet that does not appear to have been standardised is the nomenclature. "Symphonic Wind Band", "Wind Ensemble", "Concert Wind Band" are all names that enjoy currency in the first decade of the 21st century. These names came about during the second half of the last century in order "to distinguish the strictly musical functions" of the school or college wind band from those of a military or purely entertainment band (Apel 1970: 821). Slight differences in instrumentation are encountered between these non-military wind bands – for instance, the inclusion of string basses and/or instruments such as the contra-bassoon and contra clarinets.

Further perspective on the issues of both nomenclature and function can be gained from the entry on the symphonic band in *The Harvard Dictionary of Music* (Apel 1970: 821):

Today's larger groups, connected with or representing specific branches of the armed services, are highly polished ensembles, able to perform deftly the most difficult contemporary wind literature. Indeed, in England the term "military band" has become synonymous with the "concert" or "symphonic" band of the United States, since only the larger branches of the service can support an adequate instrumentation.

While this comment was written 35 years ago, it indicates this paradigm shift that has taken place since the 1950s regarding the expanded performing nature of service bands in the Western world. The revised edition of 1986 amplifies and rewords the entry slightly:

An ensemble of as many as 50 or more woodwind, brass and percussion instruments, sometimes with the addition of a double-bass [...] with a significant number of [newly composed works] by composers of concert music generally (Randel 1986: 819-820).

Additional perspective is provided by the description of British composer Gordon Jacob, known as a prolific writer for winds, who wrote as follows of the American Symphonic Band (Jacob 1955: 67):

This is a much more lavish affair than the British military band [...]. The bass line is richer by far than in our bands, as a comparison of the lists of instrument shows. The whole outfit makes a fine array and an imposing sound. There is a vigorous effort being made to interest composers of advanced serious music in writing for it and one British composer at least has been commissioned to do so.

Significantly, it is the "additional" instruments – the low woodwinds in particular – that make these desirable qualities a reality. Jacob points out the necessity of adopting an encouraging attitude towards – and having a positive effect on – potential audiences "hovering on the border-line of appreciation" (Jacob 1955: 117). As observed in the preceding chapter, the move in South African service bands' literature choice and instrumentation was to be towards a more expanded adaptation of what had paved the way to the *status quo* of 1998. It was at this juncture that the present writer became involved in the process, being appointed syllabus coordinator by the Senior Staff Officer of the Army (Music and Ceremonial) and Chairman of IDMAC, Col Kevin Williams.

The first edition of Cecil Forsyth's *Orchestration* was published in 1914. This book, though first published over 90 years ago, should by no means be regarded as antiquarian. It contains accurate accounts of that which was considered the "norm" in orchestral and band music practices of its era, and, on page 245, delivers a useful corroboration of the present writer's contention concerning the use of the bass clarinet in military bands (this issue is addressed in Chapter 5.2.2 and 5.2.3.)

Walter Piston, in his *Orchestration* of 1955, discusses the methods of reading musical notation on the bass clarinet (treble clef, transposing a major 9th, or bass clef, transposing a major 2nd), claiming that "Bass clarinetists, as a group, do not show a preference for either way [of reading]" (Piston 1955: 179).

The present writer is inclined to take issue with this statement. While it may well have been true in the United States in the mid-1950s, this is by no means the case today. The clear majority of players of which the present writer – himself a professional bass clarinetist – has knowledge, prefers the first method of reading staff notation, that is, reading in the treble clef (as is the case with the ordinary Bb clarinet), transposing a major 9th. The second

method, though still necessitated on occasions in certain scores, is regarded as an inconvenience.

From a sociological viewpoint, it is also questionable whether one can pinpoint the predilections of *any* assemblage of bass clarinetists "as a group", as specialists on this demanding instrument are of an even more individual disposition than other woodwind players. The obtaining of consensus on such an issue as the above would, in the writer's estimation, be a hard-won achievement.

Burton (1982: 138), on the other hand, writes of the bass clarinet: "Most instruments in the West [...] have the same written range as the [soprano] clarinet, with the addition of a (written) Eb at the bottom of the range".

This is not altogether correct. While all alto and bass clarinets of current manufacture are equipped with a low Eb key (in contrast to pre-1940 instruments that descended only to written Eb), top-of-the range basses descend to written low C (concert Bb). This holds true for both Boehm and Oehler system instruments. The firms of Leblanc (France) and Conn (USA) used to manufacture a model to low D (concert C) in the 1950s-1970s. A bass clarinet with a range further extended to low Bb (concert Ab) was designed by the clarinetist Rosario Mazzeo of the Boston Symphony Orchestra in the 1950s (who also brought about improvements to the "throat" Bb on the Bb clarinet). The writer has not yet been able to ascertain how many instruments were actually produced or how many remain extant (Piston 1982: 178).

This somewhat specialised discussion of the bass clarinet serves *inter alia* to emphasize the increasing attention being paid to the formerly "under-utilised" winds and their accommodation in wind ensembles of all sizes. It also serves to illustrate the enthusiasm that players of this instrument -

having metaphorically clasped this "wooden serpent"* to their bosom – have for it.

Burton (1982: 425) characterises concert or symphonic bands as usually performing "more original, serious and difficult repertoire than other bands"; this was precisely the type of repertoire aimed for by the selection panels in the compilation of *Syllabus 2000*. Burton (1982: 427) continues with the statement "The Military band can be either a concert band or a marching band and often players are called upon for service in both"; this is very much the state of affairs that obtains in South African service bands today.

The pattern that emerges from the above-mentioned writings as a group, is that a burgeoning of *non*-military wind groups of varying dimensions – but with largely concurring instrumentation – has become the Western norm rather than the exception in the post-war period. This is no way impinges on either the status or the current number of specifically *military* bands, which continue to operate as "service" bands, albeit in a somewhat less traditional and somewhat more public-oriented manner.

What does strike the present writer as significant is the growing acknowledgement of what Burton (1982: 192) refers to as the "auxiliary" woodwinds: the piccolo, English horn (*cor anglais*), bass clarinet, and contrabassoon.

In addition, thanks to the introduction of the Provincial Education Departments' Music Centres in the 1970s, student wind bands have become the norm in the secondary school environment, at least in the major urban centres where sustained education in the playing of orchestral and band instruments exists.

* The early model of bass clarinet by Nicola Papalini (1810) was in fact "curved in serpentine fashion" (Rendall 1978: 141).

2.3 Specialised literature on wind instruments

The appearance of the type of highly specialised book referred to in this subsection is by no means a regular occurrence, and "successors" to these highly specialised volumes should not be expected with any degree of frequency. It is the writer's observation that perhaps only once a decade, on average, can the musical public reasonably expect a volume of this calibre to appear. The reason for this allegation will be found, principally, in the very personal approach the various authors have taken in relating what amounts to their life's experience in the chosen field.

Underscoring this contention is the fact that the publishers concerned made a point of commissioning a relatively small number of carefully selected experts at the time (1957-1980), and the entire literary project took a decade or more to complete: nearly two decades, in the case of the Ernest Benn series mentioned below. Additionally, with the almost sole exception of Wilhelm Heckel's *Der Fagott* (1931), a singular deficiency or even absence of books on the subject of individual wind instruments existed in the first half of the 20th century. It is the present writer's impression that a fairly lengthy gestation period is necessary in most cases, and it would be unreasonable – and unrealistic – to expect a plethora of books on these specific subjects to appear at anything like regular intervals.

Having said that, the writer has found the books of Anthony Baines to have been a fountainhead of knowledge, erudition and enthusiasm over the past half century or more. His *Woodwind Instruments and their History* (1957) and later *Musical Instruments* (1961) provided the present writer with oases in the intellectual desert that had previously been assuaged only by Curt Sachs' *The History of Musical Instruments* mentioned in the previous paragraph – his first book in English.

Baines' fascinating book of 1957 is virtually timeless in its intricate descriptions of the mechanism and characteristics of the widest possible spectrum of woodwind instruments. The enthusiasm with which the author writes on his chosen subject, has been a very real source of inspiration to enthusiasts and scholars alike for almost five decades, the present writer included.

Further reference sources, listed for convenience in score order, are:

- F Geoffrey Rendall. 1978. *The Clarinet*. London: Ernest Benn.
- Jack Brymer. 1979. *The Clarinet*. London: Macdonald and Jane's.
- Lindsey L Langwill. 1965. *The Bassoon and Contrabassoon*. London: Benn.
- Will Jansen. 1978. *The Bassoon* (5 volumes). Buren: Fritz Knuf.
- Archie Camden. 1965. *Bassoon Technique*. London: O.U.P.
- Larry Teal. 1969. *The Art of Saxophone Playing*. Evanston: Summy-Birchard.
- Reginald Morley-Pegge. 1973. *The French Horn*. London: Benn.
- Philip Bate. 1962. *The Trumpet and Trombone*. London: Benn.
- Denis Wick. 1965. *Trombone Technique*. London: O.U.P.
- Edward Kleinhammer. 1963. *The Art of Trombone Playing*. Evanston: Summy-Birchard.
- Donald Knaub. 1978. *Trombone Teaching Techniques*. Athens (Ohio): Accura.

Rendall has subtitled his book *Some Notes on its History and Construction*, and it contains a wealth of knowledge about the evolution of the clarinet in its various sizes, and its use in various ensembles. It also contains information on the bass clarinet which the present writer has not found duplicated elsewhere.

Brymer (1979: 192) contributes *inter alia* some extremely relevant views on the subject of doubling, stressing its necessity in the professional woodwind-playing world of today, and noting that "certainly, scores from across the

The reason behind the choice of these particular dates by Jooste is fairly obvious: 1652 is the year in which Jan van Riebeeck "colonised" the Cape; the first South African service band to take up permanent residence on the soil of the sub-continent was the SA Police Band, formed in 1904 (Coetzer 1999). Prior to this date, it appears that all military, concert or brass bands existing in South Africa had been either regimental (Dutch or British), volunteer, transitory or civilian in nature.

From the detail provided in Jooste's Summary of his thesis (Chapter 14), the clear picture emerges that while the initial influences were from Holland, it was the presence of British regimental bands that provided the impetus to the wind band movement in South Africa during the 19th century, leading eventually to the formation of the first SA Police Band as mentioned above and – some three decades later – the Bands of the SA Defence Force and their various arms of service.

The presence of British regimental bands not only ensured that wind(band) music was performed throughout the country, it stimulated the development of an intrinsic interest in wind music. With the encouragement of British conductors and band musicians, a large number of amateur wind groups were formed and the practice of wind playing became extremely popular within the South African community during the second half of the 19th century. This general awareness of culture even spread to outlying villages that were seldom – if ever – visited by British forces and bands, with the result that amateur wind bands became a regular occurrence and played a significant role in the (country's) musical life [...]. What is more, this general awareness of wind music even led to the formation of wind groups by the blacks [...]. (Jooste 1987: 371 – translation by the present writer).

Jooste also suggests a link between the early Cape Malay slaves' bands and the current "Cape Carnival" bands seen and heard in Cape Town traditionally on 2nd January every year (Jooste 1987: 371), pointing out that they, too, were

Atlantic seem to make the most remarkable demands of this sort." The present writer can attest to this in his personal capacity, having on occasions been confronted with instrumental parts calling for bassoon, Bb *and* bass clarinet and baritone saxophone (Reed V); alternatively, tenor saxophone, Bb clarinet, flute and oboe (Reed IV). In actual practice, doubling players tend to specialise in certain "groups" of instruments; in this particular case the writer was obliged to exclude the flute, and was less than comfortable on the oboe.

Brymer (1979: 209) wryly adds an observation that is pertinent to the military band: "Possibly the use of the [clarinet] as the mainstay of the music of the armies of most of the world accounts for [...] its sheer inert mass, with its resistance to the player's demands."

Another specialist who provides valuable perspective on doubling is saxophonist Larry Teal (1969: 95-97), dedicating an entire chapter to the subject in his *Art of Saxophone Playing*. Expanding on Brymer's statement, Teal (1969: 95) writes:

Doubling - an inadequate term, since the word implies only two [instruments]. Demands on both the present-day music educator and the professional performer often require that he be a "tripler" or a "quadrupler" and sometimes more ... much credit must be accorded the individual who acquires a working knowledge of all the wind instruments [...].

The disadvantages of doubling are apparent [...] however, the limits of individual versatility are constantly being extended, and there are many examples of a high degree of artistry on several instruments. A realistic view of the musical scene will reveal that the advantages outweigh the disadvantages.

We have much to learn from the traditions of woodwind performance, and the study of additional instruments cannot but improve both musicianship and concept.

The present writer can personally attest to the veracity of this last paragraph.

Langwill's *Bassoon and Contrabassoon* was the first really comprehensive book on the subject to be published in English. Its only contender is Wilhelm Heckel's previously-mentioned *Der Fagott* (1931), which Langwill translated into English during the 1930s. The use of the masculine article in the German title is deliberate; as Juritz (1958) notes, Herr Heckel would not countenance a neuter or feminine prefix to the *Fagotten* of his manufacture, regardless of grammatical protocol. An extremely informative volume on the full history of the bassoon in its various forms and guises, Langwill's book is particularly valuable for the list of solo music for bassoon and contrabassoon that forms Appendix III. Langwill acknowledges the assistance of William Waterhouse (UK), Gerald Corey and Don Christlieb (USA) in the compilation thereof.

A volume on the bassoon has been written by Archie Camden: *Bassoon Technique* (1965); however, as the title implies, this is chiefly pedagogic in content. This publication was extremely well-received on publication by amateur and professional alike, and describes the transition from the French (Buffet) to the German (Heckel) model of bassoon that took place in the UK during the post-war era. Interestingly, Camden did not play an instrument of Heckel's manufacture, but the slightly lighter-toned Adler, as did his contemporary Gwydion Brooke.

Jansen's monumental work of 1978 is a fund of information on players, designs, repertoire and variations of the bassoon and contrabassoon. The illustrations in Volume V of the work are of immense historical value, as is the research contained in the previous four volumes.

Morley-Pegge's book on the French horn covers the entire spectrum of the instrument's evolution in fascinating detail. Written by a true enthusiast and researcher, this book contains *inter alia* a particularly lucid explanation of both the rotary and the piston valve mechanisms, essential for the understanding of brass instruments from *circa* 1825 onwards. There is information on horn

players and manufacturers that is of great value to amateur and professional alike.

In addition to historical aspects contained in *The Trumpet and Trombone*, Bate (1962) manages to view these instruments in a balanced perspective, credibly reflecting the post-war status and activities of the instruments in Europe and, to a lesser extent, in the USA. The only other contemporary writing to achieve this that the present writer has come across in the case of the trombone is Denis Wick's *Trombone Technique* (OUP), published circa 1965.

While providing excellent literature lists for the tenor trombone, Edward Kleinhammer (1963: 106) encapsulates the specific repertoire situation for the *bass* trombone as it obtained in the mid-1960s:

Though somewhat limited in volume, literature written especially for the bass trombone can be augmented by material for the bassoon, tuba or 'cello [...]. The bass trombonist is generally required to manoeuvre in the tonal range of the tenor trombone in addition to the added lower tones of his instrument, so all literature for trombone is applicable to the bass trombonist.

Today, it is interesting to note that the published solo literature for bass trombone has at least trebled since the above was written. The present writer would, however, take issue with the highly respected Mr Kleinhammer concerning the tenor trombone literature being "applicable" to the bass. There is a fair number of works, both of the modern French school (published by Leduc) and contemporary North American composers, that can best be described as being unremittingly and unambiguously designed or intended for the higher tessitura and lighter tone quality of the *tenor* trombone. There is, in this writer's considered opinion, little point in pursuing this particular segment of the trombone literature on a large-bore bass trombone equipped with a Bach 1¼G or Schilke #59 or 60 mouthpiece. Today, a sufficiently wide-

ranging repertoire for the bass trombone does exist, and is readily obtainable. However, one should compare Kleinhammer's view with that of George in 2.7 below.

Kleinhammer (1963: 106) also comments on the trend towards the double-valve bass trombone, one which he was instrumental in initiating in the early 1960s:

Since the trend to the complete bass trombone with two valves has been gaining momentum, it is suggested to the players of these instruments that they alter the slide positions and valve markings of existing bass trombone methods [...] with reference to two-valve bass trombones [...].

The more widespread use of this heavier but more versatile bass trombone has, in the intervening 40 years, further enriched the capabilities of the concert band. Stuart Dempster (1979: 100/1) replicates a similar enthusiasm for the advent of the "double-trigger" bass trombone in his *Modern Trombone*:

[T]he fact that the "double trigger" instrument is now becoming very common among bass trombonists is something to be welcomed with opened arms [...]. [T]his [increase in technical facility] is affecting composers and how they write for bass trombone. It is bound to continue to help define the bass trombone as a separate entity [...].

Dempster, predominantly a solo recitalist rather than an orchestral player, actually had a second rotary valve fitted to his Conn symphony tenor trombone, making the instrument even more versatile in that regard. He has also done pioneering work in introducing the art of *Didjeridu* playing to Western audiences.

The current reality of the recognition of the fully chromatic bass trombone as a "separate entity" from the tenor instrument was a crucial factor in assembling the repertoire lists for that instrument in *Syllabus 2000*.

Donald Knaub (1978: 15), another highly respected performer and teacher who, co-incidentally, has recently retired at approximately the same time as Kleinhammer, considers the trombone to be "a recognised solo instrument with band, but feels that, "[A]s far as I'm concerned, [it] cannot compete with the piano, voice, violin or 'cello as a solo instrument with a symphony orchestra". The present writer does not share that view; the only shortcoming in this regard is a comparative paucity of literature in comparison to that of the other instruments mentioned by Knaub.

2.4 Articles from specialist publications

A wide variety of articles on topics ranging from instrumental performing practice to reviews of new models of musical instruments was perused. Typical publications are the quarterly *Journal* of the International Trombone Association, the *Journal* of the International Double Reed Society, and a review from *Das Klarinette* sent to the writer by an overseas correspondent, the Dutch bass clarinet virtuoso Harry Sparnaay (1987).

The periodical publication of Trinity College, London, *Flourish*, was also contributory in conveying current philosophy on the music examination process, in particular, the methods by which suitable works for inclusion in syllabuses are selected (King 2002).

A valuable attribute of all the above is that the articles are written by active instrumentalists in their chosen fields, thus direct feedback from the performer is received. This is useful in terms of instrument selection, in addition to the more obvious area of syllabus compilation. The present writer has found it advantageous - in some cases mandatory - to inform himself and his students of "what the rest of the world is doing/using" in any specific area.

In the process of gaining a valid perspective on curriculum planning and syllabus design, input is necessary from both sides of the adjudicator's desk: the vision and ideals of the educationist, and the practical and aesthetic considerations of the executive instrumentalist.

2.5 Syllabuses of examining bodies in the United Kingdom and South Africa

The grade syllabuses for woodwind, brass and percussion of the following institutions were consulted – for purposes of comparison only – during the compilation of *Syllabus 2000* and the writing of this thesis:

- Trinity College, London (1991-98)
- The Guildhall School of Music (1992-95)
- The Associated Board of the Royal Schools of Music (1991-98)
- The University of South Africa Department of Music Examinations (1988-95).

The current instrumental syllabuses of Trinity College (2003-2005) are consulted on an ongoing basis by IDMAC and the writer, with the possibility of further joint examinations of band personnel in mind.

The present writer found that there is considerable common ground between the repertoire of the ABRSM and Trinity College, London. This appeared to be due not so much to aesthetic factors such as "national (or international) taste", but due to the availability and – to a somewhat lesser extent – affordability of the music publications appearing in the respective repertoire lists. As far as standards of proficiency were concerned, there were minimal differences in the requirements of the two bodies. In general, and over the period described, the writer found that Trinity's oboe and string lists were fractionally more demanding than those of the ABRSM, while the ABRSM's brass lists were a little more adventurous. Delineation of the performance

standards required by these two bodies was clear, well-balanced and unambiguous.

The grade and diploma syllabuses of the Guildhall School of Music and Drama were, in the writer's view, even better suited as a yardstick for IDMAC's purposes, for two reasons. Firstly, the repertoire lists had been drawn up by the actual instrumental lecturers themselves, all of whom were performers in the highly competitive environment of the London professional. Secondly, adequate provision for the inclusion of sufficiently challenging jazz repertoire was made, with an improvisation option for many of the winds. This is a desirable factor in South African service bands, where the public are entertained with a broad spectrum of musical styles and *genres*.

It is interesting to note that, since the commencement of this thesis, Trinity and Guildhall have officially joined forces regarding external music examination, and with effect from 2006 will share what is largely a common syllabus in respect of Grade examinations. Bearing in mind the current negotiations being held between IDMAC and Trinity, this development is likely to bear fruit in the South African context as well.

The music examination syllabuses of UNISA had of necessity to be regarded in a somewhat different light. While the repertoire lists for the various wind instruments had been compiled by recognised specialists in their field, these had taken place at different times, and the syllabus was not chronologically integrated. This writer made substantial contributions in 1987 to the forming of syllabi for the low clarinets, saxophones and low brass, which had hitherto been either incomplete or non-existent. Unfortunately, when a subsequent revision of the wind syllabuses took place, much important detail was omitted, and it appears that with the sole exception of the flute syllabus the UNISA wind syllabuses have enjoyed a declining popularity and support among specialist teachers of wind instruments in the last decade and a half.

Consequently, when comparisons were made by the IDMAC compilers, it was mainly the 1987/88 syllabuses that were perused, rather than the current ones.

2.6 The music libraries of the SAMHS and SAPS Bands

In compiling the lists of band extracts for the various IDMAC evaluations, the catalogues and actual contents of these music libraries in Pretoria were freely utilised. Every band extract listed in *Syllabus 2000* – with two exceptions only – can be found in the music library of the SAPS Band at the Police College in Pretoria West, Tshwane. The two exceptions are Ippolitov-Ivanov's *Procession of the Sardar* and Robert Jaeger's *Toccata for Band*.

The music libraries of all the SANDF and SAPS Bands remain accessible to the writer, both in his individual capacity and as a civilian member of IDMAC, and to any of the selection panel members who were engaged in the compilation of *Syllabus 2000*.

2.7 References to wind and percussion syllabuses in other MEUSSA-related and wind band-oriented theses

During the writing of this thesis, the writer accessed the theses of Drs R Bosman, J P Grové and C Devroop for relevant material. While his outlook was in accord with that of Devroop and Bosman on common issues, it was only in the case of the Bosman thesis that the writer encountered material that had a direct bearing on his own research. This was for the most part Bosman's conclusions on outcomes-based education and curriculum for aerophones, more specifically the flute (Bosman 2001). However, a doctoral thesis written in 1987 by Professor S J (Fanie) Jooste of Potchefstroom University provided a good deal of functional detail. The English title of his thesis is *The Playing of and Instruction in Western Wind Instruments in South Africa from 1652 to 1902: a Socio-Historical Evaluation* (Dr Jooste's own translation of the Afrikaans title).

duly influenced by the presence and instrumentation of the British regimental bands. This is clearly visible today: in addition to the traditional banjos, guitars, violins, and even a 'cello (strapped around the neck like an oversize guitar), the "Christmas" band winds have until recently been dominated by trumpets and alto saxophones. Today, however, one finds a few trombones and euphoniums, tenor and baritone saxophones in addition. One might reasonably take for granted that the baritone saxophone provides a substantially more audible bass than a *pizzicato* 'cello, particularly out-of-doors.

A connecting link between the period covered in Jooste's thesis and the present writer's work is the PhD thesis of E Albert Honey, *The History, Organization and Training of Wind Bands* (Honey 1972). Not only does Jooste quote extensively from this work, but the late Dr Honey was the joint supervisor (with Dr Norbert Nowotny) of this writer's MMus thesis at Rhodes University during the mid-1980s.

While much useful material pertaining to the training and running of wind ensembles is present in Honey's work, there are minimal specific references to a formal evaluation process, or to a structured syllabus *per se*. In his Conclusion to the thesis, Honey (1972: 2) praises the North American system of giving "an important place in High School education to the study of Wind Instruments", but deplores the tendency to make:

[. . .] little or no provision for their further continuance of these activities when school days are finished [. . .] in order to avoid the colossal waste of trained or partly-trained instrumentalists [. . .] there should be a further organisation [. . .] fostering and encouraging the study of musical instruments by all or any who wish to learn them.

In his introduction to the thesis, Dr Honey's words find particular resonance with the present writer when he passes the opinion that:

The Wind Band *par excellence* would, in my personal opinion, consist basically of the old Military Band instrumentation plus those newer instruments which have lately appeared in Europe and the USA, to give greater colour and refinement to a combination which would then be far removed from the warlike function of its earliest predecessors. The Wind Band, possibly the most ancient of instrumental combinations, has, during the last two decades, risen tremendously in popularity and importance as an artistic medium in many musical centres of the world (Honey 1972).

In his Master's thesis dealing with the selection of a Baroque repertoire for the trombone, Stanley P George (1969: 2) pinpoints the desirability of transcriptions in the case of certain wind instruments:

Modern composers have shown a real interest in writing for the trombone. The last thirty years have been gratifying in the quantity of respectable (*sic*) solo works written for trombone. However, trombone solo literature of a high musical level written before 1938 is not available in abundance. After a study of the literature of contemporary composers and of various trombone transcriptions, the serious trombone student comes to realise that he has exhausted the solo repertoire for trombone.

This very neatly delineates one of the problems with which the syllabus compiler has to contend, one which is by no means limited to the trombone. George adds:

With the increased technical virtuosity of today's players and the refined technical perfection of today's instruments, it is entirely possible for the trombonist to take advantage of the wealth of solo material written for other instruments. The Baroque era, with its limited emphasis on writing for the peculiar technical features of instruments, has already seen some of its music used by trombonists.

George's thesis lists over one hundred Baroque works, with incipits of each, coming to the conclusion that only 38 are truly "idiomatic" for the instrument

(George 1969: 299). This unpublished work – obtained *via* the International Trombone Association – is of considerable value to the syllabus compiler.

Even in the first decade of the 21st century, however, a lack of original repertoire for the trombone is still being experienced "despite the very courageous attempts of some modern composers to write reasonably playable and pleasant music for the instrument" (Roberts 2005: 3). Complaining of the intractability of many of "those appalling works written by Conservatoire hacks in the 1960s", Roberts suggests that "What we need is more attention to the provision, without any hidden agenda, of original music that's pleasant to play, enjoyable to listen to, and of a standard that can be attained by all young performers who take the trouble to apply themselves."

2.8 Articles with specific reference to syllabus or curriculum design

The following material on the subjects of syllabus compilation, repertoire selection and evaluation procedures in instrumental music were accessed via the Internet:

- Elliott, D. 1988. An article entitled Key concepts in multicultural education, published in issue 13 of the *International Journal for Music Educators*, New York;
- Gillis, G. 2003. Constructing Effective Syllabi for the Studio and Ensemble, published in *The Canadian Music Educator* 44/4;
- Goodman, J. 1987. An article entitled Teaching Preservice Teachers a Critical Approach to Curriculum Design: A Descriptive Account, published in *Curriculum Inquiry*, Vol. 16, No. 2 (University of Toronto);
- Robinson, M. 2001. *The Evolution of a Methods Course*, published in the 11/1 edition of *Journal of Music Teacher Education*;
- Smith, B. B. 1987. A revised version of the Charles Seeger Memorial Lecture, published in *Ethnomusicology*, Vol. 31, No. 2 under the title of Variability, Change, and the Learning of Music;

- Wolff, J. 1990. Questioning the Curriculum: Arts, Education and Ideology, published in Vol. 31, No. 4 of *Studies in Art Education*.

While these articles without exception provided stimulating reading, they were of limited value in the assembling of germane material for this thesis, as they were mainly concerned with situations encountered in music education at secondary level, rather than at tertiary or professional level. For this reason, this avenue of research was not continued further. An article in the February 2002 edition of the Trinity College publication *Flourish* was in fact the only recent publication to directly shed light on these processes (King 2002).

However, Smith (1987: 208), in quoting her experience at the University of Hawaii, identified a music literacy problem that finds a parallel in an experience of the present writer in training instrumentalists:

Of the students in the first-year theory course, only the pianists could read both treble and bass clefs; other instrumentalists read one or the other; and less than half the vocalists could read either clef!

This corresponds closely with the current state of literacy in the Band of the National Ceremonial Guard in Pretoria. Likewise, the writer found that high school students who took trombone, bassoon or 'cello as their major instrument in the 1980s and '90s, while fluent in bass clef reading, experienced difficulty with the treble clef.

2.9 Music publishers' catalogues employed in repertoire selection

Publishers' catalogues available to the writer and the syllabus team at the time of compiling *Syllabus 2000* included the Woodwind, Brass and Percussion catalogues of:

Accura Music, Athens, OH, USA (1991)
 C L Barnhouse, USA (1995)
 Boosey & Hawkes, London (various)
 Bosworth, London (1992)
 Edition Breitkopf, Wiesbaden: *Soloinstrumente* (1991)
 Elkan-Vogel, USA (1992)
 June Emerson, Yorks, UK (1995)
 Faber & Faber Ltd., London (1983)
 Carl Fischer, London and New York (1984)
 Editio Musica, Budapest (1992)
 International Music Company, USA (various)
 Edwin Kalmus Music Publications, New York (1985)
 Kendor Music, New York (1988)
 Alphonse Leduc, Paris: *Musique pour Trombone*, 3rd Edition; *Musique pour Saxophone*, 2nd Edition (undated)
 Henry Lemoine, Paris (1989)
 Hal Leonard, USA (1987-88)
 Ludwig Music, Cleveland USA: *Woodwind and Brass Catalogue* (1986-87)
 Norcat Music Press, MD, USA (Norman Heim) (1992)
 Novello (1984)
 Oxford University Press Music Department: *Woodwind & Brass* (1994)
 J W Pepper (USA) *Instrumental Catalogue* (1993)
 Edition Peters (Brass, Woodwind, Strings) (1990)
 Editions Marc Reift, Switzerland: *Brass Catalogue* (1988)
 Ricordi (London): *Complete Sales Catalogue* (1995)
 Rubank Publications, FL USA: *Instrumental Music Guide* (1981)
 G Schirmer, New York: *Wind Instrument Music* (undated)
 Shawnee Press, Inc., USA (1987)
 Universal Edition *Woodwind and Brass catalogue* (1992).

As alluded to in Chapter 3, the wind repertoire in the majority of these catalogues was found to have remained comparatively static over the decade 1984-94. Where new compositions were published, these were usually announced in an additional leaflet from the publisher concerned, publicising the new additions, and did not appear in the main catalogue until revision thereof took place a few years later, in the majority of cases.

To an identifiable degree, compilers are at the mercy of prevailing trends in music publishing, and are by no means buffered by aesthetical considerations when it comes to prescribing music over such a wide field as is required for the instruments of the Concert Band. Nicholas King (2002: 4) of TCL places this activity in perspective when he writes:

All of this is an extremely complex operation, and may well be affected by commercial decisions taken by publishers about items remaining in their catalogue – or not.

2.10 Other sources accessed

A very early yet rewarding publication is the English translation, made by Roger E Chapman in 1964, of Marin Mersenne's *The Books on Instruments*, a section of his monumental *Harmonie Universelle*, first published in 1636 (Mersenne 1964). While the wind and percussion instruments have evolved considerably since that era, it is significant that Mersenne (1964: 23) made wide-ranging observations on the temperament of an instrument *vis-à-vis* that of an individual performer or listener:

The difference of temperaments which are found in men similarly causes the sound of some [instruments] to seem more agreeable to that one than the others, so that these reasons and many others that can be related can hinder the sincerity of the judgement.

This observation, albeit it cloaked in Renaissance terms, holds significance for the examiner and the syllabus compiler alike. It touches on the need for neutrality on the part of the examiner, as well as the need by the syllabus compilers to accommodate a wide variety of musical taste.

2.11 Summary of literature reviewed

A general description of the variety of literature consulted has been supplied in the opening paragraphs of this chapter. Similarly, an assessment of the extent of the value of each source to this writer's research has been included in each division.

It seems necessary to add only that there is need for continuous research on the subject of syllabus compilation; as in the production of a road map, a syllabus is in danger of being slightly out-of-date by the time it is published. In the particular case of *Syllabus 2000* material is constantly being added and/or modified as considered appropriate, thus minimising the possibility of rapid obsolescence.

The main burden or message emerging from the selection of pedagogic articles consulted is, indeed, one of the desirability of revising or reviewing the entire *status quo* on a fairly regular basis. Conversely, Eugene Weigel (1959: 49), writing in the *Journal of Music Theory*, pleads for reviewing the past in integration with the present, and that today

a performer is faced more than ever before with the need for understanding and synthesising the creative philosophies of the past. We need, above all, performers who can bring to their art and study and teaching the fullest resources of insight and skill. Music is ONE study, in which theory and practice function together.

It is indeed an integration of resources that has led the present writer to his conclusions. It would be impossible to identify any *one* piece of writing – scholarly or otherwise – as having been uniquely seminal in researching the issues at hand. Not one of the volumes, theses or articles perused was found to deal organically with the specific undertaking of syllabus compilation and structure, other than the syllabuses of ABRSM, TCL and UNISA. Much has been written on "military" and symphonic bands – Adkins, Wagner, Honey, Jooste *inter alia* – but little on the evaluation methods employed in the musical examination of their members. It must be conceded, however, that the

specialised books and articles on wind instruments and the specific references to the activities of wind ensembles, past and present, were in general the most informative and the most constructive sources of material in filling gaps in the present writer's knowledge of the subject.

A particularly apposite quotation is made by Goodman (1987: 184) from James MacDonald and Dwight Clark's "critical value questions and the analysis of objectives and curricula" (1973):

Curriculum designs, unlike those of engineering and Newtonian physics, are not governed by fixed variables and mathematical formulas, but are largely a matter of social and moral choice.

This was one of the "understood" factors in compiling *Syllabus 2000*, and finds accord with the processes described in Chapter 3.

The last quotation is left to Mersenne (1964: 23):

[...] for to judge things sanely, it is necessary to call in those who have more experience than the others, otherwise the arts would be miserable, as though those who make it a profession would depend on the judgement of the first comer.

With this observation, the syllabus compiler rests his case.

CHAPTER THREE

THE SELECTION PROCESS, PERSPECTIVES ON INSTRUMENTS, INHERITED IMBALANCES AND METHODOLOGY

3.1 Considerations concerning repertoire choice and instrument selection

While the contents of this chapter may appear at first glance to be somewhat disparate in nature, all the included topics find an association in the process of syllabus compilation. This association or relationship is strengthened when one takes into account the peculiar socio-political and cultural circumstances obtaining in South Africa in the first decade of the 21st century, as well as the geographical location of this country.

A casual glance at the wind music catalogue of any major music publisher will reveal that, of all today's wind instruments, the flute enjoys the lion's share of solo repertoire – even though in this regard it does not even begin to compare with that of the violin. This is also an acknowledged fact among wind players. The contents of *Syllabus 2000* provide evidence, as a result of appropriate research, to support the writer's strongly-held contention that the so-called "sectional" instruments of the concert band also have the right to be regarded as soloists in the hands of a competent player; the available repertoire has been found to support this contention.

As is the case with any syllabus claiming to cover the full spectrum of winds, the search continues for additional suitable material for instruments such as the E(alto clarinet and baritone saxophone; there is a paucity of original compositions for these, even in comparison to *other* winds that are not particularly well catered for in terms of repertoire. In a number of cases considered use has been made of transcriptions, as was suggested in the IDMAC brief. The contents of Appendix B have already been mentioned with regard to original compositions.

Other relatively "low-profile" but highly colourful winds such as the flügelhorn, bass trombone, bass clarinet, cor anglais, soprano saxophone and even the piccolo are catered for in the new *Syllabus 2000*, placing bandsmen and -women who wish to specialise in these instruments (rather than the better-known and more widely played ones) in the favourable position of being able to pursue their service band career on the wind instrument of their individual choice.

The individual *timbres* of the instruments just mentioned cannot be duplicated on any other instrument, and composers and arrangers have become more aware of this as the second half of the 20th century progressed. This is clearly revealed in the wind band scores of prominent composers for wind band such as Norman Dello Joio, Vincent Persichetti and Robert Jaeger in the United States, and especially in the writing of Percy Aldridge Grainger (1882-1961), whose acute awareness of these differences in *timbre* are manifest in works from far earlier in the 20th century, such as *A Lincolnshire Posy*, *Hill Song No. 2*, *Colonial Song* and other paragons of wind writing. Instrumentalists, in response, have extended their talents and technique to the hitherto "low profile" instruments in the interests of wider musical expression.

The 20th century American composer Vincent Persichetti is particularly well-known among protagonists of the symphonic band movement, largely on account of his *Symphony No. 6 for Band* which has become one of the staples of the post-1950s repertoire. Progressive students of harmony, likewise, will find his name a familiar one. In the foreword to his *Twentieth Century Harmony* (1962: 9), Persichetti writes of the symphonic band repertoire:

Works of high calibre are plentiful in the twentieth century. The rich mixture of materials and styles is made up of many ingredients: rhythmic energy, vivid harmonic fabric, melodic colour and fresh linear writing. There are bold statements and delicate embellishments, moments of fancy, and developmental forces that refuse to be bound by a severe formal plan. There are

daringly experimental and strongly traditional forces which bring divergent materials together.

All these elements can be found in the symphonic band repertoire – and even instrumentation – of our current era.

A practical demonstration of these often vivid distinctions in instrumental *timbre* could be found in asking a bassoonist, a bass clarinetist and a baritone saxophonist to play the same phrase, at the same pitch and with the same volume and articulation. These differences are more than subtle; they are "ear-opening". A similar exercise might be carried out between a cor anglais, an alto (or tenor) saxophone and an alto clarinet. This concept is expanded upon in Chapter 5.

As performing musicians and composers/arrangers have become more demanding of the various wind instruments, it must be acknowledged that instrument manufacturers, too, have risen to the challenge and today the lesser-used instruments are made to the same exacting standards as the traditional "big four" of the woodwind, i.e. flute, oboe, clarinet and bassoon. In the past, the commercial laws of supply and demand obtained – as indeed they do today. But in this age of specialization a manufacturer is at least as likely to extend his reputation *via* the manufacture of a lesser-employed instrument that will attract public acclaim in the hands of a specialist virtuoso, than with his already well-known "bread-and-butter" products. The more popular winds are, after all, already familiar to professionals and amateurs alike, being well catered for in terms of international manufacturing standards.

Conversely, in order for a celebrated performer to adequately display his art on an "ancillary" instrument that is manufactured in relatively small volumes, the manufacturer must ensure that said ancillary instrument is manufactured to precisely the same exacting standards of tone quality, intonation and

mechanical reliability as that of his "mainstream" products. This can be a daunting and time-consuming task, even in our computerized milieu, particularly as the capital and time invested will take longer to recoup, due to the proportionately small number of instruments manufactured and marketed.

The winner in this situation is, of course, the performing artist, who is today assured of an "off-the-shelf" flügelhorn or double-trigger bass trombone that is as perfectly in tune as a brass instrument can be. Similarly, a tenor or baritone saxophonist can expect a key action that is every bit as well-regulated as that of a top quality flute – albeit proportionally heavier. And bass clarinetists can avail themselves of an instrument that is *almost* as homogeneous in tone between its three registers as the most expensive Bb clarinet; a similar analogy can be drawn with respect to the cor anglais.

The writer, in collaboration with colleague Y-G Li, has in recent times (2004/5) exhaustively tested a number of newly-imported woodwind and brass instruments for consistency of intonation, tone quality, ease of response, finish and build quality, thus establishing an empirical framework for the evaluation of these instruments.

Today, a repertoire for these less-utilised wind instruments unquestionably exists, and these have been included – with varying degrees of consistency and efficacy – in symphonic band scores from the 1950s onwards, as even casual perusal will reveal. This is the case not only with North American band music: the "augmentation" of British military band instrumentation continues apace when it comes to "non-military" compositions and arrangements. In Europe, provision has nearly always been made for "extra" instruments when circumstances, conductors or arrangers required their presence. Indeed, it is likely that the previously "ancillary" wind instruments will become even better catered for as the 21st century progresses.

In an unpublished paper written for MEUSSA, Dr Chats Devroop of the University of Pretoria wrote (Devroop 2001):

A high degree of bias exists within the [Western music teaching] system itself – some instruments are glorified, especially piano, organ, violin and sometimes singing *at the expense of the other instruments* – which are treated merely as peripheral ones [emphasis added by the present writer].

Clearly, this alleged bias is not a figment of the present writer's imagination, and the deliberate attempt at dealing with it was one of the specific aims borne in mind during the compilation of *Syllabus 2000*, as has previously been pointed out.

In this context it might be useful to reiterate the *New Groves* quotation contained in the previous chapter (Baines 1980: 316):

The "wind symphony" is a recent American modification [of the 'military' band] dedicated to the performance of weightier compositions and transcriptions, and giving **equal opportunities to players of each orchestral wind instrument** ... extra clarinetists are easily switched to alto, bass and contrabass clarinets" [emphasis added by the present writer].

Whilst concurring that the above is a lucid account of the *status quo* in 1980, this writer would nonetheless differ slightly with some of the assumptions contained therein. Firstly, it is clear that Baines means *North America*. Secondly, it is questionable whether the concert wind band was ever conceived as a "modification" of anything, least of all the military band. Its aesthetic genesis was in effect antithetical to this, the "new" concept being one of a mid-20th century orchestra *sans* strings with a relatively discrete repertoire.

Thirdly, while most competent and experienced clarinet players *could*, in theory, "switch" to the lower clarinets, the majority of clarinet players never touch the lower clarinets. Today a fair number of players exists who seldom perform on the ordinary Bb soprano instrument, having elected to specialise in the lower clarinets. This is likely to include any, all or a combination of the following: the basset horn in F, the alto clarinet in Eb, the bass clarinet in Bb, the contra-alto clarinet in EEb, and the contrabass clarinet in BBb, each with its own character and idiosyncrasies.

An additional spur to the implementation of the new syllabus was the fact that, as a direct result of IDMAC's initiative, applications were beginning to be received from the Commanding Officers of service band members and aspiring bandmasters from neighbouring states in Southern Africa (certain members of the SADC countries) for instrumental and other tuition from their South African counterparts. The SANDF has begun to cater to these requests, and it is felt that with the unambiguous standards propagated in the new syllabus, these visitors will qualify with a certificate of tangible musical worth, rather than just another "course attendance" certificate.

3.2 Problems that required special consideration in the course of compiling *Syllabus 2000*

As the wording of the introductory paragraph of Chapter 1 intimated, factors other than the purely musical had to be taken into account in the compilation of *Syllabus 2000*. The sociological and demographic changes that ensued after the 1994 elections are still under way today, and accommodation needs to be made for South Africa's somewhat idiosyncratic brand of democracy. In cultural terms, the disparate products of semi-tribal socialism and Western capitalism have to be reconciled into one of creative co-existence.

3.2.1 Sociological imbalances

The implementation of *Syllabus 2000* by IDMAC should be perceived by no party as an arbitrary or one-sided dispensation inflicted on the service band musician; even less can it be regarded as a "system imposed from above", which is the manner in which progressive developments tend to be viewed by non-achievers in any organisation. In addition to the remarkably democratic process that was employed in the compilation and implementation thereof, it should be pointed out that in acknowledging the socio-political, geographical and logistical anomalies of the past, the governing committee of IDMAC has now made adequate provision for the ongoing in-service training of less advanced band members.

This is aimed in particular at those who might be described as having been "previously disadvantaged". This expression refers primarily - but not exclusively - to one of the legislated inequalities of the *apartheid* system that obtained in South Africa between the early 1950s and 1990, wherein government-funded provincial music centres were not accessible to people of colour, with the sole exception of the Paarl (Western Cape) centre which was designated for the music tuition of so-called "coloured" students only.

The aim of the training instigated by IDMAC is twofold:

- To raise the instrumental performing abilities of band members to the prescribed standard of musicianship for the category in which they are employed, should their musical performance be noticeably below the required standard; and
- To specifically assist band members in their preparation for their next IDMAC evaluation/examination, or any other job-related musical aspirations.

In addition, there is a very real wish – extending from the majority of service band members to Senior Directors of Music – to come as close as possible in standards of performance to those of their British, North American and European colleagues as described in the *Harvard Dictionary of Music* quotation appearing in Chapter 2.2 (Apel 1970: 821). There is strong motivation in virtually all quarters to align themselves with international musical standards. There is recognition at the highest levels, too, that this calls for extensive further training and development, and at the time of writing there is evidence that action has been taken to ensure an ongoing programme for the training of band members, albeit on a largely *ad hoc* basis at this juncture.

There are two further sociological realities which place limitations on the completeness of this study and the full implementation of *Syllabus 2000*. The resolution of the first might require a further ten years of democracy and education. While the strength of the South African Rand has improved markedly over the five years that *Syllabus 2000* has been in circulation – beyond the expectations of most observers, in fact – there is still resistance from the "previously disadvantaged" and other factions concerning the cost of published sheet music. This resistance appears to be due more to the collectivist mindset of those concerned than to the actual monetary cost, as many among the less educated still entertain unrealistic expectations of what the "New South Africa" can provide for its citizens. Photocopying is legally and morally indefensible, and the ease with which this was done in the past has indirectly affected the expectations of some candidates.

The second sociological reality that places a limitation on the effective *application* of this study, is this: within the lower echelons of one or two service bands there exists a faction which can never be accommodated in *any* viable dispensation, and that is the "pass one, pass all" collectivist mentality that entertains the mindset that band members (and others) should be promoted as a matter of course, without having to undergo any evaluation

process, let alone a fairly demanding examination in practical instrumental skills. It is one manifestation of the unfortunate South African "entitlement" syndrome, the prevalence of which grows in inverse proportions to the productivity – musical or otherwise – of the faction that indulges in it. As Marilyn Ferguson put it, there is more to balance than not falling over (Ferguson 1982: 87).

3.2.2 *The varied nature and efficacy of in-service training*

In considering the contents of this study, the writer was obliged to take into account the skewing effect caused by the lack of consistency in "official" musical training methods of IDMAC band members. In spite of a well-prepared and strongly-motivated attempt to establish one within the past decade, no permanent School of "Military" Music yet exists in South Africa. The current situation is one where specialist instructors on the various service band instruments are engaged on an *ad hoc* basis by the Head Office of Military Music in Pretoria from civilian and academic society, as the need for tuition arises. In-house evaluations and "mock" examinations are held regularly, to orient the aspiring candidate in the formal examination process, and to assist him or her in forming a personal "examination strategy".

It has been found by instrumental music teachers, including the present writer, that this practice also stimulates self-awareness, increases the candidate's confidence and – in the majority of cases – boosts self-esteem and provides the candidate with a solid frame of reference within which to operate. Service band musicians are actively encouraged to present themselves as candidates for examination, and not merely on account of the increment in their salary that a pass will bring. There is the status factor as well, and in the majority of cases a keen sense of competition exists among band personnel in South Africa.

Over the decades as instrumental educator it has become abundantly clear to the writer that an important part of the examination "strategy" is commencing one's preparation in good time. The famous British racing driver Stirling Moss, in an interview in *Autocar* in the late 1950s, stated that "The race does not begin on the race-track. It begins the moment the participants receive the rules in the post". This philosophy is easily and logically transposed to the instrumental candidate, the accent being on strategy, and the proof existing in the fact that the most successful candidates to date are those who have taken the trouble to peruse the contents of *Syllabus 2000* the moment it was published (July 1999), and who have followed it up with the requisite action.

3.2.3 The scarcity of non-Western music in print and of original works for certain wind instruments

Examples of original compositions by the writer for woodwind and brass instruments, written with the illustration of a specific competency level in mind, are supplied as Appendix B. In this second edition of *Syllabus 2000* – a reprint of the original that has been modified and expanded to accommodate the many detail changes and additions that have taken place since 1999 – repertoire lists have been slightly enlarged where possible for most instruments, while the search continues for published instrumental works that fall *outside* the purview of Western art music, with particular emphasis on appropriate Southern African indigenous compositions.

In the repertoire lists (conducting) for Bandmaster and Director of Music, three available Concert Band works by South African composers have so far been included: the *South African Folk Song Suite* by Noël Stockton (Bandmaster's examination) and the *Bon Esperanza Suite* and *Variants for Concert Band* by Paul Loeb van Zuilenburg (Director of Music examination). The present writer's *Maverick Sonata for Bass Clarinet & Piano* (found in Appendix B) is to be added to the Chief Musician's repertoire list for that instrument. Whilst the percentage of "indigenous" South African music is

admittedly a small one at this juncture, the process of searching for additional material of the requisite quality is ongoing, and appropriate compositions by South (and Southern) African composers will certainly be added to *Syllabus 2000* as they come to light.

3.2.4 *Necessary omissions: extreme register woodwinds*

A minor shortcoming that nonetheless deserves mention is a purely practical one. In spite of the writer's and the compilers' wish to promote the full spectrum of "lesser-used" wind instruments, the two most "extreme" members of the reed family have had to be regarded as "out of reach" for purely practical reasons. The high Ab clarinet is scarcely used outside Italy, and the contrabassoon – though a worthy asset to any concert band – is just too expensive to be included in a service band's budget.

Other conscious, reluctant but necessary omissions are those of the alto and the bass flute. While improved manufacturing standards have made these instruments very approachable to almost all flautists (some basses are even available with low Bb, their repertoire has not yet grown sufficiently to warrant their inclusion in a service band syllabus. In spite of the *bel canto* capabilities of these two low flutes, the little original repertoire that exists for them tends to be generally *avant-garde*, and would be difficult (but not impossible) to accommodate in *Syllabus 2000*.

A similar situation exists in connection with the Bb bass saxophone. While this instrument – another fourth lower than the baritone in pitch – has been a regular member of Paris' *La Garde Republicaine* (Hind 1954: 772) and is currently used in some of the bigger North American symphonic wind bands, it has never been in regular use in South Africa. To the writer's knowledge only two examples exist in this country: one belonging to the S. A. Police

Band in Pretoria (which the writer played occasionally in the Concert Wind Band); the other is in private hands in Cape Town.

Burton (1982: 420) describes the bass saxophone as being "rare today". While this is indeed the case in South Africa, the fact that major manufacturers such as Keilwerth (Germany), Selmer (France), Leblanc (France), Holton (USA) and, latterly, Eppelsheim (Germany) offer a professional quality bass saxophone in their respective catalogues, must be regarded as significant.

While the service band may not currently provide a home for the very largest of the woodwind instruments, it must be noted that the progressive soloist is actively extending boundaries in this regard. In her report on the Darmstadt 1984 Summer Course for New Music, oboist Nora Post wrote of a concert entitled *The New Wind*:

Possibly the most enjoyable event of the course – bordering at times on a musical circus – this concert presented new works for large woodwind instruments. Pierre-Yves Artaud, the Parisian flute virtuoso, played the contrabass flute; he also premiered his octobass flute. I played the bass oboe, Englishman Roger Heaton played the bass clarinet, and the extraordinary French saxophonist, Daniel Kientzy, played the bass and contrabass saxophone ... It was wonderful to watch a small Frenchman tame an instrument almost twice his size.

These large woodwinds present an interesting challenge in that this is one of the few moments in history when the instrument makers/players are ahead of the composers. (Post 1986: 37/8).

This last paragraph finds resonance with the present writer's comments in chapter 1.7.5 on the quality that manufacturers are achieving in the manufacturing of their "ancillary" instruments at this period in our musical history. Additional validation of this trend towards the "unusual" woodwind was provided to the present writer by Steffen Schorn on his first visit to South Africa in September 2005. Herr Schorn is Professor of composition and arranging at the *Musikhochschule* in Nürnberg, and visited South Africa with

his group *Triosphere* as a guest of the *Goethe-Institut*, Johannesburg. Herr Schorn – himself a low woodwind specialist, performing on bass clarinet, and baritone and bass saxophones – informed the writer that a small, specialist factory in the south of Germany is producing some very unusual woodwind instruments. The owner/technician is one Benedikt Eppelsheim, who is producing an improved, more compact *contra*-bass saxophone in E \flat , one octave lower than the baritone (the *Tubax*), and a "piccolo" saxophone in B \flat , one octave *higher* than the soprano. Eppelsheim has also applied a radical new design to the contrabassoon, named the *Kontraforte*, with the bell pointing upwards rather than downwards as in the current Heckel models and their derivatives (Schorn 2005).

These developments are a continuation of the "extended boundaries" demonstrated at Darmstadt in 1984, and augur well for individualism in musical expression, and for the world of woodwind performance in general.

3.3 Alternative evaluation structures in the examination process

Before describing the nature and content of the IDMAC evaluation and examination system itself, the writer wishes to point out that, while being specifically applied to the professional service bands of South Africa, the competency levels presented in *Syllabus 2000* are in relatively close accord with the commensurate unit standards being established by the MEUSSA team of the University of Pretoria. A final decision and ruling on the precise nature of the competency levels was not implemented until some time after the MEUSSA team had been established, and at the time of writing the dividing lines between general education and training, and further education and training had not been completely finalised by the SAQA standards generating bodies.

As previously stated, the syllabus also accords with the MEUSSA team philosophy of reflecting wherever possible the values and principles of a broad spectrum of Southern African society and culture. For instance, the prescribed unaccompanied piece for all instruments in the Learner Musician syllabus, *Umculo Ojabulani*, being a *Kwela* or *Mbqanga* item, can be regarded as a minor case in point, providing as it does a small degree of balance in an area traditionally dominated by Western art music in general and the accepted "military" band repertoire in particular.

3.3.1 *Trinity College, London (TCL)*

By the same token, and with possible NQA (UK) accreditation in mind, the five categories of the IDMAC examinations which fall within the purview of this study are now being aligned as directly as is practicable with the equivalent examinations of Trinity College, London. There is a strong possibility that the IDMAC examination panels will be augmented in the very near future to accommodate a visiting Trinity examiner, and that workshops and seminars for service and civilian examiners will be held in South Africa, under the auspices of the visitors. Appropriately, the IDMAC repertoire lists cover an even wider range of instruments than do those of Trinity College, due to the accommodation of the "specialist" instruments catered for in *Syllabus 2000*. Clearly, the IDMAC repertoire lists for piccolo, cor anglais, E(clarinet, alto and bass clarinets, soprano and baritone saxophones, and probably bass trombone will need to be retained, as Trinity does not examine these specific instruments throughout the grades.

The reader might legitimately enquire as to why IDMAC is negotiating specifically with Trinity College, London (TCL), on the issue of joint examinations. The writer is at liberty to point out that, in the recent past, overtures were made by IDMAC to the University of South Africa, the University of Pretoria, the Tshwane University of Technology (TUT), the

Associated Board of the Royal Schools of Music (ABRSM) and TCL. While ongoing negotiations regarding full-course students are under way with the TUT, it was only with TCL that anything approaching an accommodation could be made with regard to a "tailor-made" joint examining system with IDMAC.

3.3.2 The University of South Africa (UNISA) Department of Music

While acknowledging the underlying tensions between the various music examining institutions operating in the Pretoria region, it must be pointed out that responses from the institutions under discussion were very different. The University of South Africa's Music Examinations Department were not able to accommodate IDMAC's request other than to offer a non-certificated evaluation report to individual candidates. This can be seen as being largely due to UNISA's previously-mentioned theory prerequisites which place an additional burden on the band member, and are regarded by IDMAC and other involved parties as being of dubious value to the wind and percussion instrumentalist. The sentiment has also been expressed in service band circles that the majority of UNISA's examiners does not have the requisite specialist knowledge of woodwind, brass and percussion instruments to be effectual in an IDMAC-based examining capacity.

3.3.3 The University of Pretoria (UP) Department of Music

During the early stages of the writing of this thesis, the University of Pretoria's Department of Music was considering the creation of module courses in various facets of instrumental performance, including those of the concert wind band. However, only one of these modules – a post-Grade VIII unit which is approximately on the level of Principal Musician – might possibly be introduced within the foreseeable future. No further developments are envisaged at the time of writing (Hinch 2005).

3.3.4 *The Tshwane University of Technology (TUT) School of Music*

In carefully selected cases, success has been experienced by IDMAC in financing the musical training of motivated and productive band members through courses at the Tshwane University of Technology's School of Music. A characteristic of the music courses offered here is that they are geared principally towards the turning out of *practical* instrumentalists, with training and qualifications that provide them with the tools for survival and development in the "real" world of commercial music and the recording studios. These courses include arranging and compositional skills, recording technology and arts administration, as well as the heavy emphasis placed on practical instrumental skills and the participation in a variety of ensembles. Another characteristic worth mentioning is that the TUT School of Music is the only tertiary music department in the country that from the outset provided a series of courses where *bona fide* jazz is not presented as "the poor relation" of Western art music.

The Staff Officer for Music, Lt-Col Roger Buczynski, and the present writer began talks in 2003 with the Head of Music at the Tshwane University of Technology (TUT), Mr Marc Duby, to jointly investigate the possibility of a series of modules which, on completion, would qualify Army musicians in the same manner as do the IDMAC examinations. The conclusion was arrived at that the majority of the necessary modules already existed within the TUT courses, but that certain modifications to the existing third and fourth year curricula would need to be made to accommodate the qualifications needed for band members.

Subsequent meetings between the writer, the TUT Head of Music (Marc Duby) and the SAPS Head of Music Training (Senior Superintendent Jan Coetzer) revealed the possibility of equivalency between the five levels of

service band musicians' competency, and the five accumulative years of study available at the TUT School of Music. This can be gauged from the following table:

Table 1: Equivalencies between IDMAC levels and TUT qualifications

Existing TUT Music Course	IDMAC Level	Modification (if any)
Access course in music (preparatory year)	Learner Musician	None
National Certificate in Music (1 st year)	Musician	None
National Higher Certificate in Music (2 nd year)	Senior Musician	Modules on arranging specifically for concert wind band
National Diploma in Music (3 rd year)	Principal Musician	Modules on synthesis arranging/technique replaced by instrumental teaching method
Bachelor's Degree in Technology: Music	Chief Musician	Digital audio course replaced by sectional training method; production technique and analysis replaced by conducting and rehearsal techniques.

Mr DUBY has pointed out that such a development would need to be financially self-sustaining, and that it would require a commitment from the SANDF to enrol a minimum number of candidates annually. All parties are positively disposed towards this development, and once a firm decision is reached by IDMAC, the TUT Senate will be approached for its approval. Negotiations between IDMAC and TUT were still under way at the time of

writing, and a presentation by Mr Duby and the writer was favourably received by the IDMAC Committee on 23rd February 2005.

3.3.5 *The Associated Board of the Royal Schools of Music (ABRSM)*

The Associated Board, too, was approached by Col Williams whilst in England during 2002, but indicated that they were disinclined to modify their current curriculum in any way in order to accommodate the IDMAC levels. In contrast, Trinity College, London, welcomed IDMAC's approaches, and much progress has been made in the interim with regard to a common syllabus (with minor adjustments) and joint examination process. While the feature of orchestral/band excerpts is a point of commonality in the brass syllabuses, it appears at this stage that the IDMAC examinations will need to incorporate an unaccompanied study *in addition* to their existing examination/ evaluation components in order to conform to Trinity's specifications. An unaccompanied study, usually an item in List C of the Trinity (or ABRSM) syllabuses, is a component currently missing from the IDMAC syllabus, as the emphasis is on ensemble rather than solo performance (an opportunity for unaccompanied performance is provided in the extracts section). As chief compiler, the writer is of the opinion that it would be a relatively simple matter to effect the further revision of adding an unaccompanied technical or *bel canto/legato* study to the IDMAC instrumental lists, and such an adjustment is likely to be carried out once the next stage in the current negotiations with Trinity is reached.

3.4 Training the previously disadvantaged

Notwithstanding the success of the provincial music centres and secondary schools in turning out wind and, to a substantially lesser degree, percussion instrumentalists over the past three decades, the reality was that this specialised tuition was still limited to large and medium urban centres only.

While a far wider spectrum of scholars was reached, there remained virtually no coverage of rural areas. The reasons for this were not ideological, but purely logistical and financial.

From the 1980s onwards a genuine attempt was made to extend these facilities to the communities that had been disadvantaged by past legislation, and a number of outreach programmes were formed by organisations such as the South African Music Education Trust (SAMET), many of which continue this work today.

As alluded to elsewhere in this study, the demise of the majority of South Africa's full-time symphony orchestras, as well as the rationalisations within provincial education departments' music centres has inspired – by dint of necessity in many cases – a new generation of musical entrepreneurship in South Africa. The services of qualified, competent private instrumental music teachers are now more in demand than ever, and are being marketed with greater or lesser degrees of success (such are the inconsistencies found in private enterprise). It is upon such teachers – rather than on assistance from colleagues within the ranks – that aspirant incumbents of a military band post must rely if they are to reach a solid Grade 6 standard of proficiency, or even the entry level of Learner Musician. The reason is simple: very few instrumentalists in South African Service Bands – even at the Chief Musician level – have formal (or even informal) qualifications as instrumental tutors, in spite of their advanced level of proficiency as a performer. A successful teaching methodology is certainly not a quality or a commodity that can be conferred by rank or title.

Regarding the so-called "homeland" bands, an explanation is due. During the so-called Verwoerdian era (1958-66) legislation was passed by the South African Government supporting the ideology of "separate and equal development" – an attempt at a blueprint to "legitimise" *apartheid* – under

which dispensation the non-European and indigenous racial groups would be provided with their own geographically-separate, tribally- or ethnically-based "homelands". Hendrik Frensch Verwoerd was an intellectual and a brilliant debater, and as Prime Minister of the Union of South Africa (1958-61) and the Republic of South Africa (1961-66) he attempted to take Afrikaner nationalist policy to its logical – or what posterity has adjudged illogical – conclusion. The official policy of the Verwoerd government became one of "separate but equal development", in which the four "identified" racial groups – whites, Indians, "coloureds" and Bantu (Africans) were supposed to live within their "own" socio-economic and political infrastructures. This included – in theory, at any rate – an ethnically-based police force, army, education department and all other facets of the public service, tailored to whatever the nationalist government decided were the particular needs of the communities concerned. One of the products of this expensive and divisive exercise was the formation of "non-white" service bands in all the separate provinces of the pre-1994 South Africa, with most arms of service being represented.

Being stationed mainly in tribal or rural areas, there was virtually no training provided, other than the purely military or police functional training. Predictably, "homelands" service band members could not read staff notation, and learned their band parts by rote. There was likewise no formal instrumental instruction, and musicians had to pick up what they could in terms of technique, correct embouchure, instrument maintenance – all the musical basics, in fact.

With the partial absorption of members from these previous "homeland" bands into the professional bands in 1994, the discrepancy in musical backgrounds and standards became starkly apparent. As just mentioned, and almost without exception, the rural bands in South Africa (Polokwane [formerly Pietersburg], Mtubatuba, Mmabatho, Mthatha [formerly Umtata], Kingwilliamstown, etc.) had up until 1994 no method of learning their band

parts other than by memorising them. Members were (and to a large extent, still are) dysfunctional when it comes to reading staff notation. Even now, with in-house or in-service training having been implemented by the SANDF with a view to bringing the skills of these ex-homelands members up to the required standard, their "previously disadvantaged" status often remains unhappily obvious. The musicians from the renegade *Mkhonto We Sizwe* ("Spear of the Nation") band were an even more unknown factor in terms of musical training, and remain so to this day.

Bearing this in mind, the implementation of *Syllabus 2000* must be seen as a beneficial step for these incumbents, as it has focused on the need for the training necessary to "bridge the gap" and make the established standards attainable for those without previous formal musical education. How? By bringing about the availability of instrumental training to all band members who formally request it or who, in the Bandmaster's or the Director of Music's considered opinion, are in need of such training. Group classes in aural training and "workshops" on subjects such as the new repertoire, and strategies for entering the IDMAC examinations, have also begun to be held on a fairly regular basis since the implementation of *Syllabus 2000*.

A minor problem with regard to comparing the musical levels between examining bodies became apparent when attempting to seek equivalency between the examinations of IDMAC, the Associated Board, Trinity College (London), the Guildhall School of Music and Drama, and the University of South Africa. An additional consideration, one pertinent to this study, is the identification - as closely as is possible - with some of the exit points suggested by SAQA in the new secondary and tertiary music curricula. While the IDMAC levels are usually close enough in *practical* terms to be both representative and useful, they do not always correspond in all facets with those of accredited SAQA unit standards. This problem is being addressed

principally via the current negotiations between IDMAC and Trinity College, London.

As far as the training of the so-called entertainment units is concerned, the focus is currently centred on basic musical literacy and aural training. Improvisational skills are developed in instrumental soloists, while singers are encouraged to embrace as wide a variety of vocal styles and idioms as possible. To this end, the IDMAC syllabus insists on maximum contrast in the repertoire presented, and no more than two songs may be presented in the same idiom. The inclusion of appropriate indigenous musical material is likewise encouraged. The net result of an evaluation recital should be a **marketable musical product** on the part of the performer.

3.5 The course of action followed in compiling *Syllabus 2000*

It is the writer's experience that, in the preparation of compiling a syllabus for professional bandsmen and -women, methodology is of needs inclined towards the empirical rather than the didactic, and action research tends to provide more answers than a primarily theoretical approach. While the instrumental syllabuses of the Guildhall School of Music and Drama, the Associated Board of the Royal Schools of Music, Trinity College (London) and the University of South Africa (UNISA) were consulted as yardsticks regarding the consistency of standards, these graded instrumental lists are themselves in turn the result and outcome of a degree of empirical research and experimentation in this field in the United Kingdom and South Africa. In short, a good deal of action research had already been employed.

Under the sub-title *How is repertoire chosen for syllabuses?*, Trinity College's chief examiner Nicholas King mentions feedback from teachers, comments passed to visiting examiners, the range of cultures being catered for, and availability (and cost) of published music in the countries concerned as being factors in the selection process (King 2002: 4-5). These are almost identical

with the factors that were taken into account by IDMAC. Then, proposals from specialist teachers are assembled and sent for moderation to a further team of advisors. All works are reviewed for compatibility and equivalency of standard, with accessibility of the accompaniments being an additional factor (King 2002: 4-5). All these factors were similarly considered by the IDMAC panels forming the evaluation team, taking South African conditions into consideration.

A significant factor in the preparation of this thesis has been the ongoing expansion of the syllabus itself, plus the developments over the past five years in the area of collaboration and a limited amount of equivalency between IDMAC and Trinity College regarding current and future mechanisms for joint evaluation. Only in December 2004 did it become feasible to impose an arbitrary cut-off point on the research for the thesis itself, and even this has been discounted in the face of the IDMAC/TUT negotiations currently taking place.

Personal research by the writer into the publications for winds and percussion by a number of the major music publishing houses of the USA, the UK, France, Germany and Austria played a major part in this study, as well as in the compiling of *Syllabus 2000*. These catalogues range in date of issue from the mid-1980s to the mid-1990s: in the process of perusing the contents of music publishers' catalogues, it was found by the writer and other panel members that there was not a great deal of difference in content between earlier and later editions; in fact, the main corpus of the published repertoire remained very stable in the case of nearly all instruments. In short, the bulk of the contents was not supplanted in later editions.

As far as the instrumental repertoire for *Syllabus 2000* is concerned, the principal contents of the lists are comprised of compositions from the baroque, classical and romantic style periods, and the first half of the 20th century. The post-1950s repertoire in the syllabus was selected chiefly from

works of established composers whose compositions had been in the catalogues for some time, or modern examples which were known to panel members through their performing or teaching activities, independently of perusing any catalogue.

Arguably of more direct value was the receiving of personal feedback from professional colleagues and band members regarding their reaction to, and acceptance of, the new but not necessarily more difficult demands being placed on their musicianship. This feedback from the participating professional musicians themselves is an essential ingredient if such a study is to be of practical value – which is precisely the aim.

Action research was thus the norm in this study – as previously noted –and it is emphasised that the majority of the works prescribed in the new syllabus have been performed by either the panel members themselves or by their students at some stage. In fact, this selection of new repertoire was the result of a good deal more than subjective personal taste and the predilection of panel members. It was a pragmatic, “hands-on” approach to identifying what is being studied, performed and *enjoyed* by the world of instrumental music at large, supported by information such as student and professional recital details published in magazines of a specialist nature like the *Journal of the International Trombone Association* and *The Double Reed*.

This was necessarily tempered by a consideration of what publications are easily obtainable from music dealers in South Africa, Britain and the United States. In many instances, music was purchased from overseas “sight unseen”, although occasionally prompted by reviews encountered in specialist periodicals such as the quarterly *Journal of the ITA* mentioned in the previous paragraph and in the literature review in Chapter 2, and other specialist periodicals catering for the instrumentalist.

A secondary brief to the panels was to identify published compositions by indigenous South African composers that might successfully be transcribed or arranged for Concert Band. A catalogue of such works was provided by the South African Music Rights Organisation (SAMRO). This body additionally offered to commission South African arrangers to transcribe whatever works might be selected by the IDMAC sub-committee. While this gesture was appreciated, it was pointed out at the IDMAC meeting that such work might more usefully be carried out by a number of those present at the meeting, experienced musicians who were recognised composers and arrangers in their own right.

Perusal of the SAMRO catalogue revealed a dishearteningly small number of compositions that could be considered likely material for Concert Band transcription (Pienaar 2005). A great many of them were primarily choral in nature, while others were simply re-arrangements of "traditional" Southern African folk and popular songs. In the case of those works selected, the need for re-arrangement is minimal as they have been composed specifically for concert band instrumentation. Composers such as Honey, Stevenson, Stockton and Van Zuilenberg are already well-established in South Africa as competent in their craft. The sub-committee ended their perusal with the following short list extracted from the SAMRO Archive which, at the time of writing, had not yet been sampled by all IDMAC Bands:

- | | |
|-------------------|---|
| 1. Anon: | <i>Bayeza Street Parade: Twelve Marches
for Symphonic Wind Band</i> |
| 2. Durrant, John: | <i>Studies and Pieces for Wind Band (1991)</i> |
| 3. Fagan, Gideon: | <i>Festival March, arr. van Zuilenburg</i> |
| 4. Honey, Albert: | <i>Fantasia on Tallis Canon (1978)</i> |
| 5. -- -- : | <i>Passacaglia for Wind Band (1966)</i> |
| 6. Lenguasa, P: | <i>Lefatshe: Fanfare 2 for Symphonic
Wind Band (2004)</i> |

7.	--	--	:	<i>Poelano: Fanfare 1 for Symphonic Wind Band</i> (2004)
8.	Masiza, Hamilton:			<i>Vukani Mawethu</i> (1999), arr. Hankinson
9.	Ndodana, Bongani:			<i>Zanemvula</i> (2004)
10.	Stephenson, Allan:			<i>Introduction and March Afrique</i> (2004)
11.	Stockton, Noel:			<i>Concerto for Stageband</i> (1991)
12.	Zuilenberg, P L van:			<i>African Echoes</i>

IDMAC decided to approach SAMRO for copies of all these works, so that their appropriateness for the intended medium could be assessed. Of these original twelve compositions contemplated, all but one were considered to be promising material for Concert Band. This exercise is to be expanded upon after further consultation with SAMRO.

An ameliorating factor in the quest for more appropriate extracts was that a sizeable number of arrangements for concert band had by 2004 been forthcoming from two Directors of Music within the SANDF Bands. These works were not only musically apposite but their orchestration provided numerous examples of suitable band extracts for the majority of band instruments, applicable to the revision being considered. In addition to including these in the repertoire lists for candidate conductors/bandmasters, instrumental extracts selected from these arrangements will be included in section B of *Syllabus 2000*, availing band members of a more representative variety of material from which to choose when preparing for an evaluation.

As can reasonably be expected, panel members' collective knowledge of the respective instrumental repertoires played a significant part in the selection process. The writer's pioneering efforts in South Africa in having expanded the solo and/or concert repertoire of the bass trombone (in deliberate distinction to the tenor trombone) and the bass and alto clarinets (which have

a miniscule original repertoire in comparison to that of the ubiquitous Bb clarinet) were likewise factors in filling some of the *lacunae*.

The supportive attitude of IDMAC comes to light when it is specifically mentioned in the foreword to *Syllabus 2000* that, in the *viva voce* section of the evaluation, the purpose and intent of the examining panel is to afford candidates

The opportunity of revealing what they know, rather than [the examination panel] attempting to expose what they do not know.

This particular extract is from the *Preface to Syllabus 2000, the Syllabus for Service Bands of the SANDF and SAPS* (see Appendix A), with due acknowledgement to the Associated Board of the Royal Schools of Music. While the ABRSM voiced this philosophical concept in the 1986-91 edition of their LRSM Syllabus of Examinations (ABRSM 1985: 21), it is one that is not unfamiliar to those with an objective point of view.

The ability to have accomplished what is by all accounts a balanced syllabus, can be ascribed to the efforts of the compiling team, that is, the Chairman and members of the IDMAC, the writer, and his colleagues on the panel. All concerned were thoroughly familiar with the procedures and practices of the various music examination bodies operating in South Africa, having entered numerous candidates in the immediate past – in some cases themselves included. These institutions (the University of South Africa's Music Examinations Department, the Associated Board of the Royal Schools of Music, and Trinity College, London), hold two examining sessions per annum in the major centres, and one per annum in most of the minor centres in South Africa.

3.6 The repertoire selection panels

In the compiling of *Syllabus 2000*, the composition of the panels (or instrumental group syndicates) was made up as follows:

Woodwind:

- The present writer (Chairman and low woodwind representative);
- Major Ephraim Katz (Bandmaster: 21 Battalion Military Band and clarinet specialist);
- Ms Anna-Maria Müller, BMus (Hons) (principal flute of the Band of the SA Medical Services; flute and piccolo specialist);
- Captain Chris Nichols (Bandmaster: Western Province Command Military Band and flute specialist);
- Captain Rodney Witbooi (Acting Bandmaster of the Cape Town SAPS Band and saxophone specialist).

Brass:

- Captain Mike Coles (Bandmaster, National Ceremonial Guard Band, and professional trombonist);
- Inspector Christiaan Herbst, BMus (Chairman, Assistant Bandmaster/principal trumpet of the SAPS National Band in Pretoria);
- Mr Young-Guang Li (formerly Principal Trombone, Beijing Opera Orchestra, and currently principal trombone, SAPS National Band, Pretoria);
- The present writer who, in addition to his duties on the woodwind panel, undertook most of the work in the area of low brass (bass trombone, euphonium and tuba).

Percussion:

- Ms Ronel du Plessis, then timpanist with the SAPS Concert Band.

The entire proceedings were presided over by Col Kevin T Williams PhD FTCL, Senior Staff Officer of the National Ceremonial Guard Music Services (South African National Defence Force) and Chairman of IDMAC. Colonel Williams is also a Special Commissioner for the Royal School of Church Music. The events were coordinated by him and the present writer, and were held in the band building of the South African Police Training College in Pretoria.

The writer's role in these proceedings was a multiple one, consisting of

- Coordinator of the entire syllabus;
- Chairman, woodwind selection panel;
- Compiler, low woodwind and saxophones;
- Compiler, low brass;
- Compiler: scales/arpeggios, aural tests, sight reading tests;
- Co-author of the preface to *Syllabus 2000*;
- Composer of the examples submitted in *Appendix B*.

3.7 Express actions taken by the selection panels following the IDMAC resolutions of November 1998

Apposite to the research incorporated in this study, and expanding on the somewhat concise IDMAC brief, the actions to be taken were to:

- Peruse the old syllabus to determine what material was worthy of retention and inclusion in the new syllabus;
- Identify suitable replacements for the band extracts that were found to be below (or above) standard (this entailed many hours in the

music library of the South African Police Band at Pretoria West and, as a secondary measure, that of the National Ceremonial Guard Band at Thaba Tshwane);

- Discover, evaluate and grade sufficient accompanied compositions for all the groups of instruments, at all five of the competency levels, that would enable a repertoire list of seven to ten works to be listed for *each* instrument at *each* competency level;
- Find suitable transcriptions should the original repertoire for a particular instrument be insufficient;
- Ascertain that selected items were in print;
- Reach consensus in the ancillary areas of prescribed scales and arpeggios, aural tests, *viva voce* and sight reading;
- Develop a strategy, as briefed, to present the new syllabus in a positive and objective manner, in order that it be perceived by bandsmen and -women as being "user-friendly" as well as a decided improvement over the "old" syllabus.

The last-mentioned point was achieved *inter alia* by providing the assurance that *Syllabus 2000*, whilst being a tangible achievement, was by no means an inflexible tome but a living document that would be refined, fine-tuned, modified and upgraded on an ongoing basis, catering for future developments and able to accommodate any reasonable representation from Bandmasters and Directors of Music. These undertakings have been borne in mind, with the result that numerous minor improvements and adjustments have been incorporated during the three years the new syllabus has been operational.

As previously stated in brief, it was decided to retain those musical examples which were considered to be of adequate value when it came to the revision of the published band extracts, adjusting only the length in certain cases where this was considered desirable in terms of consistency. Control sheets were distributed to all participants in the revision process, in which they were

requested to fill in the following sections pertaining to the band extracts as well as the solo repertoire:

- Description of "unsuitable" piece or extract in the (then) current syllabus;
- Reason for perceived unsuitability;
- Suggested substitution;
- Reason for perceived suitability;
- Other remarks; and
- IDMAC approval granted (or not).

This proved to be a productive exercise, with maximum interaction between the panel members. One of the results was that nearly all military march extracts were removed from the lists of extracts (except in the Musician category, which retains a good number of "staple" marches), with the exceptions of Fucík's ever-demanding *Florentiner* and *Entry of the Gladiators*, Sousa's *The Stars and Stripes Forever*, Wagner's *Under the Double Eagle* and Texidor's *Amparito Roca*. The rationale behind this group decision was that by the time the incumbent band member had reached the second level of service band musicianship, i.e. that of Senior Musician, he or she should in any event be fully acquainted with all the marches in the band's repertoire.

Secondly, the deliberate exposure to the less "military" concert band repertoire was regarded as being more musically rewarding to all concerned; more importantly, it may well afford the prospective candidate additional insight into a repertoire that he or she may rarely be exposed to, should the band concerned be principally a "parade" band.

An interesting by-product of the implementation of *Syllabus 2000*, already discernable at the time of writing, is that certain bandmasters have begun to acquaint themselves more with the Concert Band repertoire listed in the new

syllabus, rehearsing compositions hitherto unfamiliar or even unknown to them, when time allows, not only as sight-reading exercises for their band, but in a positive move to expand the band's repertoire. This, of course, is precisely what IDMAC intended.

The compilers were agreed that certain staples of the concert band repertoire were a *sine qua non* as far as the new syllabus was concerned. Holst's two Suites for Military Band and his *Hammersmith Overture*, Vaughan-Williams' *Toccata Marziale*, Persichetti's Symphony No. 6 for Band, O'Connell's *Songs of the Gael*, and most of Grainger's original works for wind band are examples of these. Accepted transcriptions of certain orchestral works, including those of Albéniz, Bernstein, Copland, Rossini, Tschaikovsky and Verdi were found to yield rich dividends in the field of what can be termed "typical instrumental passages", and were accordingly included.

Also featuring significantly were the "show business" selections, and concert band arrangements of popular film scores, a representative example being John Williams' *Star Wars* Medley - by all accounts a challenging yet appealing work.

3.8 Later revision of band extracts

In August 2004 the lists of band extracts for many of the brass and woodwind instruments again came under scrutiny by IDMAC. There was no fault found with the technical or musical standards of the extracts selected by the instrumental panels of 1999; the input received from senior bandsmen was, rather, in connection with the "job-relatedness" or not of certain compositions and arrangements from which the extracts were selected.

IDMAC members came to the conclusion that many of the available transcriptions of some large-scale symphonic orchestral works, such as the Tchaikovsky symphonies and overtures, were in actual practice rarely performed by Concert Bands anywhere in South Africa. The consensus was reached that Concert Band arrangements of film scores, Broadway productions of the second half of the twentieth century and the like were more relevant and "job-related" than much of the seldom-performed "traditional" repertoire. It was also conceded that technical as well as musical demands are as testing of skills in this type of repertoire as in the symphonic one. More contemporary staples of the Concert Band diet, such as Dave Brubeck's *Studies in Time* and other jazz-oriented but musically sophisticated arrangements and transcriptions, were found to be of more practical value in this context than classical and baroque overtures, for instance.

The decision was subsequently taken at the IDMAC meeting of 25th August 2004 to subject the band extracts to further scrutiny at all four levels, replacing those which had only a marginal chance of performance with more contemporary fare. This was to be effected without compromise to musical or technical standards. A sub-committee, headed by the present writer, was formed with a woodwind specialist from the S A Police Band, a brass specialist and an all-round percussionist from the S A Air Force Band, and the Group Leader of the National Ceremonial Guard's entertainment unit. This exercise has not been finalised, due to the implications of further co-operation with TCL, referred to in section 7.6.2 of Chapter 7.

3.9 Summary

It was acknowledged by all participants that no task of this character is ever truly completed, and *Syllabus 2000* remains by nature a "living document", with further refinements, additions and alterations taking place whenever deemed appropriate. Indeed, further refinements to detail have been

incorporated at virtually every quarterly IDMAC meeting held since the beginning of 2000. Bearing in mind the IDMAC brief to aim towards a more "user-friendly" syllabus, with a choice of accompanied works that would be appealing to most instrumentalists, the empirical approach or *modus operandi* of action research appears to have been well justified. In brief, the Mandarin expression *Kaizen* - constant, ongoing improvement - is felt by the writer to be fitting in this context.

CHAPTER FOUR

EVALUATION PROCEDURES IN IDMAC-REGULATED SERVICE BANDS

4.1 Inconsistencies in previous evaluation systems

While the history of certain individual service bands dates from early in the 20th century (specifically, the original Police Band of 1904) or immediately prior to the Second World War (the original “official” and professional South African Army Band was formed in 1938), very little standardisation in terms of musical evaluation, promotion on musical grounds or – in some cases – even instrumentation had taken place prior to South Africa's becoming a Republic in 1961 (Coetzer 1999). The general aim, understandably, was to find a degree of consensus with the numbers and instrumentation of the British military band, and it was not until the formation of IDMAC in 1994 that any permanent consensus was reached at a national level by bandmasters and band administrators on the above details, or even the way forward for service bands in the now integrated South Africa.

Until becoming an independent, sovereign republic outside the British Commonwealth in 1961, South Africa was a British colony and as such had inherited the military band format that is still customary in the United Kingdom today. Most of the musical units among South African service bands, under somewhat diverse leadership, appeared to conform to the format of the colonial Military Band up to and beyond 1961. Subsequently, as can reasonably be expected, given the increasingly autonomous nature of the arms of service, the various professional bands – Army Ceremonial Guard, Army Provincial or Command Band, Navy Band, Air Force Band, the Medical Services Band and the relatively independent Police Bands – began to reflect not only the exigencies, *ethos* and tradition of their own organisation, but the individual management style of their own Director of Music, Bandmaster and administrator(s).

Today this is reflected not only in the choice of alternative or non-standard instrumentation – such as the addition *inter alia* of soprano and baritone saxophones to the "marching" or parade bands – but in the choice of concert band repertoire, some of it very different to what would have been considered the norm in colonial times. The manner in which the band's image is projected varies considerably from one individual arm of service to another, and even between bands within the same arm of service reflecting, naturally enough, the predilections and management style of the individual Bandmaster or Director of Music.

A musical unit noted for its individuality was the now defunct Band of the South African Correctional Services, whose members were to a large extent absorbed by the country's other bands subsequent to the dissolution of the SACS bands, and whose premises in Kroonstad (Free State) have now become the home of the SA Army Band in that province. Another professional service band that has been relegated to history is the Band of the erstwhile South African Railway Police, a small but enthusiastic unit under the baton of Denis Wells (Wright 2004).

The musical entry level to these service bands varied considerably, as did the prerequisites for membership; similarly, the technical and musical preparedness of the candidates. The erstwhile Army band – predecessor to the Band of the National Ceremonial Guard (NCG) – accepted a limited number of players at the Learner Musician level, while the South African Air Force Band would not accept players below the equivalent of a Grade VIII standard (Senior Musician). In short, a principal problem was not one of musicianship *per se*, but one of inconsistent standards being applied in evaluations (Wright 2004).

4.2 Factors initiating change

Up until 1970 neither the Union (1910) nor the Republic (1961) of South Africa could claim a national history of education in orchestral instruments, other than that provided through the efforts of private schools and educators in the larger urban centres.

A move to broaden the spectrum of "official" music education by encompassing the full range of orchestral and band instruments was eventually made by the Heads of Music of the various Provincial Education authorities with the establishment of education department music centres in the larger cities and towns in South Africa. Initially, these music centres appeared only in the then Transvaal and Free State in 1969/70, with Natal following in 1978/9. The Cape authorities did not introduce their first music centre until 1981, with a second one following approximately four years later (Pretorius 1989).

The present writer was on the staff of one of the earliest of these to be formed, that of the Free State Education Department, with Dirkie de Villiers as provincial Head of Music; this centre is now known as the Bloemfontein Musicon. The writer has a number of colleagues and former students on the staff of some of these music centres, who kept him apprised of developments. As a direct result of the establishment of these centres the musical calibre of school-leavers making application for membership of professional service bands improved markedly, the applicants having benefited from the specialised, one-on-one tuition that was available to most secondary scholars at "white" schools in these centres.

Prior to the establishment of these provincial music centres, instrumental tuition at school level had been limited to piano, organ, recorder and perhaps violin, with a few exceptions in the major urban areas where a symphony

orchestra was present and where orchestra members made their services available for purposes of tuition. The cities of Cape Town, Johannesburg and Durban were cases in point. Adding to this national imbalance was the fact that, during the *apartheid* years, this subsidised instrumental tuition was a dispensation offered at "white" schools only, a notable exception being the extra-curricular Pietersen Music Centre situated at Paarl in the South-western Cape, established a few years later through the efforts of a number of so-called "coloured" academics, with limited assistance from the private sector.

Through the use of peripatetic staff, these provincial music centres made a very real effort to bring instrumental tuition to as wide a geographical area as was logistically viable. Instrumental teachers in some of the major centres would visit neighbouring towns on a weekly basis during the school terms, and within a few years South Africa was well on the way to becoming self-reliant in providing its own orchestral players. The cycle began to repeat itself as a new generation of university graduates were able to specialise in their chosen orchestral instrument and re-enter the system, this time as instructors and performers rather than students. Thus, by the late 1970s, a "new breed" of "home-grown" wind and percussion players – many of them with a practical diploma or even a BMus qualification – were presenting themselves for auditions with the SANDF and SAPS bands.

Admittedly, many of the more ambitious among this younger generation of instrumentalists viewed the service bands purely as musical stepping-stones to the country's symphony orchestras. At the same time a good number of male applicants saw their way clear to providing their services for 24 months in a professional band in lieu of the normally shorter period of compulsory national service that was obligatory for all able-bodied white males during that era. But whatever the motives, an undeniable improvement in the calibre of musical applicant took place and a degree of competitiveness – previously lacking to a great degree – became apparent.

It is a strange and typically South African irony that, in the first decade of the 21st century, the tables have turned in the following manner: with the closure of all but one of the country's state-subsidised symphony orchestras (the KwaZulu-Natal Philharmonic),¹ the service bands have become the financial "safety-net" for many ex-orchestral musicians. In fact, the IDMAC-regulated bands are now the largest employers of professional wind players in the country. The disbanding – a temporary one, it is fervently hoped – of the majority of our orchestras, plus the severe rationalisation of education department music centres has placed the need for musical survival upon individual professional performers, who can no longer rely on the state for employment as was widely the case in previous decades. This, in turn, has led to the development of much authentic entrepreneurship in South African music.

By 1995, when this writer negotiated a transfer from the Department of Education to the Band of the SA Medical Services, and with South Africa making an effort to re-join the "global village" at the same juncture, the shortcomings of South Africa's service band syllabus had become glaringly obvious to even the most casual observer; to IDMAC it was rapidly becoming an embarrassment. The main musical shortcomings were identified as follows:

- The standard of difficulty of the prescribed compositions within any one given "grade" or category of musicianship was inconsistent, with certain examples being up to two grades less demanding than others and, in isolated cases, a grade too difficult for the given level.
- Not only the standard of difficulty but the length of the prescribed extracts from the band repertoire tended to be extremely variable, ranging from farcically easy to unreasonably taxing within a given category; clearly, there had been a lack of mutual discussion and coordination among the compilers of the "old" syllabus.

¹ The Johannesburg Symphony Orchestra and the Cape Town Philharmonic Orchestra, while professional, currently offer part-time employment only.

- As mention in Chapter 1, certain individual instruments, admittedly less frequently used in the purely military “marching” bands but indispensable to the instrumentation of the concert band, were not adequately catered for in the syllabuses, or even omitted altogether. These included piccolo (other than a few examples of doubling in the extracts), cor anglais, alto and bass clarinets, soprano and baritone saxophones, and flügelhorn. In addition, certain Brass Band instruments (which read their parts in the treble clef, regardless of the pitch in which they are built) were not catered for. These instruments had to be taken into account, as they are still being utilised in some of the smaller Command units where a Brass Band – rather than the full Military Band - is employed.
- There was a discernable difference in standard and quality between the syllabuses of certain instruments at any given grade; the individual instruments appeared to have been dealt with in isolation.

The panel of compilers found that only three of the existing instrumental syllabuses were consistent in standard, thus in need of minor adjustments only. These were the "old" oboe, bassoon and French horn syllabuses. Only in these specific areas was a modicum of coordination in evidence. Marilyn Ferguson (1982: 26), in writing of the need for change, writes: "We have to move into the unknown: the known has failed us too completely". The present writer would modify that apophthegm in this instance to: It is not so much the known that has failed us; rather, it is the application of the known that has failed.

4.3 Established categories or levels of musical proficiency in South African Service Bands

The levels of musicianship established at the various post levels within the professional IDMAC-regulated bands are as follows:

4.3.1 *First Category: Learner Musician*

This category is not common to all arms of service. It is only within the SANDF Provincial Command bands and the various SA Police Services Bands that members are occasionally accepted on the Learner Musician level today. Previously, few official guidelines existed for assessment at this level, and it was left in the hands of the Bandmaster and his senior officers to decide on the merits of accepting a “cadet” instrumentalist – or not. With the advent of *Syllabus 2000*, a simple but structured syllabus was laid out, with two prepared pieces (one unaccompanied) at a level between Grade 3 and 4, and one major, minor, and chromatic scale required, plus an elementary sight-reading test.

This procedure guarantees an approach to basic musical standards, standards that are easily identifiable by the prospective candidate. It removes much of the subjectivity from the learner musician's audition process and provides a fair and accessible yardstick by which the candidate's usefulness (or not) to the Bandmaster can be measured. It simultaneously provides the candidate with a specific example of the absolute minimum standard expected in their initial effort at joining the professional world of music.

IDMAC members, Directors of Music and Bandmasters were thus in a firm position to advise prospective applicants that a standard of performance approaching Grade IV was essential, if they wished to stand a fair chance of passing the Learner Musician evaluation.

4.3.2 *Second category: Musician*

This can be described as the normal professional entry level which, since the implementation of *Syllabus 2000*, can today be directly compared to a South African or United Kingdom Grade VI in performance standards. In addition to a prepared accompanied work, the candidate is required to select and prepare five band excerpts, selected (by the candidate) from a prescribed list of ten. Sight reading (which in the case of clarinet and horn, includes simple transposition), scales and arpeggios, aural tests and a *viva voce* form the balance of the audition.

4.3.3 *Third category: Senior Musician*

This next professional level is regarded as being equivalent to a Grade VIII in terms of practical musicianship. The format of the audition is virtually identical with that of Musician, but the repertoire is commensurately more demanding in terms of technique, musicianship and duration. An appropriate knowledge of instrumental history and repertoire is required. There are certain SANDF musical units - particularly those within whose ranks vacancies occur comparatively rarely - which consider Senior Musician to be their normal entry level. These currently include the bands of the South African Air Force, and the National Ceremonial Guard.

4.3.4 *Fourth category: Principal Musician*

This level was originally designated the "first leg" of the Chief Musician category, but is now independently formulated on the same nominal level as the post-Grade VIII Performer's, Recital or Advanced Certificates found in the United Kingdom, plus the full range of scales and arpeggios. A standard of performance equivalent to a first- or second-year university student is

expected. This category is currently being upgraded by IDMAC to the level of an Associate Diploma (Performance).

4.3.5 *Fifth category: Chief Musician*

Originally designated the "second leg" of the "old" Chief Musician category, the standard here is intended to be on the level of a Performer's Licentiate Diploma, without scales or aural tests, but including a more professionally-orientated *viva voce*, and including an instrumental training component, as well as one where the candidate is required to rehearse a woodwind, brass or percussion section or a chamber group in a previously unseen work or portion thereof. This category is currently being modified to coincide with a Licentiate Diploma (Recital) couple to a mentoring component.

4.3.6 *The category of Group Leader*

Depending on the availability of posts, members occupying the position of Chief Musician for a year or more may apply for evaluation as a **Group Leader**. This is an intermediate position between Chief Musician and Bandmaster which was created by IDMAC as recently as 1996, and which includes a moderate amount of administrative work, as well as the ability to rehearse and conduct the band in the absence of the Bandmaster or the Director of Music. This evaluation is directly geared to fairly specific requirements which usually vary from one band to another, depending on management needs.

On the musical side, the evaluation is not one of individual instrumental competency: candidates are currently required to prepare four works selected from a list of fifteen prescribed works for band, being informed by the panel only at the time of the examination as to which work he or she is expected to

rehearse and conduct. Prior to the examination the candidate is handed a quick study, which he or she is given an hour to peruse before being required to rehearse it with the band. A concert performance is not required; the panel is primarily interested in the candidate's rehearsal technique and communication skills with band members. While there is no actual instrumental performance required from the candidate, it is made clear that the position of Group Leader will only be conferred on the successful candidate on the provision that he or she maintains their instrumental skills at the Chief Musician level.

At the time of completing this thesis, proposals had been submitted to IDMAC that the nature of these posts be revised, making them closer to that of the Band Sergeant-Major in bands in the United Kingdom. Conducting abilities will be downplayed, although an ability to rehearse the band or a section thereof will remain a prerequisite. At the IDMAC meeting of 1 June 2005, it was proposed that the number of prepared band pieces be reduced to two, the motivation for such a proposal being that the incumbent of a Group Leader post will in fact do very little conducting or rehearsing. The final specifications for this level have not been finalised, largely due to the fact that it is more administrative than musical; duties are balanced over a wide spectrum.

4.3.7 Officer categories

Above Group Leader, who usually carries the rank of Staff Sergeant or Sergeant-Major (WO²), there are the commissioned positions of **Bandmaster**, **Director of Music** and **Senior Director of Music**, all of which have their own separate and specialist examinations, which include written papers on theory and arranging. While there is an IDMAC syllabus for these positions, they do not fall directly within the purview of this study.

When it comes to implementing standards of musical direction in South African service bands, it must be pointed out that no institutions exist in this country - military or civilian - which offer complete or integrated training in these categories. The only opportunities for preparation exist within the SANDF/SAPS Bands themselves, with ancillary training being available from the private sector.

Since 2001 two of the SANDF's musical units - the Western Province Command Band situated in Wynberg in the Western Cape and the Band of the National Ceremonial Guard in Pretoria - have undertaken the training of visiting military bandsmen from Namibia and Botswana. Prospective candidates for these senior posts have either to progress through the ranks, with in-house training, or undertake private study in the skills of conducting, rehearsal technique and orchestration/arranging.

Detailed descriptions of the practical standards aimed for in the various IDMAC levels are supplied in detail in Chapter 4 of this thesis. In the event of a South (or Southern) African School of Military Music being established within the foreseeable future, the relevant standards are likely to be applied to the senior professional (officers') categories as well.

4.3.8 The Entertainment Units

Just as the Army's Chamber Orchestra was a product of the national service system within the pre-1994 political dispensation, so was the Army Entertainment Unit a musical adjunct to that system, formed primarily to entertain national servicemen, with popular music groups which were themselves comprised of national servicemen and permanent force members.

These official SANDF groups ranged from a jazz, pop or rock quartet or quintet to the Army Entertainment Unit "Big Band", a full 17-piece Stage or

Swing band with the full complement of eight brass, five saxophones and four rhythm. This was ably led by the late Major George Hayden, himself an outstanding saxophonist, pianist and arranger. This band became the benchmark for other groups within the system, and Major Hayden's achievements generated the professional standards built into the revised form of the IDMAC Entertainment Group syllabus, now a part of *Syllabus 2000* (Wright 2004).

In the post-1994 era, catering for a very different audience, the Army Entertainment Unit exists as a 10-piece group within the National Ceremonial Guard (NCG), comprised of a trombonist – who has now become the Group Leader – an "extended" rhythm section and a number of singers, mainly supernumeraries. The degree of musical literacy among members of this group was initially so varied and nondescript that IDMAC – in collaboration with the present writer – saw fit to re-write the *entire* entertainment syllabus, bearing in mind the benchmark standards that had been achieved by Major Hayden and his mainly conscripted musicians.

An occasional echo of the Hayden Big Band could be heard when selected members of the NCG Concert Band were assembled by their late bandmaster, Sergeant-Major Alan Wright, into a 16-piece show band, in which significant use was made of the Hayden arrangements as well as commercially published material. There is every indication that the current Director of Music, Cpt Andrew Strugnell, will continue this tradition.

The Police Band maintained at least one "dance band" – with personnel independent from that of the concert or parade bands – in the years prior to Brigadier Holmes' retirement in 1993. Today, a dance band of sorts remains, but the members have been gradually integrated into the concert or parade band; there is no longer an autonomous entertainment unit *per se* within the Police Bands.

A recent (2005) development is the introduction by TCL of the British RockSchool examinations to South Africa. These may well prove a suitable substitute for the IDMAC Entertainment syllabus.

4.4 Issues intrinsic to Southern Africa

An indirect result of the relative isolation of many members of the previous "homelands" bands in South Africa prior to the integration process of 1994, is what the writer refers to as "the collectivist paradigm" concerning the use of photocopies in an examination or evaluation.

The practice of phot-copying published music is both illegal and immoral – particularly when perpetrated by professional players – and has accordingly been outlawed by IDMAC. In the past, it appears that most bands possessed their own set of photocopies of "favourite" (i.e. less demanding) accompanied pieces in their library. This is yet another factor underscoring the necessity for having removed the "peaks and troughs" – the works that were either too demanding or not demanding enough for the designated level – from the repertoire lists. These photocopies – illegal even prior to the revision – were made available to all interested parties for both study *and* performance purposes.

It is now expected of candidates – who are, after all, about to enjoy a substantial increment should they pass the examination – to invest in their own musical future by purchasing the necessary prescribed sheet music, *all* of which is in print and available through any competent sheet music dealer. Candidates are encouraged to form mini-syndicates with other aspirants at the same level, on the same instrument. IDMAC is not concerned about who owns the sheet music as long as an *original* copy is presented in the examination room.

IDMAC is currently making an effort to establish a central library source where the candidate can view the music and make a choice prior to ordering his or her own copy for study and examination purposes. The *raisons d'être* for outlawing the photocopying of sheet music are eloquently spelt out in the Trinity College (London) publication *Playing Fair* (TCL 2002).

Expectedly - in fact, almost inevitably in the current milieu - the popular (and, for some, convenient) accusation of "Eurocentricity" has been levelled at the syllabus contents. One might enquire as to what the alternative might be. Besides, it is reported by IDMAC personnel who have visited the Edinburgh Tattoo in its latter years that service bands throughout the world maintain a core repertoire of British, Continental and North American marches and band works in addition to their own indigenous or national musical material.

This practice is likewise observable on the local front. Whilst a member of the SAMHS Band, the present writer was informed by an SADF liaison officer that South Africa's Eastern neighbour, Mozambique, manages to maintain an army band in spite of grave fiscal constraints, one with a varied musical diet of which the principal components are "Eurocentric" marches and military band music. This cannot be ascribed to any shortage of local or indigenous music; it is simply their pragmatic choice when it comes to a "military" band programme, and can be regarded as their free choice when it comes to projecting their image, musically speaking.

As alluded to in Chapter 1.12 (Limitations of the Study), it is still a rare occurrence to find published (or even notated) versions of African compositions, although a number of them would be eminently transcribable for instruments of the concert band, or even full-scale arrangements for concert band. IDMAC is acutely aware of the lack of indigenous material in *Syllabus 2000*, and is taking the initiative in addressing the situation.

Taking another representative cultural group present in South Africa into consideration, it must be mentioned that the Hindu classical music tradition relies on one-on-one oral transmission of compositions, and the only examples of published Indian music this writer has been able to access thus far are John Mayer's *Raga Music* for unaccompanied clarinet (Alfred Lengnick 1958) and Eugène Bozza's *Onze Études Sur Des Modes Karnatiques* (Alphonse Leduc 1972) for unaccompanied trombone (these were both incorporated into the 1988 UNISA examination syllabus by the present writer). Clearly, further research needs to take place in the interests of a fully balanced and "representative" South African syllabus. In fact, it *is* taking place on an ongoing basis, and *Syllabus 2000*, being the "live" document that it is, will incorporate appropriate material as it comes to light.

4.5 Composition of the IDMAC evaluation boards

Three forms of evaluation board exist, coinciding with the level of seniority of the musical category in which the candidate is being examined. IDMAC Board "A" is normally comprised of at least two military or police assessors, of whom at least one is a Director of Music, plus one or two civilian examiners – usually faculty members of a tertiary institution, or a professional conductor – plus a Chairman, making an examining panel of five members.

The Chairman may be the Director of Music of the candidate's unit or, as has been the case over the last two years, a staff officer permanently attached to Music and Ceremonial Services within the South African National Defence Force who is exceptionally well versed in the evaluation process and the convening thereof. Candidates for the position of Bandmaster or Director of Music are examined by a Board "A".

Board "B" is the evaluation panel most frequently assembled, as it examines candidates throughout the full spectrum of professional performance, from

the Musician category up to that of Group Leader. This is comprised of a minimum of one military or police examiner, one civilian examiner, and a Chairman who is more usually not from the candidate's musical unit.

Board "C" is convened on occasions when application for the post of Learner Musician is made, a category which exists only sporadically other than in some of the South African Police bands. Board "C" is comprised of the Director of Music of the unit concerned plus a Group Leader or Bandmaster from the same unit.

4.6 Allocation of marks in the practical examinations

While considerable attention was given to the distribution of marks and the weighting of the different sections of the examinations in *Syllabus 2000*, IDMAC saw fit to implement minor revisions to the mark sheets during 2003. This was done not only to further emphasise the job-related nature of these evaluations, but in order to simplify the tallying of marks by the examiners.

The Chief Musician evaluation was divided into two sections, being A) Practical Performance on Instrument; B) The Training Component, each section being marked out of 100.

4.6.1 *Mark distribution in the IDMAC evaluations*

In the "old" syllabus - i.e. pre-2000 - the section carrying by far the most marks in examinations at all levels was the accompanied solo work. This weighting very often gave a distorted impression of the candidate's real worth in the ensemble. It also tended to promote the dangerous misconception that if the "piece" was well-prepared and successfully performed, the candidate would almost automatically pass the examination, even with minimal regard

for the other components of the evaluation. In short, there was an unrealistic balance within the old system of mark distribution.

In the new syllabus, the heaviest weighting has been placed on the job-related section of band extracts, with the prepared piece coming second, followed in turn by scales/arpeggios, sight-reading/transposition, aural tests and *viva voce*. Those who have persisted in the old misconception have come to grief in the areas of scales, arpeggios, aural tests and *viva voce* and – consequently – in the examination as a whole.

The marks in the IDMAC evaluations are distributed as follows, with the original *Syllabus 2000* marks in parentheses:

TABLE 2: Distribution of marks in the evaluation of Musician/Senior Musician/Principal Musician

<u>Section</u>	<u>Maximum Mark</u>	<u>Pass Mark</u>
A. Scales & Arpeggios	25 (formerly 30)	16 (formerly 20)
B. Aural Tests	20	13
C. Military/Concert Band Extracts	65 (formerly 60)	43 (formerly 39)
D. Prepared Piece	50	32
E. Playing at Sight/Transposition	30	20
F. Viva Voce	10	6
TOTAL	200	130

TABLE 3: Mark distribution in the evaluation of Chief Musician

<u>A Sections</u>		<u>Maximum Mark</u>	<u>Pass mark</u>
Military/Concert Band Extracts		45 (formerly 40)	29 (formerly 26)
Prepared Piece		30	20
Playing at Sight/ Transposition		25 (formerly 30)	16 (formerly 19)
<u>TOTAL</u>		<u>100</u>	<u>65</u>
<u>B Sections</u>			
Viva Voce		10 (formerly 8)	6 (formerly 5)
Methodology	30		20 (formerly 21)
Practical Training		20	13
Rehearsing/ Conducting	40		26 (formerly 21)
<u>TOTAL</u>		<u>100</u>	<u>65</u>

4.6.2 *The cultivation of a common perspective among examiners*

It is generally agreed by those in senior service band positions in South Africa that IDMAC "inherited" an inequitable examining system for service band candidates. As has been pointed out, the evaluation criteria of the past varied considerably from those of today, which are based on those of Trinity College, London, and the Associated Board of the Royal Schools of Music. In addition

to creating a relevant syllabus, IDMAC has also had to deal with a certain lack of consistency and varied training among a fair percentage of its examiners.

While the civilian examiners engaged for these duties are generally well-schooled, coming from secondary or tertiary music departments of major institutions, there has been a discernable lack of uniformity in approach within the ranks of senior service band panel members. This can be attributed to the changing emphasis and values of the new syllabus compared to the systems that have preceded it, and to the extremely varied musical background of service band personnel as a whole. The perceived situation was seen on the one hand as being one of over-subjectivity in certain cases, and a lack of "hands-on" experience in the practice of objectively examining graded practical instrumental music performances on the other.

It was principally for this reason that the present writer considered it appropriate to address his colleagues on this particular issue, with the aim of creating a common perspective when it comes to evaluating a candidate. Herewith his 2001 brief to IDMAC examiners/panel members, both military and civilian, on the all-important issue of neutrality in examining a candidate, a quality that is held in high esteem by IDMAC and its examiners. The somewhat metaphysical approach is considered appropriate at this juncture, i.e. the onset of the 21st century (Galloway 2001):

NEUTRALITY

Of all the qualities required of an examiner, arguably the hardest one to attain – and maintain – is that of *neutrality*. By this I mean *true* neutrality in assessing a candidate's performance *vis-à-vis* the prescribed syllabus.

We have learned not to judge a book by its cover. We know how to guard against being side-tracked by alibis, propaganda and "poor me" scenarios from the candidate's side. But from *our* side we need to be equally on guard against two deeply ingrained factors: *ego* and, to a somewhat lesser extent, our *intellect* when it

comes to making a truly neutral assessment. Because from ego stems one kind of prejudice: a subliminal wish to pressurise the candidate into conforming to *our* norms and *our* way of thinking; sometimes even our "norms" of physical appearance.

Yet, from our intellect itself stems another type of prejudice: no matter how well we think we have it under control, most of us are still prone to the odd spasm of xenophobia - shape, speech (dialect) and colour prejudice - attributes which can still be interpreted by the paranoid portion of the intellect as a potential threat, an aesthetic "turn-off", or a cultural or even personal insult! Admittedly, we need a certain amount of ego simply in order to survive in Western civilisation, and I am not suggesting that ego be entirely sublimated - merely *integrated*. And, of course, we need our intellect just to do the job of evaluation decently.

These distractions and conflicts are not solely a phenomenon of Southern Africa: they are characteristics of Western civilisation! And to neutralise them, we need to be *aware* of how they impact on our ego and intellect.

On what, then, should we rely in making our judgements? you may justifiably ask. The answer to that is: your own inner discernment, your *instinct*, if you like. Look for a reaction within yourself that carries with it the resonance of truth, balanced by what you have learned about practical music over the years. It may appear strange that I am advocating such a basic, almost atavistic paradigm within a formal situation, or as a method of assessing something as aesthetically refined as instrumental music. But after decades of adjudicating I have become convinced that this is the surest way to bypass the ego-traps and intellectual side-tracking previously mentioned. If we are going to be truly non-partisan and totally objective, we need to rely on our musical and aesthetic instincts, *not* our "learned prejudices", personal agendas, or "what looks good on *our* CV's". The activities of the "rational" mind lead less often to a balanced solution than to yet another set of prejudices - or the reinforcing of an existing set.

The yardsticks of performance are clearly laid out in the syllabus, and we need to think *only* in terms of how well the candidate rises to the prescribed level of competence and does musical justice to the works chosen. In awarding marks, we should not allow this to be influenced by sociological, economic or any other non-musical factors. We should be primarily influenced by the

standards that have been democratically set (based on *world* standards in the given *genre*), and the upholding thereof.

One thing we *should* most definitely do is to comment *copiously* in writing on the candidate's performance; he or she is most certainly entitled to know the musical and technical reasons why an examiner awarded them the marks that they did. By all means, fill up the page with objective comment and advice; this may be the most important dividend the candidate receives!

As previously mentioned, we examiners should be seen as "resource people" radiating an encouraging attitude, and never as a breed of sadistic ogres or "do-it-by-the-book" theoreticians! I consider it not merely desirable but essential that examination panel members compare notes immediately after the candidate leaves the room, and make a constructive attempt to reconcile any *excessive* differences as far as marks are concerned. At one fairly recent audition of an entertainment group candidate, there was a difference of 20 marks between the external examiner and the IDMAC examiners; the issue was *not* satisfactorily "talked through" or resolved by the panel in spite of reservations on the part of two out of the three examiners, and the "lucky" candidate was passed as the direct result of this excessive mark being awarded by *one* panel member. We need to remain on guard against this sort of discrepancy.

No candidate should fail the total evaluation by less than three marks: the panel should either objectively *find* the couple of marks needed to justify a pass, or fail the candidate roundly.

The main burden of what I have been saying is that it is my strongly felt contention that the *right* decision is only possible in the absence of personal agendas (and other distractions), and with the successful integration of the ego into the judgement process. I dare say that a word to the wise is enough; *verbum sat sapienti*.

4.7 Opportunities for the re-examination of candidates

In certain instances since 1994, where a concerted effort was made to integrate members of not only the ex-"homelands" bands but also of the formerly renegade *Umkhonto We Sizwe* ("Spear of the Nation") musical units into the new National Defence Force, appointments were made subject to the requisite

examinations being passed within a maximum period of 24 months from date of appointment.

Training was – and still is – available to this category of candidate, at no cost to the band member, to assist them in passing the necessary written or practical examinations, and this dispensation is perceived as a fair one by all concerned. Candidates failing their first attempt are given another twelve months – with training – and are obliged to pass on the second attempt. Only under exceptional circumstances is a third attempt permitted, and then only under prescribed conditions.

Candidates at the Learner Musician level are currently afforded a full two years to pass the Musician (Grade VI) level evaluation. This may more usefully be reduced to one year, as the phenomenon of the "musical passenger" is not entirely absent in the two bands that still accept Learner Musicians. The two-year (maximum) period for the higher levels remains, however, as it is felt by IDMAC to be justified.

There is an unfortunate facet of human nature that tends to decry the system rather than make use of the opportunities presented by it, in the mistaken belief that the State (or the trade union) will protect a non-performer should their musical standards be found wanting. Since 1994 a number of band members have been duly informed in writing, through their commanding officers, that they have not honoured the conditions of their letter of appointment, and that their final opportunity to pass the requisite examination is imminent. A fair number of test cases was expected after April 1st 2004, with the commencement of the new SANDF/SAPS fiscal year and the expiry of extension time for these qualifying examinations. In exceptional cases representation may be made to the office of the Senior Staff Officer: Music and Ceremonial and, as mentioned in the previous paragraph, provision can be made in truly deserving cases for the deadline for passing the requisite examinations to be extended on an individual basis.

4.8 Comparison of IDMAC competency levels with those of other relevant examining bodies

By way of introduction, it must be pointed out that the following attempt at an equivalency table is a very approximate one at best. Not only are the various Diplomas of the institutions mentioned below never quite the same as that of their colleagues or competitors, but the body of SAQA is nowhere near the end of its task of establishing precise NQF levels.

TABLE 4: Equivalencies between qualifications

<u>IDMAC</u>	<u>ABRSM</u>	<u>TCL</u> FTCL	<u>GUILDHALL</u>	<u>UNISA</u> Concert Diploma
Chief Musician	LRSM(Perf.)	LTCL(Perf.)	Perf. Diploma	UPLM
Principal Musician	Adv. Certif.	ATCL(Perf.) Perf. Cert.	Rec. Cert.	
Senior Musician	Grade VIII	Grade VIII	Grade VIII	Grade VIII
	Grade VII	Grade VII	Grade VII	Grade VII
Musician	Grade VI	Grade VI	Grade VI	Grade VI
	Grade V	Grade V	Grade V	Grade V
	Grade IV	Grade IV	Grade IV	Grade IV
Learner Musician	Grade III	Grade III	Grade III	Grade III

Just how long these equivalencies remain accurate depends to a large measure on how successful the ex-"Homelands" bands are over the medium and long term in rising to the established standards. Further adjustment may be necessary within the foreseeable future, particularly in the case of some of the more rural SAPS bands.

4.9 Current equivalency levels between IDMAC and other public examining bodies operating in South Africa

TABLE 5: Levels of practical musicianship assessed by IDMAC

<u>IDMAC</u>	<u>AB/TCL/UNISA</u>	<u>Educ.Level/Band</u>	<u>NQF Level</u>	<u>Status</u>
LM	Grade III-IV	School Gr 9/GET	1[Sen.Phase]	1 st exit level
M	Grade VI	School Gr 11/FET	3	3 rd exit level
SM	Grade VIII Post-Sec./FET		4	4 th exit level
PM	Advanced Cert.	1 st yr. Tert./HET	5	National Cert. or level 5
CM	Performer's Diploma (recital)	3 rd yr. Tert./HET	6	Diploma National Performer's Diploma
<p>GET = General Education and Training FET = Further Education and Training HET = Higher Education and Training</p>				

While this is a fairly accurate assessment of the situation as it obtains in 2005, further adjustments are likely in the view of the 2006 subject music curriculum of the SA Education Department.

In addition, it should be noted that SAQA has by no means reached finality as regards the FET and HET bands qualifications, and further adjustments in these areas are regarded as almost inevitable.

4.10 Sociological factors that impact negatively on the IDMAC evaluation process

The writer has observed over many decades that there is a certain element among service band musicians that views the band's daily musical activities as nothing more than a job. The perception of being a member of the music profession, with the potential of doing creative work for a living, escapes this element almost totally. This has been the source of some youthful disillusionment over the years since 1955, when the writer first met and befriended members of the S A Naval Band in Simonstown, where this trait was observed among musicians the writer otherwise admired. In the intervening years, this perception has been reinforced in observing that the above element is by no means limited to any particular service band, nor restricted to any one ethnic or even social group.

A number of possible explanations for this phenomenon are suggested:

- The incumbent feels underpaid for the job;
- The incumbent has a poor self-image, due either to inadequate training or other psychological factors;
- The incumbent is basically unmusical and, if honest, should apply for remustering;
- The incumbent is more proficient on an instrument that is *not* part of band instrumentation, and in fact earns a considerable extra income on it, to the detriment of his day-to-day performance on the band instrument;
- The incumbent's personality or self-image is mismatched with the band instrument played professionally, or with the understood norms of being a professional musician.

While such players tend to maintain a low profile, their attitude almost invariably has a demoralising effect on the more enthusiastic and achieving

members of a band. This attitude, while essentially negative, usually speaks volumes concerning the player's stance regarding band membership and their dedication to the instrument they are paid to play professionally. Constantly fearing exposure or comparison, this musical non-achiever frowns on over-enthusiasm in younger players and, if he or she can get away with it, attempts to disillusion them by finding fault with the organisation or the people who run it. Their own mediocrity is never mentioned. In the words of Francis Parker Yockey (1969: 253): "He is the inner weakness of every organism, the enemy of all greatness, the material of treason".

In order to maintain the necessary degree of morale, Bandmasters and Directors of Music need to deal with this "inner weakness" and to accept the challenge of bringing about *further* transformation in South African service bands, in this case to convert the widespread culture of "doing the minimum" into a culture of learning and achievement. This is a professed priority both at government level and in the private sector. Even so, "people are never inherently lazy, but will not be motivated to work if they do not feel that the work will satisfy needs" (De Wachter 1995d: 23).

The writer believes that the implementation of *Syllabus 2000* has gone a considerable distance towards satisfying musical needs within the service bands. Unavoidably, it has further polarised the protagonists of errant non-involvement identified in the previous paragraphs, who fortunately constitute a minority only. Patently, neither creativity nor culture can be conferred on an individual. The requisite training is offered to those who need it in order to rise to the standards for which they are being remunerated. With the accommodation of all personality types in mind, the compilers of *Syllabus 2000* can claim that:

Syllabus 2000 is designed to enhance the candidate's self-esteem, through a fair, broad and enjoyable choice of repertoire for every instrument of the military/concert band, as well as being

job-related in the most practical sense of the word (Galloway 1999b).

4.11 Reserve Force opportunities

A new category of Learner Musician position currently exists in the SANDF bands, but under an entirely different dispensation, i.e. that of a probationary two-year Reserve Force position. Sonya Raymond, Trinity College's National Manager in South Africa, covers this development in her article *The Defence Force Plays Trinity* (Raymond 2004: 8/9):

The Defence Force is also involving young musicians. Colonel Williams says the Defence Force wants to ensure a large defence capability at a more affordable cost, and to this end it has implemented a new system which will result in a higher turnover of young musicians.

The purpose is to create a pyramid structure of musical expertise throughout the Force, with a large contingent of young personnel; a smaller corps of professional military personnel, essential for management, administration and training; and a very small component of top leadership.

With this in mind the Defence Force is attempting to identify young musicians who show musical potential but have not had the training to develop that potential. The Defence Force offers these youngsters the opportunity to earn a salary while developing their musicianship. Potential young military musicians are required to pass an audition. Successful youngsters will be employed for a two-year contract period after which they may join one of the Reserve Force bands.

4.12 Summary

In Chapter Four the writer has endeavoured to provide an insight into the history of the "official" evaluation procedures of professional band personnel in South Africa, the various measures taken to ameliorate their musical working conditions, and the "inherited" anomalies with which IDMAC has to cope. Bearing in mind that in the 1950s, the audition process for service band

candidates consisted of a government "trade test", with musicians rated in the same division as waiters and wine stewards (Marlow 1956), it is clear that substantial progress has been made.

Also discussed in detail are the various professional categories or levels of musician with the IDMAC system, the examinations they take, and the training that is available to them in preparation for these. The details and philosophy of the examination panels have been discussed, and direct comparisons are made with the equivalent levels of other music examining institutions.

The exact procedure in researching and evaluating the material included in *Syllabus 2000* has likewise been described, as have the specialist panel members involved, and an alternative examination structure considered. This having been delineated, the first research sub-question has been addressed and answered: To what extent do previous evaluation systems need to be taken into account? The answer is, to a *considerable* extent, along with other non-musical factors which did not exist prior to 1994. Without this intensity of investigation, a balanced estimation of the required components for a new syllabus could not have been formed with any degree of efficacy. Further mention of this sub-question is made in Chapter 7.2.

While the image of a Utopian system remains a remote one, evidence has been provided that at the very least, an equitable and fair system is now in the early stages of its implementation. The developing cooperation with Trinity College, London, and a policy of gradual, ongoing improvement provide a clear indication that these positive trends will not only continue, but consolidate into a worthy dispensation for all concerned. It is clear that further provision for in-house training still needs to be made, both at the lower and the intermediate levels of musicianship.

It appears equally evident that through the dissection and reassembly of the various components of the evaluation process, and by making provision in certain areas for sociological and "inherited" inequalities, a workable balance has been struck. Credibility has been enhanced and a firm foothold established for the further evolution of the IDMAC evaluation system. If any bias remains in the system, it is in favour of Western art music, almost solely due to the fact that the other musics considered are not, as yet, available in print to any accommodating degree.

In a memorandum to Col Kevin Williams on the completion of *Syllabus 2000* (Galloway 1999b), the present writer saw fit to comment:

Possibly one of the most valuable qualities of our new (and part of our old) syllabi are that they expose the service bandsman and -woman to **art music** with which they might never otherwise come into contact, particularly if they had a mediocre teacher who was unaware of the instrument's repertoire.

The psychological aspect is also receiving attention from musical management and trainers. IDMAC panels find themselves in accord with the words of Don Greene (2001: 95): "No performance can be 100% perfect, but one done with courage and focus can win the audition with flying colours".

CHAPTER FIVE

AESTHETIC AND PHYSICAL CHARACTERISTICS OF THE INSTRUMENTS OF THE CONCERT BAND REVIEWED

5.1 Rationale of repertoire choices made in *Syllabus 2000*: the compiler's perspective

In order to compile a syllabus that is functional in practical terms as well as aesthetically satisfying, it is decidedly advantageous for the compilers to have a reasonably intimate working knowledge of each of the instruments concerned, their attributes and eccentricities, their standard and transcription repertoires, and an awareness of international trends regarding the use of the instrument within and without its traditional milieu.

The compilers should also have an aesthetic respect and even a love for the nature of the instrument for which they are compiling a syllabus, and an appreciation of its physical characteristics. Thus equipped, the compilers will be in a position not only to make intelligent and appropriate choices, but to make aesthetic judgements when expanding the instrument's repertoire. This would include identifying and making transcriptions of works for other wind, string or even keyboard instruments. Also, as has been found necessary in the absence of sufficient original repertoire at a given level, to write such transcriptions themselves.

While there may still be a few purists who frown at transcriptions, suffice it to say that Handel used the same material in his 4th organ concerto and his 4th flute (recorder) sonata, and J. S. Bach transcribed Vivaldi works for his own use. While these are well-known examples taken from the Baroque era, the case for transcriptions remains a compelling one even today, most justifiably in the cases of the less frequently-used woodwind and brass instruments which

have a solo repertoire that is a mere fraction of that of the violin, and a smaller fraction yet compared to that of the pianoforte.

In certain cases it may even be argued that, in the case of an "ideal" transcription, the work has the potential of sounding yet more convincing than it did on the original instrument. While a fair degree of subjectivity on the part of the compiler is inevitable, a number of empirically-tested examples have been found by the writer to be effective, and are quoted here:

- Hindemith's *Drei Leichte Stücke* (published by Schott): a work that is extremely effective when sensitively and expressively performed on the bass trombone or bass clarinet (rather than on the cello, for which it was written).
- Bellini's Oboe Concerto in E((published by Ricordi) can be performed on the high E(clarinet, the alto clarinet (the solo voice sounding for the most part one octave lower than the original) or the soprano saxophone (which it fits like the proverbial glove) with equal success.
- Two of the three Albinoni Oboe Concerti (published by IMC) lend themselves to performance on the soprano saxophone, namely the B(major and D minor. The D major *is* feasible, but the *tessitura* is high, and fingering in the upper fourth of the work's range is demanding.
- Although not technically demanding other than in the area of good tone production, Schumann's *Träumerei* performed in the lower register of the viola or alto clarinet, or the tenor register of the bassoon or euphonium, does full justice to the *bel canto* aspect of the work, as well as the nostalgic nature thereof, with a *cantabile* that is simply not possible on the piano.
- Mahler's *Lieder eines Fahrenden Gesellen* (Songs of a Wayfarer, published for medium or high voice by IMC) are, as a cycle, a

highly effective vehicle for low brass and low woodwind (the writer has performed them publicly on trombone, and on bass and alto clarinets), as well as being material appealing to the orchestral musician.

- Hugo Wolf's *Three Michelangelo Lieder* (1897) for bass-baritone voice make an excellent vehicle for low brass or low woodwind instruments, the euphonium or bass trombone in the former instance, and the bassoon or bass clarinet in the latter. Similar observations can be made in connection with the following composition.
- Brahms' *Vier ernste Gesänge* (1896), a popular choice among undergraduate student trombonists in the USA, as revealed by the *Recent programmes* sections of International Trombone Association (ITA) Journals from 1981 to 2005.
- Hindemith's *Sonate* (1938) for Bassoon and Piano (published by Schott) is almost equally successful when performed on an instrument of identical range but somewhat different *timbre*, the bass clarinet.
- The Mozart Bassoon Concerto (K. 191) falls naturally under the fingers of both the bass clarinetist and the baritone saxophonist (a slightly edited version, in the original key, for E(instruments is published by Edition Musicus).
- The same can be said of the B(major Bassoon Concerto by J C Bach. Similarly, the first movement of Brahms' first 'cello Sonata (Op. 38 in E minor) might almost have been conceived with the bass clarinet in mind, with the exception of a few rather high counter-melodies. These secondary lines can in most cases be safely taken down the octave.

Adding further perspective to the transcription issue: it is this writer's conjecture that, had the creative and pioneering efforts of early bass clarinet

manufacturers Gilles Lot, Heinrich Grenser, Johann Christoph Denner, or Desfontenelles of Lisieux (who manufactured a 13-keyed bass clarinet in 1807) enjoyed greater success and more widespread publicity than they did, Mozart and his contemporaries may well have written solo works for that instrument. As it happened, it was left to Meyerbeer to publicise the capabilities of Adolphe Sax's "improved" bass clarinet in Act V of *Les Huguenots* (1836) and in *Le Prophète* (1849). The "modern" or "perfected" bass clarinet of Adolphe Sax appeared in June 1838, just too late to attract the attention not only of Mozart, but of Danzi, Spohr and Mendelssohn as well, who instead wrote copiously for the basset horn (as had Mozart before him), a tenor-voiced member of the clarinet family pitched in F that had reached a fairly stable and developed state by the early 1800s. (Rendall 1978: 139-144.)

An inviting case presents itself for the transcription – from tonic solfa to staff notation – of selected vocal and instrumental African works for the various instruments of the concert band, for the simple reason that there is virtually no tradition of notating musical compositions *via* any method other than tonic solfa among the majority of the indigenous composers. For example, the multi- and cross-rhythms found in most indigenous Southern African music presents a challenge to the most accomplished Western percussionist.

The aural transmission of North and South Indian instrumental music (and, of course, the *oral* transmission of Hindi and Karnatik *vocal* music) is another factor supporting the concept of transcriptions that would be apposite in South Africa's multi-cultural context. If a number of *raga*-based compositions could be committed to staff notation, they might in selected cases prove to be suitable for performance on modern Western wind instruments. The same can be said for examples of both North Indian and *Karnatic* (South Indian) vocal art.

The experience gained in compiling instrumental syllabuses for UNISA, the KwaZulu-Natal Education Department and other bodies, plus the stimulation of "discovering" a viable repertoire for virtually every wind instrument, contributed to this writer's background and experience in the domain of syllabus compilation.

Subsequent to this commission to create a comprehensive new syllabus, the scope of this undertaking for the public sector soon became apparent to all concerned. Assembling practical repertoire lists for instrumental students at the primary and secondary level was a demanding task in itself; prescribing an entire syllabus for one's professional peer group was considerably more onerous. If not tackled thoughtfully and with a definite aesthetic in mind, the possibility existed of ending up in the invidious position where, in an attempt to please *everyone*, the results please *no-one*.

5.2 The instrumental groups of the concert band and their repertoire individually considered

This chapter does not presume to be a mini-treatise on wind and percussion instruments. Nonetheless, the writer is convinced that a concise description of the characteristics of these groups and sub-groups of instruments is a necessary and intrinsic part of this thesis, not only in the process of justifying some of the less obvious choices made in the compilation of *Syllabus 2000*, but in highlighting the traditional or inherited imbalance in usage between the "mainstream" and the "ancillary" winds. These considerations are directly linked to the creation of a repertoire that will be meaningful to the performer, and one that will successfully interface with accredited professional standards for these instruments. The practical unit standards that may be established by the NQA (UK) and SAQA (RSA) in the foreseeable future are likewise anticipated.

The writer claims a first-hand working knowledge of all low brass and low woodwind instruments, having performed professionally on them in the various cycles of his career, and having taught them in an academic context for over three decades. Having had a close affinity with these instruments for over half a century elevates their qualities and attributes from the impersonally professional to the individually aesthetic.

While the writer has in the past performed on the flügelhorn and E(horn, and continues to perform on the higher woodwind in the form of the B(clarinet, soprano and alto saxophones, a thorough working knowledge of the remaining high brass, high woodwind and percussion has been gained through interaction with friends, colleagues, and competitors in the symphony orchestras and service bands of South Africa.

The desirability and sheer common sense of coupling the player's personality and mode of expression with that of a specific musical instrument is underscored by Dennis Bamber, the president of a massive musical instrument marketing organisation in South Bend, Indiana, USA. In his introductory editorial to the 2001 *Woodwind & Brasswind* catalogue he writes (Bamber 2001):

Every flute, every clarinet, every saxophone has its own personality – the way it looks, the way it plays, the way it feels. This is why an instrument that might be totally wrong for one player may be ideal for another. The *Woodwind & Brasswind* offers every musician the opportunity to find that ideal instrument – to experience the perfect fit between instrument and player.

Bamber is making two points here. The first is that the type of instrument chosen by an individual should accord with their personality, aesthetic or psyche. The second is, in a way, a *caveat*: there are tangible differences between one model of instrument and another; even greater differences in characteristics between one *maker* (of the same type of instrument) and

another. This viewpoint on coupling the individual personality with the appropriate choice of musical instrument was, in fact, documented by Marin Mersenne as early as 1636. In the English translation by Roger E. Chapman of *The Books on Instruments*, from *Harmonie Universelle*, Mersenne (1964: 23) writes:

The difference of temperaments which are found in me causes the sound of some [musical instruments] to seem more agreeable to that one more than the others ... Inasmuch as one can only judge what is the most agreeable of the sounds of all instruments if he has heard them all and compared them with one another.

In the first decade of the 21st century, the range of instruments offered by manufacturers to the public is so wide as to be confusing to the inexperienced player or teacher. By the same token, one can say that precisely the "right" model of every instrument is available to today's performers. Indeed, as Nora Post has contended, this is the first time in recorded history where the manufacturers' efforts are in advance of the composers' efforts (Post 1986: 39).

In the face of the profusion of woodwind and brass instruments available to the full concert band today, the writer views the following table as a useful adjunct to the topic under discussion. All the "extra" instruments that one is likely to encounter – with the exception of the string bass and the percussion section – have been listed.

TABLE 6: Practical working ranges of concert band winds

Instrument	Written Range	Sounding Range	Comments
Ficcolo	Written:	Sounding:	COMMENT: The piccolo lacks the low D note in the flute.
Flute	Written:	SOUNDING: AS WRITTEN	COMMENT: Some flutes are equipped with the low Bb.
Alto Flute in C	Written:	SOUNDING:	COMMENT: Occasionally found in concert band scores.
Oboe	Written:	SOUNDING: AS WRITTEN	COMMENT: Some oboe mechanisms lack the low Bb.
Cor Anglais	Written:	SOUNDING:	COMMENT: With very few exceptions, the Cor Anglais lacks the low Bb.
Clarinet in Eb	Written:	SOUNDING:	COMMENT: Some Full Bottom models have a low written Bb in addition.
Clarinet in Bb	Written:	SOUNDING:	COMMENT: Some Full Bottom models have a low written Bb in addition.
Alto Clarinet in Eb	Written:	SOUNDING:	COMMENT: The stage manufacturers often provide a low written Bb.
Bass Clarinet in Bb	Written:	SOUNDING:	COMMENT: The stage manufacturers often provide a low written Bb.
Soprano Saxophone	Written:	SOUNDING:	COMMENT: Not yet included in standard concert band instrumentation.
Alto Saxophone in F#	Written:	SOUNDING:	COMMENT: Not yet included in standard concert band instrumentation.
Tenor Saxophone in Bb	Written:	SOUNDING:	COMMENT: Baritone equipped with the low concert C lacks because the sound rather than the low Bb register.
Baritone Saxophone in Bb	Written:	SOUNDING:	COMMENT: Not yet included in standard concert band instrumentation.
Bass Saxophone in Bb	Written:	SOUNDING:	COMMENT: Not yet included in standard concert band instrumentation.
Hassoon	Written:	SOUNDING: AS WRITTEN	COMMENT: A contrabassoon would be found only in the most affluent of concert bands.
Contrabassoon	Written:	SOUNDING:	COMMENT: A contrabassoon would be found only in the most affluent of concert bands.
Horn in F	Written:	SOUNDING:	COMMENT: Eb horn parts in concert band scores are normally transposed 1 staff space (the Bb horn is a brass band instrument).
Horn in Bb	Written:	SOUNDING:	COMMENT: A competent player can add a range and/or half (or more) to the upper range.
Trumpet in Bb	Written:	SOUNDING:	COMMENT: A competent player can add a range and/or half (or more) to the upper range.
Coronet in Bb	Written:	SOUNDING:	COMMENT: With the 4-valved model the range can be extended downwards to the practical concert.
Flugelhorn in Bb	Written:	SOUNDING:	COMMENT: When equipped with the F attachment (third valve), the range can be extended downwards a half.
Tenor Trombone	Written:	SOUNDING: AS WRITTEN	COMMENT: When equipped with 2 thumb valves, the bass trombone is fully chromatic to below pedal Bb.
Bass Trombone	Written:	SOUNDING: AS WRITTEN	COMMENT: When equipped with 2 thumb valves, the bass trombone is fully chromatic to below pedal Bb.
Euphonium	Written:	SOUNDING:	COMMENT: Most concert band scores have noble and bass clef parts for the euphonium.
Tuba	Written:	SOUNDING: AS WRITTEN	COMMENT: A euphonium equipped with only 3 valves will lack the low C, D, Eb, E and F#.
Tuba	Written:	SOUNDING: AS WRITTEN	COMMENT: The range of a tuba depends largely on the way it is constructed and the number of valves with which it is equipped.

5.2.1 *The Flutes*

Of all the woodwind instruments - indeed, all the *wind* instruments - the flute has the lion's share of published repertoire. Whether this is due to the genuine popularity of the instrument over the past three centuries or to the fact that composers in general find it approachable and relatively easy to write for, is moot. A more likely and simplistic explanation is that the flute, in its various forms and guises, is by nature a solo instrument that has been in the public eye since its origin over two millennia ago, with a prominence that has remained uninterrupted all the way to the present era of eclectic and truly accomplished soloists.

A rich variety of material exists from which to choose in compiling repertoire lists; unlike the situation that obtains for many of the lower winds or that comparatively modern invention, the saxophone, the flute repertoire does not suffer from a hiatus in any of the recognised style periods of composition. One may begin with the Baroque Sonatas of Handel, Telemann, J.S. Bach and others, progress through the Mozartian era, early and late Romanticism, to 20th-century impressionism, modernism, and certainly the full-scale jazz-oriented works of the last quarter of the 20th century, such as Claude Bolling's Sonata for Flute and Jazz Trio and John Rutter's deliberately anachronistic *Suite Antique*. Both have become worthy additions to the standard repertoire. In accord with the declared policy of ongoing improvement, and the wish for a syllabus that moves in the direction of "world music", both these compositions are earmarked for addition to the IDMAC flute repertoire shortly.

Flute specialist John Hinch of the University of Pretoria adds perspective on the flute repertoire in general (Hinch 1998: 34):

The nineteenth century flute repertoire is contaminated with the ubiquitous "Variations on a Theme" type of piece; usually far too many predictable variations on too mundane a theme. Luckily there were a few composers who considered the flute in a more melodic light and have left us with so-called "character pieces".

Fair comment indeed, additionally underscoring the present writer's contention that the flute is an instrument for which composers have found it easy to write – perhaps *too* easy. Clearly, the more popular an instrument is among composers and performers, the more selective one needs to be in assembling repertoire lists.

The piccolo is a far more problematical instrument for which to cater when compiling a balanced performance syllabus. The three Vivaldi concertos (published by IMC) were composed with the *Exilent* (sopranino) recorder in mind, but provide excellent fare for the piccolo soloist. While unaccompanied works were generally avoided as a matter of policy in compiling the list of prepared pieces, the writer found that in the case of the piccolo repertoire a small number of unaccompanied works had to be included in order to offer the candidate an acceptable variety of choice.

A contemporary (but not *avant-garde*) work which *should* have been included is the Piccolo Concerto by the Cape Town composer Alan Stephenson. The writer has approached him some years ago for a piano reduction of the orchestral score; the composer, in turn, offered the writer a copy of the score on a 3½-inch "stiffy" disc, with the invitation to devise a piano reduction. Time permitting, this may well take place within the foreseeable future, for the benefit of IDMAC and other piccolo candidates.

The possibility of accommodating the flute candidate offering alto flute or bass flute for a portion of the evaluation was considered, but apart from the Ahlgrimm Sonata for Alto Flute, no suitable repertoire has yet been identified.

Such an addition is likewise a distinct possibility for the future, as new material for the low flutes is discovered and the lists become amended accordingly.

From the Senior Musician level upwards, an attempt has been made to accommodate the piccolo player who has elected to specialise on that instrument, with a discrete repertoire distinct from – but parallel to – that of the concert flute. The choice of repertoire is more limited than in the case of the flute, for the reasons given in the previous paragraph, but a sufficient variety exists in order to compile a viable piccolo syllabus. Again, 21st-century trends are likely to expand the piccolo syllabus within the next decade or less.

5.2.2 *The Oboes*

The position of the oboe specialist in a service band is a variable and occasionally controversial one. While it is generally accepted that the oboe should not be taken "on the march", the alternative within the ranks of the parade band is one which should be negotiated with the individual player. All too often – and this has become a practice that is entrenched in British and Anglophile service bands – the oboist is required to play the cymbals or some other percussion instrument in the marching band. The writer's question is: surely the oboist's musicianship and technique could be put to more productive use, such as "doubling" on the soprano saxophone (or any other single-reed instrument that does not upset the oboist's embouchure), playing cornet or clarinet parts in the absence of designated soprano saxophone parts? A more acceptable percussion option for the oboist is the marching glockenspiel – provided it is within the player's physical "comfort zone" – which has the advantage of a printed part that is usually almost identical to the oboe's in marching band literature.

Burton (1982: 189) reminds us that "the oboe, with its rich overtones, blends less well with other instruments". However, in the concert band, the oboist is both indispensable and unduplicatable. This highly soloistic woodwind has a very special repertoire, but not a particularly large one. And, while virtually every service band flautist doubles on the piccolo as part of their job, it should not automatically be assumed that every oboist plays the cor anglais – a decidedly "specialist" instrument – as well.

"Every oboist possesses this most glamorous of the woodwind 'extra' instruments" wrote Anthony Baines (1957: 96). If only this *were* the case in South Africa today! Wherever possible, extracts for the cor anglais have been included in the lists, and in the list of prepared pieces the cor anglais has its own repertoire at all four of the professional levels. It is hoped that in due course, after further research, a sufficient variety of band part extracts will be identified to eventually create totally separate lists for oboe and cor anglais, for those who may wish to specialise rather than double.

It may be argued that, due to its size and pitch, the cor anglais is slightly more viable "on the march" than the oboe (in the rather unlikely event that there were marching band parts written for it). Accordingly, it is worth noting that there is one manufacturer (Fox of the USA) who offers a polypropylene instrument that could withstand outdoor usage. The Czech firm of Amati did, in the late 1950s, offer a perspex option on most of their woodwind instruments, including their cor anglais. From the budgeting point of view, there is decidedly no such thing as a "student model" cor anglais; the polypropylene Renard (Fox, USA) instrument probably comes the closest to this description.

As this thesis is being completed, an importer of wind instruments manufactured in Beijing reports that a *professional* – i.e. not student – quality oboe is now available in ebonite, making it virtually impervious to the

vagaries of weather and climate. Empirical tests by professional players in Johannesburg have pronounced the instrument to be of top quality in terms of intonation, tone quality, and constructional integrity (Zack 2005). The instrument has also been tested by professional oboist Kobus Malan in Pretoria, whose only objection was that it was not a standard Conservatoire model (J. Malan 2005). The search for affordable "intermediate" student models of the requisite quality continues.

5.2.3 *The Clarinets*

Among all the woodwind instruments, the clarinets are the only "family" of instruments to be represented in "full consort" in the concert band. The function of the B \flat clarinets in the wind band can be seen as analogous to that of the violins in the symphony orchestra, as regards their numbers *vis-à-vis* the rest of the ensemble, melodic responsibility and, to a lesser extent, voice divisions.

While North American bands normally satisfy themselves with a 1st and 2nd clarinet part, the British military band divides them into solo clarinet, repiano clarinet (a sort of "shared" responsibility, reinforcing the Solo clarinet when required but often blending with the 2nd clarinet when harmonic passages need strengthening), plus 3rd clarinet and - very often in the march repertoire - 4th clarinet as well (Hind 1954: 772). This arrangement remains virtually unchanged in British service bands over half a century later.

Conversely, British bands have not included the alto or bass clarinet in their standard instrumentation since revising it in 1929, these two sizes of low clarinet having been officially replaced by the alto and tenor saxophones as a result of what Rendall (1971: 136) has condemned as ill-considered reforms:

... the alto clarinet has had a long and honourable career in military music and still maintains its place in many continental bands. But not in England, where its useful service was unwisely terminated not long since in favour of the saxophone with consequent impoverishment of variety and tone-colour.

Even though the alto clarinet does not have the out-of-doors stridency and projection of the saxophones, Rendall's remarks are well justified in terms of musical expression and versatility. In the USA, however, the alto and bass clarinets remain "standard" instrumentation in post-1950 concert band scores, and Britain appears to gradually be following suit, largely due to the volume of published concert band repertoire emanating from North America. Honey (1972: Part II, 6) quotes Berlioz as describing the alto clarinet as "a very beautiful instrument, and one regrets not to find it in all well-constituted orchestras". The writer has found it useful in chamber music groups.

While the alto clarinet part is often "covered" or cued in to the parts of other woodwinds in the same range, the bass clarinet has emerged as a solo instrument in its own right and is today regarded as indispensable in any "serious" band, military or civilian. In the 1990s the Yamaha Corporation of Japan went to some lengths to develop a "new generation", professional model bass clarinet, largely on the recommendations and suggestions of Dutch virtuoso Harry Spaarnay (with whom the writer has corresponded). Yamaha was largely successful in this venture; the example which the writer has played in Johannesburg, while falling short of a "breakthrough" in design, was certainly more consistent in tone quality between the instrument's three registers.

A very recent development was reported to the writer in April 2005 by Mr Dan Zack, a prominent dealer in and repairer of wind instruments in Johannesburg, and owner of an instrument hiring facility known as "The Instrument Library". Mr Zack took interest in a new bass clarinet of compact design on display at the Frankfurt Music Trade Fair, which he visits on an annual basis. This novel instrument has the "turnaround" of the tubing taking

place at an earlier stage of the bore length, and a wooden joint continuing upwards to the bell. Linkages and other mechanism was reportedly improved, and less prone to distortion. Ironically, the compact format was a feature of the Jacques Albert (Brussels) bass clarinets manufactured in the 1880s, of which the writer owns an example. Mr Zack and the present writer are enthusiastically awaiting further details from the manufacturer, Herr Guntram Wolf of Kronach.

In spite of the physical presence of the bass clarinet in South African service bands since the 1950s, no attempt had been made in previous audition syllabuses to accommodate a clarinet candidate wishing to double on this instrument, even less one who might care to specialise in it. As for the alto clarinet, its existence was barely acknowledged, and it began to become known to South African bandsmen solely through its inclusion in a few of the larger student wind bands established by the Education Department Music Centres in the 1970s and 1980s, making predominant use of North American scores. These omissions have been remedied in *Syllabus 2000*.

On opposite sides of the musical spectrum are the high E(clarinet – pitched a fourth above the B(clarinet and an octave above the E(alto clarinet – and the contrabass clarinet in BB(, an octave below the bass. There is also a contra-alto in EE((the hyphen is mandatory, as it is patently not a "contralto" instrument), an octave lower than the alto clarinet in pitch. Specific parts are nearly always included for the high E(clarinet, while contrabass parts are found in about 40% of the contemporary scores perused by the writer in the music library of the SAPS Band in Pretoria, particularly those from North America.

An advantage of the contra-alto clarinet is that the player can very easily learn to read concert pitch parts in the bass clef (rather than transposed parts in the treble clef), by making a mental clef and key-signature substitution: the "lines

and spaces" remain the same. Similarly, this mental substitution is effective when performing bass clef, concert pitch parts on the E(baritone saxophone.

While it would be unrealistic to expect to find the even larger BB(contrabass clarinet in a marching band, one does find all the other sizes, particularly in the USA, and the high E(features prominently in the British military band tradition as what could be regarded as the equivalent of a single-reed piccolo. Accordingly, full extract and repertoire lists for high E(, E(alto and B(bass clarinets have been compiled for *Syllabus 2000*, in addition to those for the ordinary B(clarinet. In the interests of a wider choice for candidates, transcriptions from works for other instruments of the same or similar range have been included where considered musically and technically viable.

It is interesting to note that many of the early bass clarinets were pitched in C rather than B(, being intended as replacements for the bassoons in the military bands of the period as much as additional members of the woodwind section (Rendall 1978: 141-144). Cecil Forsyth (1948: 274), in his book on orchestration, informs us of the practice of that era before British military bands abandoned the alto and bass clarinets in favour of the alto and tenor saxophones:

It may be mentioned [...] that army musicians have actually effected that most difficult of all tasks, a reformed notation. Their bass clarinet players are taught to finger their B(instruments in the same way that a euphonium - or a BB(bass player would, that is to say, at concert pitch. The consequence is that, as they are all taught in the bass clef, the two bass clarinetists in a military band can play and do play off the 1st and 2nd bassoon parts respectively.

The present writer wishes to point out that reading at concert pitch in the bass clef on the B(bass clarinet is no more difficult than doing the same on the B(trombone (in place of reading the treble clef in Brass Band style); it is simply a matter of pitch awareness and practise. By the same token, reading parts for

basset horn in F on a E(alto clarinet, or reading oboe parts on a B(soprano saxophone is an easily acquired skill that the writer teaches his students from the Grade VI level upwards.

Regarding open-air use of the alto and bass clarinets, the catalogues of Selmer (USA), Leblanc and Yamaha (USA) offer a plastic "student" version of both – usually with a one-piece body – for the previously stated reason that these instruments are standard instrumentation in the North American Symphonic Band. Selmer (USA) offers a plastic EE(contra-alto, while Leblanc (USA) offers a plastic contra-alto and a BB(contrabass. These remarkably agile low clarinets are pitched an octave below the E(alto and B(bass respectively. With the benefit of experience, the writer contends that the contra-alto is perfectly viable as a marching band instrument, capable of audibly reinforcing tuba, bassoon or baritone saxophone lines as required; its weight is little more than that of the bass clarinet, and palpably less than the 5 kilograms of a baritone saxophone.

5.2.4 The Bassoons

"Of the Woodwind group the Bassoon is the most attractive member" wrote Archie Camden (1965: v), the first professional bassoonist in Britain to adopt the Heckel-system instrument. However, largely on account of its being a double-reed instrument, there is still a degree of dissention regarding the effectiveness of the bassoon "out of doors", and in certain service bands the players – as in the case of some oboists – are given the ignominious task of playing a percussion instrument in the marching band. Happily, this is by no means general practice in South African bands, and the Heckel- or German-system bassoon in the hands of a competent and robust player is perfectly audible on the parade-ground.

Two manufacturers of bassoons (Fox and UMI in the USA) produce models constructed from a composite material – polypropylene, in one case, which is impervious to moisture (but unfortunately not to prolonged heat) – which are ideal for parade band work.

A characteristic of many transcriptions of orchestral works for military or concert band is the tendency to favour the flat keys, as the majority of winds are built in the key of E(or B(. This can be ironic for the bassoonist, who has spent a good deal of time and effort mastering fiendish passages in the original keys, only to find them transposed up or down a semitone (or, less frequently, a tone) in the military or concert band arrangement. Although the "natural" scale of the bassoon can be said to be Lydian F major, the extra keys and cross-fingerings required for keys on the flat side of B(make considerable demands on the player's technique. This, however, is accepted as normal; a fact of life in the very individual world of the bassoonist.

Regarding "inimical" transpositions, a case in point is the notorious passage shared by the bassoons and 'cellos with which the overture to Mozart's *Marriage of Figaro* begins: originally in D major, the service band bassoonist is now confronted with this familiar passage a semitone higher in E(, making it technically even *more* awkward than it was in the original key. In fact, this particular extract, along with one from the Concert Band transcription of the Tschaikovsky Fourth Symphony, was one which prompted IDMAC to re-visit the lists of extracts for woodwind and brass in August 2004.

When it comes to solo repertoire the bassoonist can draw on a fair-sized body of original compositions, ranging from very early Baroque (Bertoli, Dard) through the 38 sonatas and concertos of Vivaldi and Mozart's evergreen Concerto (K. 191) to post-1950 works (Pauer, Zaninelli, Grøndahl). In addition, bassoonists have at their disposal virtually all the gamba and 'cello music of the Baroque, plus selected works from the repertoires of the

trombone and euphonium, all being instruments of similar range whose parts – like those for the bassoon – are normally written in the bass clef, at concert pitch.

In his *Orchestration*, Cecil Forsyth (1948: 246) wrote:

In modern times (*sic*) the introduction of the bass clarinet and the tuba, as well as the perfection of the valve-horn mechanism, has contributed to set the bassoon free from its drudgery as a purely bass-instrument. Hence comes a greater polyphonic independence in the bassoon parts as well as an undoubtedly increased plasticity in the whole woodwind mass.

Said plasticity has certainly become a feature of wind band bassoon writing ever since, although in a parade band the option of doubling both bassoon parts with bass clarinets remains a viable and pragmatic option.

A contrasting appreciation of the instrument comes from the avant-garde Frank Zappa (1981: 71), whose whimsical observations from the standpoint of a jazz/rock artist add perspective to the reasons behind the choice of the bassoon by a student, candidate or professional:

I looked at these folks [in the orchestra], and the instruments they had chosen to play, and tried to imagine what strange forces had produced these choices ... I don't think there are too many cases where parents have *demand*ed that their children learn to play ... the bassoon. Not too many parents dream of the day when little Waldo will enthrall the neighbours by blowing on a brown thing with a metal doodad poking out the side of it.

The bassoon is one of my favourite instruments. It has the *mediaeval aroma* (*sic*) – like the days when *everything* used to sound like that. Some people crave baseball – I find this unfathomable – but I can easily understand why a person could get excited about playing a bassoon. It's a *great noise* – nothing else makes that noise.

I don't think that in the beginning musicians worry about "how am I going to make a living from playing this?" They get

charmed by the sound of an instrument, and mutate, over time, into victims of its "behavioural tradition".

However eccentrically or colourfully put, these views accord directly with those of Bamber (2001) and even Mersenne (1964). The present writer certainly shares Mr Zappa's enthusiasm about the "great noise" produced by the bassoon.

In Chapter 5.1 the writer speculated on the possibility of a larger classical repertoire for the bass clarinet, had the makers of the time perfected their products a decade or so earlier. A similar speculation with regard to the bassoon was made by C. S. Terry (1958: 119), when he commented on J S Bach's "Independence in handling the bassoon". In fact, he surmises that had he been born into a later generation there could be little or no doubt that he would have anticipated Mozart's Concerto for the instrument.

The contrabassoon, still occasionally and anachronistically – in the writer's opinion – referred to in certain circles as the "double" bassoon (which, of course it *is* in terms of air-column length), is an asset to any concert band or wind ensemble, just as it is an essential contrabass woodwind voice in the symphony orchestra. Certain concert bands outside of South Africa may be in the enviable position of being able to afford such a magnificent instrument, or to have the musical services of one of those rare individuals who actually owns a contrabassoon. Regrettably, that is not the case in South Africa, although there is a privately-owned Heckel with low A in Cape Town and another instrument – currently undergoing repairs – in the hands of a University of Pretoria student.

While the writer saw fit to include a Grade VI to Licentiate syllabus for the contrabassoon in the examination syllabus of the University of South Africa (UNISA), to have drawn up lists for it in *Syllabus 2000* would have been an

exercise in wishful thinking. While the instruments do not exist in South African service bands at this period in their history, a repertoire for the contrabassoon *does* exist, and will be applied to the syllabus should the need arise. John Philip Sousa used a contrabassoon in his band of 1900; judging by the photograph it was a Heckel to low C (Baines 1994: 136). Whether it was used "on the march" is dubious, and it is reasonable to assume it was a regular member of the concert band.

Dr Albert Honey (1972: Fig. 62) illustrates the presence of a contrabassoon (as well as a bass saxophone) in a photograph of Gilmore's Concert Band of 1875 (taken in New York); this, too, appears to be a model to low C (rather than B). Regarding possible use in marching bands, Will Jansen (1978: Vol.V, 103) shows a line drawing of a plan for an all-metal contrabassoon, named the *Tritonikon*, designed by the Czechoslovakian firm of Červený - well-known for their rotary-valve tubas today - "for military use". Additionally, Langwill (1965: 123) mentions this instrument, but adds that a *Tritonikon* was also manufactured by Schöllnast of Pressburg (now Bratislava) in 1839, equipped with a piano-type keyboard (*Klaviaturnontrabassoon*), a drawing of which also appears in Jansen's book.

5.2.5 *The Saxophones*

While the alto saxophone in E(has by far the most substantial original repertoire of all the saxophones from which to choose, the other three members (or "sizes") of the Saxophone Quartet are catered for to a fair degree. Unfortunately, the quartet of saxophones *per se* appears only occasionally in band scores, but all four - the B(soprano, E(alto, B(tenor and E(baritone - are in regular use in South African service bands, albeit in varying capacities, and not always performing parts written specifically for saxophones.

The reason for this "imbalance within the consort" is that, while the Europeans and the British quite logically envisage their quartet as consisting of one each of the four sizes mentioned above, the North Americans – presumably for reasons of availability – had, until very recently, virtually abandoned the soprano in favour of a second alto. A glance at the scores of the last quarter of the 20th century will validate this observation.

This strikes the observer as ironic, as North American scores make provision for a baritone but not a soprano, while selected British scores – such as Percy Grainger's *Lincolnshire Posy* – feature the soprano prominently in a soloistic capacity. Adolphe Sax did, after all, envisage his invention being deployed in *all* sizes, even the high E(soprano) and the sub-baritone B(bass). When it comes to the marching band, however, British standard instrumentation includes alto and tenor saxophones only. As previously mentioned, these replaced the alto and bass clarinets – not all that successfully, in the opinion of this and other writers (Baines 1957: 129 and Rendall 1971: 136 *inter alia*) – after the change in British military band orchestration that took place in 1929. Incidentally, this change coincided with the abandoning of the old military band "high pitch" (A=452c/s) and the re-adoption of standard concert pitch (A=440c/s).

The baritone saxophone, in spite of its 5kg weight being suspended from the player's neck, is utilised quite freely as an additional "reed tuba" in many bands, while in the European scores it invariably has individual "legitimate" parts written for it. In the hands of a skilled performer, the baritone saxophone can do justice to the majority of military band bassoon parts, albeit with a rather different *timbre*. It cannot, however, supply the two lowest semitones (B) and B() of the bassoon.

In the writer's estimation, the ideal low saxophone for military band use – one which bassoonists could handle with minimum adjustment to embouchure or

fingering – would be a resuscitation of the "orchestral" baritone saxophone in F. This was envisioned – and actually produced in relatively small numbers – by Sax, built in the "orchestral" key of F rather than the "military band" key of E(, which would allow bassoonists to read their normal bass clef, concert pitch parts on this instrument without transposition, and with minimal fingering adjustments. Apparently very few F baritones survive, even in Europe (Schorn 2005).

Even more ideally, such an instrument should be further developed in a purpose-made manner by having a downward extension to concert B((which would be written low F for the F baritone saxophonist), with most of the keys for the extra semitones operated by the right-hand thumb, as is the case with extended-range bass clarinets. A serious attempt to reduce the instrument's weight through using slightly lighter-gauge brass could be made at the same time. Such a development is unlikely to take place in the West, as it would entail a fairly substantial additional investment in equipment by the manufacturer, and the "minority appeal" that the new instrument would enjoy would scarcely recoup the expenditure. However, during 2004 contact was established between the writer and a new musical instrument factory in Beijing, People's Republic of China, who have indicated a willingness to consider the manufacture of experimental models (Li 2004). Practical considerations, however, dictated that a firm order for at least ten such instruments would have to be placed.

The addition of a low written A (concert C) to the baritone's range was first put into production by the firm of Henri Selmer, Paris, in 1954 – along with the introduction of the *Mark VI* range of saxophones, and "low A" baritones are now more common in manufacturer's catalogues than the "standard" instrument which descends only to low B(.

Parenthetically, it is pertinent to mention that a parallel phenomenon regarding the modern bass trombone has taken place in the last 50 years: the second thumb valve was added by the firms of Vincent Bach and F E Olds in the early 1950s, and Holton less than a decade later, in order to make the instrument fully chromatic down to the pedal B((it previously lacked the B), unless the player resorted to the cumbersome action of fully extending the F-section tuning-slide). Today, the B(/F/D double (thumb-) valve bass trombone is the industry norm, with "single-trigger" basses in the minority, just as the baritone saxophone with low A has now become more commonplace than the model that descends to low B(only. In the case of both instruments, the slight extra weight of the extended-range models is not regarded as significant.

While the baritone saxophone was not originally an "official" member of the British military band instrumentation, it has been a stable member of a number of European bands virtually since its inception, such was the need for an audible woodwind bass. Spanish military bands regularly employ two baritone saxophones - as well as two bass clarinets - and, since 1982, a baritone has been a regular member of the RAF Central Band in the UK. Anthony Baines mentions that wind band scores today customarily include "an optional part for the increasingly popular baritone" (Baines 1995: 316).

Even closer to the military band bassoonist's heart than a baritone saxophone in F might be the re-introduction of the sarrusophone - which can usefully be described as resembling a brass bassoon with saxophone fingering - invented by the French bandmaster Sarrus in 1856, ten years after Sax patented the saxophone. Similarly, the sarrusophone came in a variety of sizes, from the oboe-pitched soprano down to the contrabassoon-pitched contrabass. And, like Sax, bandmaster Sarrus envisioned the full "consort" of his own invention being fully deployed.

The United States firm of G C Conn manufactured an E(contrabass sarrusophone which was used in many of the larger concert and military bands up until the 1940s. Anthony Baines (1957: 166) writes that the family of Sarrusophones was capable of

bestowing upon a band a cheerful reediness which the smoother, though in some respects not dissimilar tone of the saxophones does not [...] In Paris, the civilian band, the *Fanfare la Sirène*, still musters a team of sarrusophones [...] today, 'sarrusophone' means simply the contrabass, which is still manufactured and is employed in a number of the larger French and American bands.

In South Africa the soprano saxophone, when it is utilised in the marching band, is often used to play B(cornet (in the SA Naval Band, Simonstown) or repiano clarinet parts (in the North-West Province Band of the SAPS), as it has the very real capability of "filling out" a section that might be under strength, be it in the upper brass or upper woodwind (Seveso 2001). In the concert band its function is somewhat different, and will be used wherever there is a "legitimate" part for it. Nonetheless, a complete and independent syllabus has been compiled for all four sizes of saxophone. In the case of the baritone, the bassoon repertoire has been selectively drawn upon. Eminently tractable works for bassoon and 'cello by Galliard, Telemann, Vivaldi, J C Bach and Mozart are a pleasure for the progressive performer on the baritone saxophone, and manage not to sound overly anachronistic, bearing in mind that the saxophone was invented only in the 1840s.

While mild complaints were received by IDMAC during the early days of *Syllabus 2000* that certain works containing high F#s and Gs appeared in the Chief Musician lists, this should certainly not hinder any competent player at this level. There are, after all, eight or nine *other* works to choose from in the same lists. Over and above the selection of repertoire from which the candidate may choose, it is commonly held among saxophone teachers in the

Johannesburg/Pretoria area that these third harmonic notes should ideally become part of the student's technique from the Grade VI level onwards, and can reasonably be expected from a player from the Grade VIII level upwards (Davidson 2003). Professional jazz players extend their range as far as super C - with fingerings that vary considerably from one player to another - almost as a matter of course.

Most saxophones of contemporary manufacture are in any event equipped with a high F# key, although most advanced players prefer to use their own "favourite" cross-fingering. The same observations apply to certain expensive makes of soprano saxophone that are equipped with both a high F# and a high G key: the cross-fingered version is more reliable than opening a tiny hole at the very top of the bore with an additional side key.

It is worth mentioning that one or two earlier models of saxophone, prior to the standardisation of the "automatic" double-octave key, were equipped with a third octave key to facilitate the production of these third-harmonic tones, right up to the super C. Whether or not the re-introduction of this facility on modern instruments would be economically viable, is open to conjecture. In the meantime, the employment of "complex cross-fingerings and special embouchures" will continue, to use Baines' description. It should also be noted that the third harmonic fingerings that may work on one size or make of saxophone, is not automatically successful on another size of saxophone or even on another make of the same size. This is due to small variations in the bore dimensions as well as minute differences in tone-hole placements.

"[Adolphe] Sax normalised the bass clarinet, and also invented the saxophone to strengthen the middle and lower registers of the military band woodwind" writes Baines. "Saxophones, by supplying a powerful, filling-out reed tone - almost an open-air string tone - would pull the band together ... In British bands the former prejudice against them has been dispelled sufficiently to

admit an alto saxophone and a tenor regularly, and a baritone occasionally" (Baines 1992: 142). The saxophone quartet (S-A-T-Baritone) is remarkably effective as a medium of artistic expression, and the present writer has written a number of original compositions for this medium, one of which forms part of Appendix B.

5.2.6 *Contrasting woodwind tone-qualities within the same range*

Whilst considering the qualities of members of the various woodwind families, the writer offers some examples of the very real timbral differences between cylindrical-bore single-reeds, conical-bore single reeds, and double-reeds.

Here follows a number of examples, given at concert pitch, of some characteristic phrases that might be played on three different concert band instruments of similar pitch and working register, but which display distinctly different tone qualities. These fall into the categories of

- Low woodwind: bass clarinet, baritone saxophone, bassoon (examples 1a and 1b)
- Alto/contralto/tenor-voiced reeds: cor anglais, alto clarinet, tenor saxophone (examples 2a, 2b and 2c)
- Soprano-voiced reed instruments: oboe, B(clarinet, alto saxophone (examples 3a and 3b)
- Super-soprano (or "piccolo") register reed instruments (high E(clarinet, soprano saxophone, high register oboe).

Example 1a and 1b

Examples 1a and 1b present subtle but clearly distinguishable differences in *timbre*, chiefly brought about by the differences in overtones that are characteristic of a cylindrical bore (bass clarinet), a pronouncedly conical bore

(baritone saxophone) and a mildly conical bore combined with a double reed (bassoon).

Example 1a: Low woodwind (bass clarinet, bassoon, baritone saxophone) David Galloway
*Variations for
Clarinet Choir* (2000)

Example 1b: Low woodwind (as above) Gustav Mahler
Ninth Symphony
Adagio, b. 93 (1909)

It may be noted that, while both examples were conceived for the bass clarinet, the legato nature of these passages, lying principally in the 12th below middle C, are almost equally well suited to both the bassoon and the baritone saxophone. This is one reason for the aptness of the *Wolf Three Michelangelo Lieder* as recital pieces for these three instruments, with the *tessitura* lying as it does in a very similar register, as well as the *bel canto* aspect of the composition.

Examples 2a, 2b and 2c

The term "alto/tenor", as applied to the working range of the cor anglais, alto clarinet and tenor saxophone in Examples 2a, 2b and 2c, while used loosely in this context, is nonetheless felt to be appropriate. While the cor anglais descends only to the E below middle C, it is in the instrument's lowest 12th or so that its most characteristic passages in the standard repertoire have been written (Sibelius' *The Swan of Tuonola*, Berlioz' *Roman Carnival*, Rossini's *William Tell* overture, the slow movement of Dvořák's "New World" symphony, etc.). The alto clarinet and the tenor saxophone have almost identical working ranges, but very different tonal characteristics.

Example 2a: Alto/tenor woodwind (cor anglais, alto clarinet, tenor saxophone) Norman Heim
Alto Clarinet Sonata:
Forlana b. 26 (1983)

Example 2b: Alto/tenor woodwind (as above) Percy Grainger
Hill Song No.2, b.85 (1902)

Example 2c: Contralto reeds (cor anglais, alto clarinet) Julie Giroux
Culloden III b.219(2000)

In Examples 2a and 2b, the *bel canto* aspect is again stressed, to which all three alto/tenor instruments are well suited. Example 2c, however, is included partially for its agile nature and to illustrate contrasting articulation demands. This passage is alternated between the cor anglais and the alto clarinet; while it is a straightforward passage in the top fifth of the alto clarinet's second register, it presents slightly awkward fingering to the cor anglais player (due to the flat key signature) and articulation would differ audibly between the two instruments, in addition to *timbre*. It is also a relevant example of contemporary writing for wind band; this commissioned composition was published in 2000, by *Musica Propria*, San Antonio, Texas, USA.

Examples 3a and 3b

A more incisive *timbre* is required for passages of the more declamatory nature illustrated by Examples 3a and 3b. A fleetness and agility is required that includes clear articulation, while a soloistic volume level is likewise a prerequisite. All three of the listed instruments are more than capable of delivering these qualities, each with its own highly characteristic tone quality.

Example 3a: Soprano woodwind (oboe, clarinet, alto saxophone) Vincent Persichetti
Symphony No.6 for Band,
from 1st and 4th mvts.(1956)

Example 3b: Soprano woodwind (as above)

David Galloway
Wind Sextet, 3rd mvt. (1962)

It is notable how Persichetti (Example 3a) extends the legato articulation throughout these rapid and slightly technical passages, the result (in the 4/4 passage) being a nimble and unbroken musical sentence. The extract from the present writer's *Sextet* aims at an unexpected contrast between *legato* and *staccato* passages; a decidedly incisive tone quality is created by the *forte* unison of oboe and clarinet.

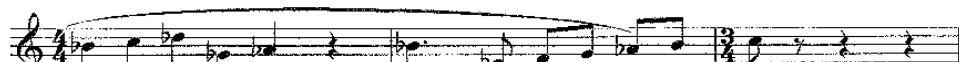
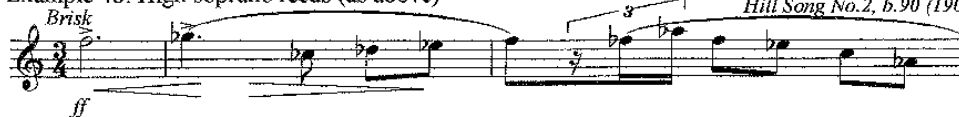
Examples 4a and 4b

The coloratura register reeds, while retaining their individual characteristics at all volumes when heard *solo*, blend into a fierce and almost bagpipe-like nature when combined *forte*. Indeed, this was Grainger's precise intention in *Hill Song No. 2* (Example 4b); the "open-air" quality of his music speaks for itself (Stevenson 1963). The present writer was introduced to the wind music of Grainger by the Scottish composer Ronald Stevenson, during the period Stevenson was a senior lecturer at the University of Cape Town's College of Music in the early 1960s, when the writer was a composition student of Stevenson. The writer's *Maverick Sonata* can be regarded as belated progeny of that formative era.

Example 4a: High soprano reeds (oboe, Eb soprano clarinet, soprano saxophone)

David Galloway
Maverick Sonata, Rondo (1999)

Example 4b: High soprano reeds (as above)

Percy Grainger
Hill Song No. 2, b. 90 (1902)

The *timbres* of the soprano saxophone and the oboe have a tendency to meet at certain volume levels, and in certain registers (which is one reason why the Bellini Oboe Concerto in E(makes such an attractive vehicle for performance on the soprano saxophone). The high E(clarinet is arguably less effective in *legato* passages in this register than the other two instruments. It may also be noted that Grainger's use of the flat 7th at a *fff* level reinforces the "bagpipe" effect, with the *crescendos* and *decrescendos* adding to the dramatic ebb and flow of the music.

The writer recently – and purely by chance – heard some examples of new woodwind writing in a film sound-track from the studios of Tambre Productions in Toronto, Canada, which were both enterprising and aesthetically delightful: a whimsical duet between contrabassoon and soprano saxophone, and a compelling unison between two contralto-voiced woodwind, a cor anglais and an alto clarinet (*Coming Unglued* 1997).

A similar exercise to that just described in the above examples could usefully be carried out with selected brass instruments. A passage involving the French horn, flügelhorn and tenor trombone in the identical register, and bass trombone and tuba in a register one to two octaves below middle B(, would clearly demonstrate characteristic differences in *timbre* and even articulation at the identical pitch.

5.2.7 The soprano and mezzo-soprano brass: Trumpets, Cornets, Flügelhorn

What would a military band be without trumpets? One answer is: more mellifluous, were it to use cornets almost exclusively. There is a clear distinction to be heard between the *timbre* of the two, principally due to their physical construction. The trumpet's bore remains cylindrical for the first two-thirds of its length, becoming mildly conical from the beginning of the bell joint onwards, and culminating in the bell flare. The cornet, conversely,

begins its length with a fractionally smaller bore than the trumpet, which immediately begins a gradual expansion throughout the total length of the instrument. Unlike that of the trumpet, the cornet's bore is in fact conical throughout its length (other than in the two parallel branches of the tuning slide which must, for the physical reasons of withdrawal for tuning purposes, be cylindrical - if not always identical - bore).

These physical facts account for the "martial", bright sound of the trumpet on the one hand, and the rounded, more mellifluous and "vocal" tone quality of the cornet on the other. Indisputably, these are two different instruments, and there is more than adequate room for them both. The repertoire reflects an awareness of this among composers and arrangers: cornet parts are characteristically melodic, while the trumpet section is often featured within the wind band in fanfares and bright flourishes that are quite independent of the cornet parts.

The flügelhorn, while built in exactly the same pitch as the trumpet and cornet, is actually the soprano member of the Saxhorn family, and is yet more pronouncedly conical in bore than the cornet, although the fingering is identical (except when a fourth valve is added as an option on some of the larger-bore models). It can be used to reinforce the lower cornet voices, or - more typically - to extend the French horn texture upwards into a register that might be uncomfortable or insecure for the French horns. In the art of mezzo-soprano ballade and *cantabile* playing, the flügelhorn has few competitors.

The flügelhorn will not produce its characteristic timbre unless played with the correct deep-cup mouthpiece; neither will it play in tune if a shallower trumpet-type mouthpiece with a smaller throat is used. As in *all* brass instrument design, the interior dimensions of the mouthpiece must match the

instrument's bore dimensions; it must assist the vibrations produced by the player's embouchure in coming to terms with the air column.

These characteristics – indeed, idiosyncrasies – need to be borne in mind by bandmasters and examiners alike, with a clear understanding of the disparate nature of these three soprano/mezzo-soprano brass instruments. It will be found that these differences are more often than not reflected in their published literature. There are, in addition, high E(versions of the trumpet, the cornet, and even the flügelhorn; while the E(soprano cornet is a staple of the Brass Band, these higher brass are seldom found in concert band scores.

5.2.8 The French Horn and Alto horns

While a good French horn section is a major asset to any symphonic or concert band, there is a very good case for the use of a substitute instrument in the marching or parade band. The modern F/B(double horn is a heavy, relatively bulky instrument that can only be held in the correct manner when the player is seated; there is considerable compromise to the player's tone production and control of intonation when the instrument is played on the march – or even standing.

Further elucidation may prove useful: with the player seated, there is no problem in holding the instrument correctly, as the knuckles and the back of the right hand fingers can comfortably remain in contact with the inside of the bell flare, and the wrist movement for "stopping" the horn and/or regulating the intonation is a natural and unimpeded movement. With the player standing or marching, however, the weight of the instrument is no longer supported by the bell rim resting on the player's right thigh, and has to be borne by the right hand almost in its entirety, with the main contact points being the right hand thumb and the side of the index finger. This makes it

very difficult – if not impossible – to regulate intonation *or* tone quality with the right hand (as one would do in the seated position).

A further objection to the double French horn on the march is the excessive weight of two sets of valve tubing, scarcely necessary as marching band parts for the instrument rarely venture outside of a comfortable 2-octave range, which is playable on a single F or B \flat instrument. Thirdly, as specifically mentioned in the text, the French horn's bell points downwards and backwards at an angle when in the playing position, rendering much of the detail (and volume) dispersed in an "out-of-doors" performing situation.

For some decades now, marching bands in the USA and parts of Europe have been substituting E \flat alto horns (still referred to as "tenor horns" in the UK), Mellophones or B \flat "marching" French horns for the double horn. There are various advantages to this:

- The weight of the instrument is considerably less (not having the additional set of valve tubing that is a characteristic of the double French horn);
- The instrument's bell is pointing in the right direction (i.e., not into the ground), with the musical balance being maintained;
- The player need not disturb his embouchure with a "strange" mouthpiece, as a short adapter shank is usually provided with the better makes of alto horn that will allow a French horn mouthpiece to be fitted into the mouthpipe of the marching band "substitute".

For the service band player who habitually plays on the B \flat (rather than the deeper F) side of the horn, the B \flat "marching" horn – rather than a single B \flat French horn – may offer a tenable solution. The Mellophone, on the other hand, retains the visual impact of a large, French horn-type bell, but is basically an F alto horn in circular format.

It is the writer's considered opinion, based on personal experience in the field, that the very best "marching" substitute for the French horn is the 4-valved, oval-shaped German type of alto horn, such as the "Egerlander" type manufactured by the firm of Amati in the Czech Republic, and by the Miraphone Company in Germany. Even the very desirable 4-valve model with red brass (*Goldmessing*) option is considerably less expensive than a double French horn, and will perform with considerably more sonic success on the march into the bargain. While the piston-valved E(horn has the appearance of a small euphonium, the oval, rotary-valved version appears like a smaller version of the Wagner tuba.

Since the 1950s, sets of band parts normally include parts for both horn in F and horn in E(, not in order to accommodate players of the anachronistic E(French horn, but for the convenience of players using the abovementioned "substitute" E(horn, in whatever format.

The E(horn is well catered for by British composers writing for Brass Band instruments, where it is known as the E(*tenor* horn – the only part of the world in which this nomenclature still obtains.

5.2.9 *The Trombones*

In the words of Philip Bate (1962: cover), a proper understanding of the trombone depends on a clear grasp of its acoustical behaviour, as influenced by the properties of mouthpiece, [mouth]pipe, and bell. As regards the tenor trombone, a distinction needs to be drawn between the medium or medium-large bore models that are today normally used on the march, and the larger symphony bore models required in the concert band and, of course, the symphony orchestra. The small-bore tenor trombone is no longer in vogue – in or out of doors – other than in "period" ensembles, one example being the New Orleans or "Dixieland" band. Trombones with a slide bore of

.508"(12,9mm), .522"(13,26mm) or .525"(13.34mm) would be considered the norm in medium-bore instruments today. The large bore or "symphony" tenor trombone is almost invariably equipped with a bore of .547"(13,9mm), although fractionally larger instruments are used by some players. It is not uncommon for the larger service bands to standardise their tenor trombones, using symphony models for all but stage band work. The Band of the National Ceremonial Guard in Pretoria is one example of this practice. The sonic advantages are patent.

As in the case of the clarinets, a fully-equipped service band will ideally have two sets of instruments: one for parade work, and another (generally of a superior quality and commensurately more expensive) for concert work. A B(/F) tenor is generally preferable for all but the first trombone, but individual tastes differ and many principal players opt for the versatility and superior fore-and-aft balance of an instrument with the F attachment.

The bass trombonist in the marching band will normally use a full bore "single-trigger" B(/F) instrument, and switch to a "double-trigger" B(/F/D) instrument for indoor work. The second valve – usually providing G(in first position if the valves are independent, and providing D in first position with both valves activated – is desirable for two reasons. Firstly, the instrument lacks the low B) without it; secondly, it makes the low C available in normal 4th position, with both valves in operation, thus obviating the need to "stretch and hope" in extended 7th position in the case of single-valve instruments.

Trombone slides, like the piston valves of other brass, are manufactured to extremely fine tolerances, and are particularly vulnerable to out-of-doors conditions that may deposit detritus on their moving parts.

An unmistakable distinction is discernable in the printed repertoire for the tenor *vis-à-vis* the bass trombone. While the length of the basic trombone is

that of a B(instrument in both cases, the interior dimensions vary considerably, beginning with those of the mouthpiece, the mouthpiece receiver and slide bore, through the entry to the bell section, the degree of taper in the bell core, and the diameter of the bell rim. While the bore of both tenor and bass begin to expand significantly only in the bell joint, the degree of conicity is noticeably more pronounced in the case of the bass, particularly in the section immediately after the tuning-slide bow and approaching the bell rim (the bell core).

The resistance - or lack thereof - in the mouthpiece receiver pipe, and the metal from which the bell is made, are additional factors influencing the comparative brightness or darkness of the *timbre*. A greater copper content (rose brass or red brass) will mellow the sound and increase projection, while an increased zinc content (yellow brass or nickel silver) will increase the immediacy and brilliance of the sound, paying a certain penalty in terms of musical sound projection. The bass trombone, as in the case of the flügelhorn, requires a mouthpiece with a deeper, more V-shaped cup, a larger throat, and a slightly more flaring backbore, in order to realise its characteristically more sonorous *timbre*. A bass trombone played with a large-shank tenor mouthpiece will sound closer to a large tenor than a true bass and, indeed, is very often utilised as such under certain circumstances, such as unusually large ensembles.

Again, the equipment used is principally a question of personal taste, tempered by the exigencies of the musical job at hand. For instance, an instrument with too *small* a bore used in works by Brahms or Mahler would result in a sound lacking in resonance and nobility, while too *large* a bore in works of Berlioz or Elgar would be lacking in brilliance and vitality as far as the listener is concerned. Indeed, half a professional lifetime can be dedicated to achieving the "ideal" blend in a three- or four-piece trombone section, orchestral or otherwise.

As mentioned in the previous paragraph, most of the solo literature reflects these characteristic differences between tenor and bass. While the spectrum of tenor trombone literature is measurably broader in terms of style periods and sheer volume of compositions, there is a bass trombone literature in existence today that operates in a very different *tessitura* to – and virtually independent of – that of the tenor trombone. This "separate identity" is generally welcomed and, in musical terms, capitalised on by specialists on both tenor and bass trombones. There are many players who actively pursue a career as "specialist" bass trombonists (the writer was a pioneer in this regard, importing the first large-bore King B(/F trombone to South Africa in 1961).

An awareness of the dynamic range of the trombone is advantageous, too: "... a pianissimo and expressive middle C played by a solo viola has musical impetus, while a rough, staccato and loud middle C played by three trombones has a quite different kind of musical energy" (Persichetti 1961: 276).

While marching bands exist which use valve trombones, the poverty of tone and inconsistency of intonation in comparison to the slide instrument have become so noticeable to the discerning ear that this practice is undergoing a natural decline, even in the third world. The valve trombone is usually of a medium-small bore; the only medium-large-bore valve trombone ever built was G C Conn's "marching trombone", an upright instrument equipped with the popular 8-H symphony model's bell. Unfortunately, this model was discontinued after Conn's merger in the 1980s with Benge and King into what became United Musical Instruments, and which is now part of the Steinway organisation. In Italy, true bass trombones in F with four rotary valves are used as the bass of the section. These are built with the valve section at a 45° angle, making them more tractable in a marching band (the writer noted these

models in an Italian catalogue of the 1960s; the firm could have been Orsi, Meazzi, Grassi or Rampone).

5.2.10 *The Saxhorns*

The flügelhorn, which has been described as the soprano of the Saxhorns, has been discussed. Two other specific members of the Saxhorn group, the bass/baritone and contrabass of the group, will be described in the following sub-section 5.2.11, under the heading of *tubas*.

Today, the term "Saxhorn" is used principally to describe the alto- and tenor-voiced brass instruments that are not generally included in the concert band, i.e. the E(alto (tenor) horn and B(baritone horn, both stalwarts of British brass band instrumentation. In the brass band milieu they have a repertoire of their own, justified by their individual tonal characteristics.

The E(horn – in essence an alto Saxhorn – effectively closes the tonal gap between the cornets and the trombones. In the military or marching band, the use of the E(horn as a substitute for the French horn has been discussed in 5.2.8. The B(baritone – the next largest in the Saxhorn family – possesses a nature that is considerably lighter and even more flexible than that of the more robust (and occasionally stentorian) euphonium, lending itself admirably to *cantabile* playing. The comparatively few sonatas that are written specifically for the B(baritone are of a perceptibly different nature to those written for the more ubiquitous euphonium, Henry Jarman's *The Privateer* (published by Bosworth, after being out of print for a few years) being a case in point. The B(baritone, when used as a solo voice within the ensemble, is regarded by many players as possibly the most typical of British brass band instruments.

While most professional model euphoniums are equipped with four valves – the fourth valve lowering the basic pitch a perfect fourth, as in the case of the thumb valve or "trigger" on the trombone – the B(baritone is generally a three-valve instrument, lacking the downward extension to its pedal notes. Two exceptions are the top-of-the-range Besson model of the 1960s and the professional model Yamaha in the current catalogue. Thus, its range is that of the B(trumpet, one octave lower; in addition, most players have a range of "pedal" notes, as in the case of the tenor trombone. *

Provision was made in *Syllabus 2000* for both the B(baritone horn and the E(alto horn. While neither is a standard member of the concert band or even the military marching band, they were included to accommodate certain members of previous SANDF and SAPS brass bands which had used these instruments.

5.2.11 *The Tubas: B(, EE(, CC and BB(*

The euphonium, although built in tenor-baritone B((as are the trombones) is more correctly described as a tenor tuba. It has the pronouncedly conical bore of the true tuba, the range of the tenor and bass trombones combined in the hands of an excellent player, and a full-bodied yet mellifluous *bel canto* voice that will make its presence heard in most *tuttis*. It has its own repertoire, but is able to make use of much of the bassoon, trombone, and even some of the 'cello literature. In the military and concert band, the euphonium is the solo voice *par excellence* among the low brass, and composers and arrangers exploit it accordingly. In the compiling of repertoire lists of this instrument, great selectivity was required in identifying works which called for a modicum of musicality in addition to technique.

* The writer recently acquired a Bb Baritone manufactured in Tianjin, Peoples' Republic of China; a German-style, oval model with rotary valves, the tone-quality is excellent and the intonation impeccable.

The euphonium, like the trombones, has its range of fundamental or "pedal" tones that are often usable down to a good "pedal" F or lower – as is the case with a competent bass trombonist.

The tubas found in service bands are traditionally built in the keys of either E(or B(. Traditionally, the term "EE(" – *double E*(, is employed in the case of extra-large bore instruments equipped with four valves, and "BB(" – *double B*-flat – in the case of the low tubas (or "basses") as they are pitched one octave lower than the B(euphonium. In all models designed for professional use, the EE(is equipped with four valves – either piston or rotary – as are the majority (but not all) of professional BB(models.

An interesting tendency that has emerged in the last quarter of the 20th century has been for the more progressive service bands to acquire at least one "orchestral model" CC ("double-C"), 5-rotary valve model tuba, the principal reason being that this is the one tuba that can "do it all". The writer owned two such instruments in his brass-playing years and can vouch for their versatility, having employed them in a brass quintet, a German-type *Bierstube* band, and a full-sized symphonic concert band. Also, in a solo capacity, while taking the four upper grades of the Associated Board's practical examinations.

Since the 1970s German, USA and Japanese firms have gone out of their way to produce "a really good tuba" that would satisfy players who need a reliable, in-tune instrument with rapid, positive valve action and above-average tone quality that can be used for solo work, chamber music *and* in a full-size symphony orchestra. The "new generation double-C" has the sonority of most of the big BB(tubas combined with the comparative nimbleness of the E(, and in most cases is offered in three or four different bore sizes by the manufacturers, to suit the size of the ensemble and the player's taste and requirements. This instrument would not normally be taken on the march, not

due to its weight (it is, in fact, constructed of relatively light-weight brass) but because of the close tolerances of its moving parts and the vulnerability thereof to the vagaries of the weather and South African parade-ground conditions.

Due to savings both fiscal* and *avoirdupois*, many service bands utilise fibreglass sousaphones in their parade bands. The sousaphone, which is simply a tuba with its tubing arranged in such a way that it can be draped over the player's shoulders, has a raised bell that projects forward, making it more effective in terms of portability and sound projection compared to the more compact standard tuba. The drawback with the fibreglass instruments, even in the hands of competent players, is that they very rarely produce a tone quality that is totally acceptable – particularly in the open air (J P Sousa's instruments were of medium-light gauge brass construction). Ideally, what is called for here is the heavy, "velvety" tone-quality of the German rotary-valve tubas, but in a practical, marching-band format.

A possible – and affordable – manner in which to achieve this ideal state would be to equip marching bands with modern-day Helicons, which are manufactured solely of brass, and are offered with three or (preferably) four rotary valves. These instruments would deliver the "required" tone quality with acceptable intonation. The Helicon is the direct progenitor of the Sousaphone: circular in construction, but without the exaggerated bell flare of the Sousaphone, and is still produced by German (Kühnl & Hoyer) and Czech (Amati) manufacturers due to a sustained demand in those countries, as well as Russia. They are also considerably less expensive and certainly a little lighter in weight than the average brass Sousaphone or upright tuba. These recommendations are outlined in Chapter 7.

* Converse to the practice of Western manufacturers, a Tianjin firm now offers Sousaphones of fibreglass construction at a price higher than their brass counterpart (Zack 2005).

It is interesting to note that helicons were in general use in the regimental and volunteer bands active in South Africa during the second half of the 19th century. A photograph taken in the 1890s, reproduced in S. J. Jooste's doctoral thesis, shows their presence in the Free State Artillery Band (Jooste 1987: 272).

5.2.12 Percussion instruments

It is generally accepted in the world of percussion that there are four identifiable categories of percussion instruments: the untuned percussion (all drums other than timpani, and all other sound-producing instruments of *indefinite* pitch); timpani (with the possible inclusion of tuneable tom-toms); mallet/keyboard percussion (marimba, xylophone, vibraphone, glockenspiel) and that less-than-a-century-old device that tests the coordination of all who tackle it, the drum kit (drum set), the components of which having been standardised since the 1950s.

According to the syllabuses of TCL and the ABRSM, percussion candidates from approximately Grade V upwards are required to perform in three out of these four "recognised" categories of percussion instruments. While snare (side) drum, timpani, and mallet percussion are to be presented, the opportunity exists for the candidate to perform most of the examination on his or her "principal" percussion instrument, whichever of the three it may be. The fourth category of the drum kit, on the other hand, is regarded as a separate examination subject altogether, and is not included as a component of the "normal" percussion grade examination.

Understandably, the policy of IDMAC in this regard has always been a little different to that of "civilian" institutions. Initially, the candidate was expected to prepare a solo (usually with band accompaniment) on his or her main instrument, and to perform a selection of extracts and sight-reading on any

additional *two* of the possible four percussion categories, the drum kit being one of these.

During 2003 IDMAC decided, in order to encourage greater versatility among service band percussionists, and with a view to increasing their usefulness to the Bandmaster or Director of Music, that a component from all *four* categories of percussion instrument would form part of the evaluations from the level of Senior Musician (Grade VIII) upwards. At the same time the dispensation was granted wherein the candidate would declare, on entering for the promotional evaluation, which two of the four percussion instrument categories he or she was presenting as the *principal* two. The remaining two categories were to be presented at one level of musicianship lower when it came to the performance of prepared extracts and of sight-reading. This development has been favourably received by percussionists and examiners alike.

There is a fair repertoire for the side drum as a solo instrument within the concert band. There is also a "traditional" repertoire of xylophone solos and duets with band accompaniment, which in many cases compensate in audience appeal for what they lack in musicality.

A welcome addition to the percussion repertoire as a whole would be a wider selection of solo items for the marimba. Although superficial appearances are similar, this is a very different instrument to the xylophone, and deserves a discrete repertoire to demonstrate its intrinsic qualities. While the xylophone is generally played with hard-tipped beaters of plastic, wood, or *very* hard rubber, the marimba produces a resonant, projecting quality of sound when played with the correct type of mallet, usually of medium-soft rubber wound with wool or other material. When played with a controlled *tremolo* between the two hands, the marimba is capable of producing a genuine *bel canto*

quality in sustained melody playing, a quality frequently overlooked or discounted due to the fact that it is nominally a percussion instrument.

There are indications that contemporary composers have become aware of its properties, however, and a revision of the percussion repertoire to accommodate the marimba in a solo capacity is overdue. The South African composer Peter Klatzow has written a very effective concerto for the instrument. A limited-range, portable "marching marimba" appears in one or two manufacturer's catalogues, and may well make an effective addition to a parade band when used in a manner that contrasts with that of the xylophone.

5.2.13 String instruments in the Concert Band

In the larger concert or symphonic band, the string bass has become an accepted component of the standard instrumentation, as has the pianoforte or some form of electronic keyboard. Whereas the keyboard – along with the drum kit and possibly the amplified guitar – has found its way into the concert band due to the more eclectic, show-business-oriented literature that is the norm rather than the exception today, the same cannot be said for the string contrabass. Initially, it was introduced to the concert band in order to reinforce the tubas' bass line, not in terms of volume but in terms of an alternative texture and articulation.

Latterly, however, the larger professional and amateur wind bands have increasingly made use of contra-alto and contrabass clarinets and – when procurable – the contrabassoon to complement the tubas and to introduce a more variable woodwind texture in the bass line. The Fulham Symphonic Wind Band, a largely amateur organisation with high musical standards, was an example of this in London during the 1960s (Bannister 1963). Notwithstanding the presence of the contrabass reed instruments, the string

bass remained, due to its flexibility and capacity to blend with the lower winds. The South African Police Band, under the directorship of the late Brigadier Sam Holmes, expanded during the 1980s and early 1990s to include not only three or four string basses, but four 'cellos, who added colour to the band's texture by doubling the euphonium parts.

A rather different scenario facilitating the inclusion of all bowed strings in a South African service band was created by Dr. Naudé Burger in the late 1980s, during the final years of compulsory national service for white male South Africans. In a well-considered attempt to harness the musical talent of school-leavers who were proficient on an orchestral or band instrument, the South African Army Chamber Orchestra was formed, offering professional employment to those who qualified musically. Their basic military training was truncated (or in certain cases deferred indefinitely) and within a remarkably short period of time a functional orchestra had taken shape, one which was effectively deployed in supplying morally-uplifting shows and concerts to the conscripted troops and permanent force units all over the country.

Subsequent to the installation of a fully democratically-elected government in South Africa in 1994, with the system of national service having in the meantime become optional once again, an attrition rate began to become evident in the Chamber orchestra as the more accomplished players were attracted to symphony orchestra posts. There were other reasons too: string players who had tolerated the military *milieu* for one reason or another now saw their way clear to leaving the music profession and becoming involved in computer programming (this was prior to the market becoming over-traded) or some other lucrative activity.

Numbers within the Army Chamber Orchestra dwindled steadily until the army was left with what amounted to a double string quartet plus string bass,

which remained functional until 2001, by which time they had become bereft of violas and 'cellos. *Sic transit musica* in the face of socio-political changes.

5.3 Viable 21st-century additions to the instrumentation of the concert and marching band

During 2001 the writer was approached by the IDMAC Chairman and asked to identify any of the indigenous instruments of sub-Saharan Africa (or their popular offshoots) which might conceivably be incorporated into standard South African military band instrumentation, for ceremonial purposes.

After perusing various catalogues and conferring with major musical instrument retailers in the greater Johannesburg-Pretoria area, as well as percussion players in the Bands of the National Ceremonial Guard and the South African Military Health Services, the writer arrived at the conclusion that the only practical addition at this juncture would be the *Ndjembe*, a waisted, single-vellum drum from the region of Nigeria, but which is probably of Egyptian or Nilotic origin. This is of approximately the same size and pitch as a tenor drum, although slightly longer, lighter in weight and tapered, a drum which can conveniently be taken on the march using a shoulder-strap similar to that used on amplified guitars. An advantage for the parade band is that the *Ndjembe* can also be obtained in aluminium. This is felt to be a more prudent choice than the marching tom-toms appearing in certain percussion catalogues.

In the interim, the Band of the Western Province Command in Cape Town has equipped itself with numbers in excess of two dozen wooden *Ndjembe* drums, on which every concert band member is expected to perform in addition to their "Western" instrument. These instruments are now manufactured commercially as a result of demand from all sections of the musical public. Adjudicating at an Army Bands Competition on 26 November 2003, the writer was singularly impressed when, for their second Concert Band

offering, the entire personnel of the WP Command Band left the stage and took up a drum on the auditorium floor, performing an indigenous composition that was as well-endowed with cross-rhythms as it was with percussive surprises. The item was simply entitled "African Drumming Feature". It is worth mentioning that this band is comprised of white, "coloured", Indian and black bandsmen and -women, and the band members' overall enthusiasm for this percussion medium was tangible.

The compact marching marimba has already been mentioned; this is likely to be more effective than the "marching xylophones" already on the market. Another instrument indigenous to sub-Saharan Africa that was briefly considered was the *Mbira*, the Zimbabwean/Malawian thumb piano which, if built in a large enough size and fitted to the top of a gourd or wooden resonator, might *just* be audible in a military band context. The *kudu* horn - from the animal of the same name - which might be described as a side-blown *cornetto* lacking finger-holes, or an elongated *shofar*, was also briefly considered. The *kudu* horn features strongly in Zulu ceremonial occasions, and when blown in groups produces an impressive - if not particularly musical - effect. Like the bugle, the *kudu* horn is effective as a signal and ceremonial instrument, and may well be a candidate for future inclusion in a unit such as the Band of the National Ceremonial Guard.

To whatever extent indigenous African instruments *can* be usefully integrated into service bands, it is fairly clear that there are moves afoot to do just that in South African bands.

5.4 Further observations

The inequity of solo repertoire between the various woodwind and brass instruments notwithstanding, the result of this research leads one to the conclusion that a stylistically equitable and idiomatically proper repertoire for

each instrument does indeed exist, one which can be documented in a manner useful to the compilers of an fundamentally practical syllabus.

From piccolo to bassoon, from solo cornet to CC or BB(tuba, varied and musically attractive lists have been compiled for every wind instrument, and at every designated level of competency, in *Syllabus 2000*. The capacity exists to compile additional or alternative lists, even for instruments not yet incorporated in South African service bands (see Limitations of the Study, Chapter 1.17). As additional compatible material is published, the abovementioned lists are augmented or updated accordingly.

With regard to the writer's secondary designated mission, much has been accomplished in the past five years in regard to "popularising" the previously little-known instruments. The culture of specialising in a non-mainstream wind such as the piccolo, cor anglais, bass or even alto clarinet, baritone saxophone or bass trombone can be seen to have taken root in all the major professional bands in South Africa. These include the SA Army Bands of the NCG and Western Province Command, the bands of the SA Medical Health Services, the SA Navy, and the SA Police College Band in Pretoria. An impartial observer would have little trouble in agreeing that professional wind players in South Africa have progressed beyond the state of affairs that obtained at the first two performances of Stravinsky's *Threni* in Venice and Hamburg during the last quarter of 1958. Roman Vlad (1961: 217f) specifically mentions the "less orthodox" wind instruments used in this composition, namely the alto clarinet, the bugle (flügelhorn) and sarrusophone, and some of the problems encountered as a result. In a footnote, Vlad adds that for the performance in Venice the sarrusophone part was divided between two contra-bassoons. The reason for this was that the part proved to be too difficult for the sarrusophone players engaged by the Hamburg orchestra. Today, it is likely that there are players in Europe who have specialised in such parts, keeping the art of Sarrusophone playing alive.

What has become very clear in the course of this study, is the degree to which the compiler must acquaint himself with the acoustic and even mechanical characteristics of the instruments of the full concert band (as delineated in the third research sub-question) as well as their individual repertoires. Only then is one in a position to make a useful and meaningful decision on what to include and what to omit. The specialist panel members need to have a vital interest in, and awareness of, the characteristics of all the members of the family of their specialist instrument, as well as their published repertoire.

The chief compiler and coordinator of the syllabus – in this case the present writer – has to ensure that all possible gaps are filled and omissions avoided. However, two or three of the instrumental repertoire lists for the lesser-used wind instruments remain very slightly below par regarding variety of content, having a choice of six or seven solo works compared to ten for all the others. These minor *lacunae* are being filled as this is being written, as new material comes to light in publisher's catalogues and original compositions are produced where most needed (Appendix B). None of this can adequately be accomplished without a proactive and realistic approach to the instruments themselves, as well as a genuine love for the subject. What is arguably the aim of the art critic obtains here: the need to report objectively on what has been experienced subjectively.

Those who make a profession of music are not in agreement on this difficulty [of what is the most agreeable sound of all the musical instruments], and a great diversity of opinion is met which comes from the different affections that the musicians bring to the instruments, to which they are more given, and which they know better how to play.

Thus wrote Marin Mersenne in 1636 (1964: 23).

5.5 Summary

Today, in the early years of the 21st century, the wind player has a wider choice of instruments than at any other time in recorded history. The choice

offered is not only of different manufacturers' models, each with their own personal characteristics and physical qualities, but is also a choice of different members of each "consort" that has not been seen since Renaissance times.

More than ever, the opportunities exist for an instrument that will match the performer's personality as well as the special nature of his or her life and career as a professional musician; this is indeed the age of free choice. As technique progresses and evolves, so too does the vital quality of individuality in self-expression. Matching these developments every step of the way are the instrument manufacturers; techniques have not only kept pace with those of the new generation of performers and composers, but – as has been elucidated by Post (1986: 39) and Schorn (2005) – actually anticipated their needs.

With a sonic range from super-sopranino to sub-contrabass in the winds, the concert band of the 21st century has the potential to reach new heights – and depths, musically speaking. The compilers of any syllabus for winds should unhesitatingly welcome the more esoteric members of the brass and woodwind families with open arms, and make provision for their inclusion wherever practicable. The world has entered an age of enthusiastic personal musical expression, and the range of equipment for facilitating this expression is wider, more accessible, and more reliable in quality than ever before.

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.

CHAPTER SEVEN

CONCLUSIONS AND RECOMMENDATIONS

7.1 Introduction

Perspective gained by this study on the compiling of a syllabus clearly indicates that this is an ongoing process, one which must adapt itself to the socio-economic character of – and the cultural milieu surrounding – the service bands of the country concerned.

While it would be unrealistic to expect an immediate enhancement of musical standards to the level of those of the United Kingdom or the USA, observers within the IDMAC bands and in the private sector have noted a groundswell of heightened musical awareness among South African band musicians in the past five years. This is the first tangible dividend paid by the new syllabus. Indistinct areas have been clarified and band members – many of them previously disadvantaged – have gained a fresh insight into the standards of instrumental performance that are taken almost for granted in the developed world. It is quite possible that, for the first time in their chosen career, the majority of the members of South African service bands see a clear path towards the personal attainment of those standards.

In keeping with the policy of South Africa's new constitution, maximum transparency is a management goal; there is little room for ambiguity. As De Wachter (1995c: 23) and others have put it, "cultural diversity" is a catchphrase in the New South Africa. "However, the process of development is akin to the nurturing of children – time-consuming and requiring specific competencies on the part of the leader/parent". Further development of band members' skills – itself a "specific competency" – is urgently required, not merely to meet the exigencies of the new syllabus, but simply to bring the performers up to the consistent level of competency for which they are

currently being remunerated. Clearly, one cannot "confer" culture; even less creativity. One *can*, however, promote, encourage and train, while inculcating an awareness of the musical standards that obtain in the First World.

7.2 Response to the first sub-question

The first sub-question was:

What factors need to be taken into account in order to ensure that *Syllabus 2000* remains a relevant and "living" document?

(discussed in Chapter 3).

In Chapter 3 of this thesis the writer endeavours to make it clear that the philosophy of the syllabus team was not to impose but to *share* their knowledge of repertoire, style and pedagogy with all their colleagues who were willing to make the effort to acquire the improved skills being offered them, and who were eager to embrace the new paradigm. The compilers' approach was not only to disseminate and share the knowledge personally and jointly attained, but to adopt and maintain an attitude of encouragement among fellow instrumentalists. The practice of inviting well-argued input from band members is an on-going part of that encouragement; this, it may be argued, is the productive side of democracy.

Designing a repertoire for each instrument of the concert band that would not only stand comparison with international norms, but satisfy the widest possible tastes of the service band musicians themselves, was the major challenge. The success of this was limited by the lack of published material outside the core syllabi of Western Art Music, thus it was deemed that *Syllabus 2000* should be subject to ongoing additions and modifications in order to be – and to be perceived to be – a "living document" in that respect.

7.3 Response to the second sub-question

The second sub-question was:

To what extent do previous IDMAC evaluation systems need to be taken into account in order to develop an improved [evaluation system]?

(discussed in Chapter 4).

The answer to this was found to lie in making a choice of which individual items in the repertoire were to be retained, and which to phase out. The previous evaluation process *per se* was not carried over in an indiscriminate manner into the new syllabus, as parts of it were judged to be flawed in terms of balance and repertoire.

Consequently, approximately 25% of the band extracts were retained, and a slightly smaller percentage of the accompanied works. Omissions (rather than inclusions) inherent in the previous evaluation systems acted as a *caveat*: technical work in the form of scales and arpeggios had been absent, aural tests were inadequate and sight-reading tests inconsistent. The accompanied works from which the candidate could choose were in many cases deemed to be unsatisfactory in musical content as well as in technical demands. A major omission was the absence of discrete repertoire lists for the "secondary" woodwind and brass instruments, as has been discussed.

7.4 Response to the third sub-question

The third sub-question was the enquiry:

To what degree do the qualities and characteristics of the instrumental groups within the symphonic and concert band need to be reviewed in the process of compiling adequate and representative repertoires for all instruments?

(discussed in Chapter 5).

It was in this area that the major amount of research into repertoire had to take place. The existence and usage of the "secondary" wind instruments referred to in 7.3 had by 1998 become an established reality – which had not been the case when the previous syllabuses had been compiled – and these ancillary instruments urgently needed to find accommodation within the official SANDF and SAPS evaluation systems.

A number of published transcriptions was incorporated into the repertoire lists, along with whatever original compositions could be accessed *via* the publishers' catalogues. Supplementing a number of the lists for "secondary" instruments are the writer's original compositions (Appendix B).

7.5 Response to the fourth sub-question

The fourth sub-question was:

What procedures need to be followed in order to arrive at a clear understanding of the desired outcomes at each level?

(discussed in Chapter 6).

The various teams and panels engaged in the establishment of unit standards in music for SAQA remain engaged in the process, and finality has not yet been reached in certain post-secondary areas. The paradigm of most subjects being "outcomes-based" is the dominant one in South African education in the new millennium, and this accords with the pragmatic view that a service band musician must be able to demonstrate practical skills at a pre-determined level of musical competency.

Said competencies at the various levels that currently obtain in South African service bands have been delineated in detail in Chapter 5 of this thesis. It is expected that, once the present collaboration with Trinity College, London, has been formalised, NQF levels can be appended to the five practical levels of musicianship, as well as to those of Group Leader, Bandmaster, Assistant Director of Music, Director of Music, and Senior Director of Music levels within the IDMAC structure. Finality has not yet been reached concerning the equivalency of these practical levels.

7.6 Response to the main research question

The principal research question addressed in this thesis was:

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

Empirical research has revealed that virtually all areas of performance need to be emphasised; it was precisely the over-emphasis of the prepared, accompanied work at the expense of the other components of the evaluation that led to dissatisfaction with, and the phasing out of, the old syllabus as a balanced means of musical assessment.

A reality that has presented itself to the management teams of the various IDMAC-regulated service bands is that the current framework and design of the new syllabus provides improved opportunities for self-advancement through the musical ranks. This has been achieved through clarity, explicitness, transparency and the individual choices presented to candidates, details of which have been documented in the various chapters of this thesis.

By the same token, it is realised by bandmasters and Directors of Music that areas most in need of remedial work are the supportive ones of technical work, aural training and sight-reading. This has to be done if the varied socio-economic factors of the past are to be adequately dealt with in terms of filling the gaps in musical training.

The writer finds that the combination of job-related band extracts, a well-chosen repertoire list for prepared works, plus realistic demands in the areas of scales, arpeggios, sight-reading tests and aural tests, combine in the new syllabus to address the shortcomings of previous syllabuses in a balanced and effective manner. *Syllabus 2000* is felt by those concerned to be palpably more successful than its predecessors as a means of remedying the aforementioned gaps in musical competency that are still exhibited by members of the less well-trained bands. In addition, the system is flexible enough to allow modifications and improvements in any area, should this be considered desirable by IDMAC.

The new syllabus can be credited with generating a healthy spirit of competition among the majority of band members, regardless of socio-economic background. The assurance that they will be evaluated as a result of their own individual efforts – musically, impartially, free from internal agendas and band "politics" – is proving to be a powerful motivating factor. It has become apparent over the past two years that this observable spirit of competition also exists between bands within the same arm of service. The National Police Bands competition organised by the Police Musicians' Association (POLMUSCA) realised higher musical standards in 2002 and 2003 than at any previous competitions in its history. The Army Bands and Choirs competition, held in November 2003 – at which this writer was an adjudicator – revealed a standard of ensemble playing by the two winning bands that might justifiably have been mistaken for the efforts of a British or American band.

The standards set by *Syllabus 2000* have arguably made service bands a more attractive option to the qualified professional. A new development within the South African music profession over the past five years is that, with the demise of the majority of the country's symphony orchestras, the IDMAC bands have conjointly become the largest employer of professional musicians in South Africa. A corollary is that prospective candidates for band membership who may previously have been members of a symphony orchestra, but who may not have previously considered a career in a service band, are now reconsidering the situation (E Malan 2003).

7.7 Value of the study to bands within and outside South Africa

The value of this study to IDMAC-regulated bands is explicit, and is already being felt. The writer remains a member of that committee, and there is a mutual exchange of information at each quarterly meeting.

The training component that is now a regular part of band members' dispensation has attracted attention from similar institutions in neighbouring states. Beginning with tentative enquiries in the aftermath of the national bands symposium in 1998, approaches have been made to the SANDF by other Southern African states – chiefly countries that are members of the Southern African Development Community (SADC) for assistance in the training of bandsmen and bandmasters. Training of members of the Botswana and the Namibian defence force bands is currently being carried out by the Western Province Command Band in Cape Town, under Capt Chris Nichols.

As mentioned, in-house training is being employed in addressing the needs of South African band members who have not had the benefit of a formal education in music. Members of the National Ceremonial Guard Band are currently being trained in Pretoria by the writer in collaboration with Col

Roger Buczynski. This encompasses one-on-one instrumental tuition and group aural training classes.

The writer believes it to be worthy of comment that the abovementioned neighbouring countries – with a shorter history of colonialism than our own – are favourably disposed to spending a measurable portion of their defence budget on the training of service band musicians. Even the most cynical observer must view this as an encouraging development, and a validation of the standards professed in *Syllabus 2000*.

7.8 Recommendations arising from this study

Three specific recommendations have arisen from the present research:

7.8.1 Explicit recommendations regarding marching band instrumentation

Traditions die hard, but it is the writer's observation over 50 years of direct and indirect involvement with service bands that certain facets of traditional instrumentation is less than ideal "on the march". The pertinent observation is made that significant improvements in the areas of tonal balance, intonation and even deployment of musical personnel could be effected through the implementation – fully or partially – of the alternative marching band instrumentation suggested by this writer in Chapter 5.2.7, and which are delineated here. The writer has reached the conclusion – through knowledge of the instruments available – that the following substitutions are guaranteed to result in a superior blend and body of sound from any fairly standard-sized military or civilian marching band. The Bandmaster/Director of Music should endeavour to:

- Ensure that there is a sufficient number of clarinets on the lower (harmony) parts, to effectively balance the Solo and the Ripieno clarinet voices;

- Employ a soprano saxophone to reinforce the Ripieno *or* 2nd clarinet parts where appropriate; the soprano saxophone is also effective on (transposed) oboe parts;
- Double the bassoon parts with bass clarinets reading bass clef bassoon parts (this was common practice in Britain during the first quarter of the 20th century, and many bass clef, concert pitch parts from that era are labelled "1st Bassoon or Bass Clarinet", or "2nd Bassoon or Bass Clarinet"). The latter is in any event more tractable on the march, being a single-reed instrument, with a relatively large mouthpiece;
- Employ a baritone saxophone and/or a E $\text{E}\flat$ contra-alto clarinet to add a true bass reed voice to the tuba parts (the contra-alto clarinet is comparatively light to carry, and a player will have no difficulty in reading parts in the bass clef);
- Use cornets in place of trumpets throughout, reserving trumpets for specialised, characteristically "martial" fanfares only (this suggestion is likely to meet with resistance from trumpet devotees, but the massed *timbre* of cornets in this context will certainly pay musical dividends);
- Reinforce the third cornet part with the use of at least one flügelhorn, preferably a 4-valved model for improved low-register intonation;
- Use 4-valved, rotary E \flat (alto) horns* throughout, in place of French horns (band parts nearly always include parts for Horns in E \flat); alternatively, use alto horns in the key of F;
- Use at least one E \flat alto clarinet to reinforce and add texture to the E \flat horn parts;
- Use medium-large (13,34mm) or symphony-bore (13,9mm) B \flat /F tenor trombones, rather than small or medium-bore (12,9mm) instruments, for a more musical projection out-of-doors, better physical balance, and to obviate the use of 6th and 7th slide positions on the march;
- Use a full-bore (14,3mm) B \flat /F (single valve) bass trombone on the march (with the double-valve B \flat /F/D instrument being reserved for indoor use);

* This is the oval, German-type E \flat horn, resembling a smaller version of the Wagner tuba.

- Use 4-valve euphoniums to minimise intonation problems and to increase range; consider also the German-type oval instruments with rotary valves, which are available in gold-brass;
- Substitute 4-valve brass helicons for upright tubas or BBb Sousaphones, perhaps retaining *one* 4-valve EEb tuba, and/or *one* 4-valve rotary *brass* Sousaphone (rather than fibreglass Sousaphones, which simply do not have the desired sonority).

As a result of perusing the relevant catalogues of two major discount exporters,* the writer has ascertained that this would not prove to be a particularly expensive exercise when the time came for the re-equipping of bands, or for the replacement of certain instrumental sections. Naturally, these recommendations apply to marching bands only; the concert band has its own rather different set of specifications and requirements. The modifications recommended here are not radical, but essentially *practical*. Even if carried out only in part, they will have a markedly beneficial effect on a band's sonority and carrying power in the concert hall or out-of-doors.

In the case of the low clarinets, Anthony Baines is of the opinion that a wind ensemble can benefit from what he terms "the strange purring quality" of the bass, contra-alto and contrabass clarinets (Baines 1992: 24). It is the writer's experience that the low clarinets are audibly more effective – and physically more tractable – on the march than the double-reed instruments, and their incorporation into the "standard" band instrumentation is strongly recommended.

7.8.2 *The standardisation of note value terminology*

A strong recommendation – one that has been proposed in IDMAC meetings – is the standardising of note values nomenclature. With the sole exception of parts of the UK, Southern Africa and other ex-colonial countries, the rest of

* *The Woodwind and Brasswind* (South Bend, Indiana, USA) and *Muncie Winds* (Boone, North Carolina, USA).

the English-speaking world today quite logically refers to eighth, quarter, half and whole notes. Afrikaans-speakers likewise refer to *agste-*, *kwart-*, *half- en heelnote*. The quaint Victorian terminology of breves to hemi-demi-semiquavers has long since served its purpose, and now deserves to be relegated to the musical archives where – in the 21st century – it belongs. Dr William Lovelock (1954: 24) describes an analogous situation that existed in the 1950s regarding the terminology used in describing Rondo-Sonata form:

Alternative names are Sonata-Rondo, Grand Rondo, Modern Rondo or New Rondo. The two final names afford a singular example of the snail-like quality sometimes achieved by the academic mind. "Modern" or "New" Rondo is only rather more than 150 years old!

Certainly, using the modern "mathematical" terminology for note-values would be of tangible help to candidates whose mother tongue is not English. It is significant that the Associated Board is attempting to standardise this terminology in its Jazz Syllabus (ABRSM 2003: 6/7), ostensibly because of the North American origins of that particular art form.

7.8.3 *Future equivalency between examining bodies*

Looking ahead on the evaluation front, most of the South African parties involved in training and examining would consider it an ideal situation were it possible to achieve close on 100% equivalency between certain practical music examinations of IDMAC, Trinity College, London, the Tshwane University of Technology's School of Music, the University of Pretoria's Department of Music, and the University of the Witwatersrand. Certainly, attempts to bring about equivalency in specific areas are continuing. These specific bodies have indicated the possibility of introducing courses and/or modules connected with the training of service band members at an undetermined time in the future. The possibility of the music departments of

other South African tertiary institutions becoming involved in similar developments has by no means been ruled out.

Future equivalency is not mere wishful thinking. In spite of a number of identified differences in syllabus content, the first tangible step in this becoming a reality was reached in August 2004, when IDMAC entered into an agreement with Trinity College, London, to jointly examine band candidates for the Principal Musician level with the ATCL (Recital) syllabus. The desirability of this development speaks for itself in terms of service band standards.

The next step envisaged is to examine Chief Musician candidates with a slightly revised LTCL, one which contains a mentoring component or module, the precise details of which are currently being ratified by Trinity. Should this exercise prove viable, a similar dispensation is to be extended "downwards" to accommodate the Senior Musician examination at approximately a Grade VIII level, and the Musician examination at approximately a Grade VI level.

Alternatively, should a consensus of opinion within IDMAC conclude that these levels are unrealistically high (considering local conditions), it has been recommended by the Committee that a slightly modified ATCL containing the mentoring component may be adopted as equivalent to the Chief Musician evaluation, with Principal Musician becoming a post-Grade VIII practical examination along the lines of a Recital Certificate. Senior Musician evaluation would then take place at the Grade VII (rather than VIII) level, as this was equivalent to matriculation music at the time of compilation. The Musician level would subsequently become the equivalent of a good Grade V practical examination, with Learner Musician remaining at the Grade III level. These readjustments would only take place in the event of the IDMAC evaluations finding full equivalency across the board with those of TCL.

Similarly, as a result of further research, the writer discovered that by adding a minimal number of alternative modules to the Tshwane University of Technology School of Music's current certificate, diploma and degree programmes, equivalency at virtually all levels of the IDMAC evaluations becomes a possibility. Naturally, this would entail course attendance by candidates. The writer is currently involved in ongoing negotiations with the Head of the TUT School of Music, Mr Marc Duby, and the senior training officer of the SA Police Bands, Snr Superintendent Jan Coetzer, with the aim of forging a viable equivalency between the first five IDMAC levels and the TUT School of Music's three certificates, diploma and BTech(Mus) degree. Once the necessary agreement in principle is reached, the initiative will be taken further and attention will be given to the Bandmaster and Director of Music evaluations, at the MTech and DTech levels, once these post-graduate degrees become established at the TUT. The writer is engaged in designing the structure of said degrees in collaboration with the TUT's research professor, Prof. Allan Munro, and Mr Marc Duby.

Whatever agreements are ultimately reached between IDMAC and other examining bodies, these will lend further clarity to the very practical question of outcomes, as cited in the third sub-question.

7.9 Suggestions for further research

The writer sees this study as paving the way for future syllabus design – conceivably in collaboration with other examining bodies – in respect of the specialised requirements of the service bands of Southern Africa. The new syllabus arose as the result of a specific need, and the circumstances and mechanisms leading to the compilation thereof – as well as the results of the first five years of implementation – have been documented in this study, with a view to making that information available to those undertaking (or even contemplating) a similar exercise within the foreseeable future.

A constructive suggestion that has been advanced in Pretoria academic circles is that "The initial MEUSSA team members should remain active as critical friends to an ongoing MEUSSA team, even after they have completed their theses" (Grové 2001). There is every indication that this is in fact taking place, in spite of the contrasting personalities and the ongoing challenges involved in ultimately completing the writing of the SAQA unit standards, a task that is by no means complete.

7.10 Conclusions and final observations

While it is not possible to prognosticate with any real degree of accuracy the events that may lie ahead, it does appear that the reality and desirability of the continued existence of service bands has been accepted and endorsed by all significant role players in "The New South Africa". In short, the future of service bands in the traditional sense is secure. A strict proviso, however, is the continuing necessity of catering for the broader spectrum of public audiences. Clare Stevens (2002: 10), deputy editor of the London publication *Classical Music*, underscores the nature of the new *status quo* when she writes: "Jazz ensembles, blues bands and pop groups also have their place in the modern spectrum of military music." Indeed, Raoul Camus (2001: 689) consolidates this viewpoint by pointing out that in Canada "every military band is required to function as a concert as well as a marching band, and to provide small jazz, rock and popular combos for social occasions" (emphasis added).

Maintaining this versatility is not a problem in South Africa, as a very real enthusiasm for – and awareness of – the jazz idiom and the "showbiz" repertoire is shared by the Bandmasters and Directors of Music of all bands operating under the aegis of IDMAC. The stage is being reached where all the senior service bands in the country encompass within their ranks a jazz, rock or "pop" group, usually comprised of performers from the concert or marching bands who effectively double on the instruments required. The

introduction of the RockSchool examinations – conducted by TCL – in South Africa in 2005 presents an additional vehicle for examination and evaluation purposes.

Initial fears of the cultural pendulum swinging in a retrogressive direction since the first fully democratic elections of 1994 have proved to be ill-founded, partially as a result of this more wide-reaching – some might say "populist" – musical approach. While isolated opinions have been aired alleging that service bands represent "a relic from Colonial times", as well as the tediously predictable accusations of Eurocentricity, these negative pronouncements are more the rhetoric of white "neo-liberals" than any cultural protestations from the indigenous peoples themselves. In fact, the future of the service band appears as secure as any other institution. The retired Director of the South African Naval Band, Commander Ron Marlow (2000), wrote "Nothing projects a good image quite like a good Band [...]. Our military bands reflect who and what we are."

The present writer had cause to endorse that view in a magazine article during the same period:

They (our service bands) are the image projectors of our national *status quo*, national pride, and a good deal of our tradition ... They are an indelible part of our musical heritage (Galloway 2000: 7).

While "the process of doing research at this level should be seen as continuously enriching and maturing" to the post-graduate student (Lebakeng 2000: 2), the writer is left with the realisation that the nature of compiling a viable syllabus is an absolutely unremitting one.

Having witnessed and been personally involved in the IDMAC exercise from its outset, and having documented the process in this thesis, the writer ventures the opinion that the IDMAC team has indeed succeeded in its

appointed task. Said task was to create a syllabus encompassing the desirable qualities of being "conservative in its concern for preserving the artistic integrity of musical traditions, yet liberal insofar as it goes beyond particular cultural preferences to confront larger musical ideas, processes and problems" (Elliott 1998: 2). And in documenting it, the writer has likewise striven to maintain the sometimes difficult "balance between originality and conformity in the technical" aspect of this work (Lebakeng 2000: 2).

A further conclusion reached by the writer and his colleagues in the wind band profession, is that a meaningful improvement in service bands' practical musical standards throughout the country has been initiated, to varying degrees, by the implementation of *Syllabus 2000*. Coupled to this can be sensed a commensurate boost in morale among the clear majority of South African band members, right across the sociological spectrum; the feeling of isolation from the management process that was typical of the "old regime" has given way to two-way communication, in the form of feedback and negotiation, with the new. Accessibility to practical global standards has likewise been improved. As Janet Wolff put it (1990: 203), "the idea of Art as a protected realm is, and always has been, a myth".

Drawing an analogy with the inner workings of a musical ensemble, the conclusion can be made that in an exercise of this nature, individual talent and creativity have combined in a united executive body to reach the agreed objective. Said objective, of course, being the evolution and realisation of an equitable system of musical evaluation for South African service bands.

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.

CHAPTER SEVEN

CONCLUSIONS AND RECOMMENDATIONS

7.1 Introduction

Perspective gained by this study on the compiling of a syllabus clearly indicates that this is an ongoing process, one which must adapt itself to the socio-economic character of – and the cultural milieu surrounding – the service bands of the country concerned.

While it would be unrealistic to expect an immediate enhancement of musical standards to the level of those of the United Kingdom or the USA, observers within the IDMAC bands and in the private sector have noted a groundswell of heightened musical awareness among South African band musicians in the past five years. This is the first tangible dividend paid by the new syllabus. Indistinct areas have been clarified and band members – many of them previously disadvantaged – have gained a fresh insight into the standards of instrumental performance that are taken almost for granted in the developed world. It is quite possible that, for the first time in their chosen career, the majority of the members of South African service bands see a clear path towards the personal attainment of those standards.

In keeping with the policy of South Africa's new constitution, maximum transparency is a management goal; there is little room for ambiguity. As De Wachter (1995c: 23) and others have put it, "cultural diversity" is a catchphrase in the New South Africa. "However, the process of development is akin to the nurturing of children – time-consuming and requiring specific competencies on the part of the leader/parent". Further development of band members' skills – itself a "specific competency" – is urgently required, not merely to meet the exigencies of the new syllabus, but simply to bring the performers up to the consistent level of competency for which they are

currently being remunerated. Clearly, one cannot "confer" culture; even less creativity. One *can*, however, promote, encourage and train, while inculcating an awareness of the musical standards that obtain in the First World.

7.2 Response to the first sub-question

The first sub-question was:

What factors need to be taken into account in order to ensure that *Syllabus 2000* remains a relevant and "living" document?

(discussed in Chapter 3).

In Chapter 3 of this thesis the writer endeavours to make it clear that the philosophy of the syllabus team was not to impose but to *share* their knowledge of repertoire, style and pedagogy with all their colleagues who were willing to make the effort to acquire the improved skills being offered them, and who were eager to embrace the new paradigm. The compilers' approach was not only to disseminate and share the knowledge personally and jointly attained, but to adopt and maintain an attitude of encouragement among fellow instrumentalists. The practice of inviting well-argued input from band members is an on-going part of that encouragement; this, it may be argued, is the productive side of democracy.

Designing a repertoire for each instrument of the concert band that would not only stand comparison with international norms, but satisfy the widest possible tastes of the service band musicians themselves, was the major challenge. The success of this was limited by the lack of published material outside the core syllabi of Western Art Music, thus it was deemed that *Syllabus 2000* should be subject to ongoing additions and modifications in order to be – and to be perceived to be – a "living document" in that respect.

7.3 Response to the second sub-question

The second sub-question was:

To what extent do previous IDMAC evaluation systems need to be taken into account in order to develop an improved [evaluation system]?

(discussed in Chapter 4).

The answer to this was found to lie in making a choice of which individual items in the repertoire were to be retained, and which to phase out. The previous evaluation process *per se* was not carried over in an indiscriminate manner into the new syllabus, as parts of it were judged to be flawed in terms of balance and repertoire.

Consequently, approximately 25% of the band extracts were retained, and a slightly smaller percentage of the accompanied works. Omissions (rather than inclusions) inherent in the previous evaluation systems acted as a *caveat*: technical work in the form of scales and arpeggios had been absent, aural tests were inadequate and sight-reading tests inconsistent. The accompanied works from which the candidate could choose were in many cases deemed to be unsatisfactory in musical content as well as in technical demands. A major omission was the absence of discrete repertoire lists for the "secondary" woodwind and brass instruments, as has been discussed.

7.4 Response to the third sub-question

The third sub-question was the enquiry:

To what degree do the qualities and characteristics of the instrumental groups within the symphonic and concert band need to be reviewed in the process of compiling adequate and representative repertoires for all instruments?

(discussed in Chapter 5).

It was in this area that the major amount of research into repertoire had to take place. The existence and usage of the "secondary" wind instruments referred to in 7.3 had by 1998 become an established reality – which had not been the case when the previous syllabuses had been compiled – and these ancillary instruments urgently needed to find accommodation within the official SANDF and SAPS evaluation systems.

A number of published transcriptions was incorporated into the repertoire lists, along with whatever original compositions could be accessed *via* the publishers' catalogues. Supplementing a number of the lists for "secondary" instruments are the writer's original compositions (Appendix B).

7.5 Response to the fourth sub-question

The fourth sub-question was:

What procedures need to be followed in order to arrive at a clear understanding of the desired outcomes at each level?

(discussed in Chapter 6).

The various teams and panels engaged in the establishment of unit standards in music for SAQA remain engaged in the process, and finality has not yet been reached in certain post-secondary areas. The paradigm of most subjects being "outcomes-based" is the dominant one in South African education in the new millennium, and this accords with the pragmatic view that a service band musician must be able to demonstrate practical skills at a pre-determined level of musical competency.

Said competencies at the various levels that currently obtain in South African service bands have been delineated in detail in Chapter 5 of this thesis. It is expected that, once the present collaboration with Trinity College, London, has been formalised, NQF levels can be appended to the five practical levels of musicianship, as well as to those of Group Leader, Bandmaster, Assistant Director of Music, Director of Music, and Senior Director of Music levels within the IDMAC structure. Finality has not yet been reached concerning the equivalency of these practical levels.

7.6 Response to the main research question

The principal research question addressed in this thesis was:

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

Empirical research has revealed that virtually all areas of performance need to be emphasised; it was precisely the over-emphasis of the prepared, accompanied work at the expense of the other components of the evaluation that led to dissatisfaction with, and the phasing out of, the old syllabus as a balanced means of musical assessment.

A reality that has presented itself to the management teams of the various IDMAC-regulated service bands is that the current framework and design of the new syllabus provides improved opportunities for self-advancement through the musical ranks. This has been achieved through clarity, explicitness, transparency and the individual choices presented to candidates, details of which have been documented in the various chapters of this thesis.

By the same token, it is realised by bandmasters and Directors of Music that areas most in need of remedial work are the supportive ones of technical work, aural training and sight-reading. This has to be done if the varied socio-economic factors of the past are to be adequately dealt with in terms of filling the gaps in musical training.

The writer finds that the combination of job-related band extracts, a well-chosen repertoire list for prepared works, plus realistic demands in the areas of scales, arpeggios, sight-reading tests and aural tests, combine in the new syllabus to address the shortcomings of previous syllabuses in a balanced and effective manner. *Syllabus 2000* is felt by those concerned to be palpably more successful than its predecessors as a means of remedying the aforementioned gaps in musical competency that are still exhibited by members of the less well-trained bands. In addition, the system is flexible enough to allow modifications and improvements in any area, should this be considered desirable by IDMAC.

The new syllabus can be credited with generating a healthy spirit of competition among the majority of band members, regardless of socio-economic background. The assurance that they will be evaluated as a result of their own individual efforts – musically, impartially, free from internal agendas and band "politics" – is proving to be a powerful motivating factor. It has become apparent over the past two years that this observable spirit of competition also exists between bands within the same arm of service. The National Police Bands competition organised by the Police Musicians' Association (POLMUSCA) realised higher musical standards in 2002 and 2003 than at any previous competitions in its history. The Army Bands and Choirs competition, held in November 2003 – at which this writer was an adjudicator – revealed a standard of ensemble playing by the two winning bands that might justifiably have been mistaken for the efforts of a British or American band.

The standards set by *Syllabus 2000* have arguably made service bands a more attractive option to the qualified professional. A new development within the South African music profession over the past five years is that, with the demise of the majority of the country's symphony orchestras, the IDMAC bands have conjointly become the largest employer of professional musicians in South Africa. A corollary is that prospective candidates for band membership who may previously have been members of a symphony orchestra, but who may not have previously considered a career in a service band, are now reconsidering the situation (E Malan 2003).

7.7 Value of the study to bands within and outside South Africa

The value of this study to IDMAC-regulated bands is explicit, and is already being felt. The writer remains a member of that committee, and there is a mutual exchange of information at each quarterly meeting.

The training component that is now a regular part of band members' dispensation has attracted attention from similar institutions in neighbouring states. Beginning with tentative enquiries in the aftermath of the national bands symposium in 1998, approaches have been made to the SANDF by other Southern African states – chiefly countries that are members of the Southern African Development Community (SADC) for assistance in the training of bandsmen and bandmasters. Training of members of the Botswana and the Namibian defence force bands is currently being carried out by the Western Province Command Band in Cape Town, under Capt Chris Nichols.

As mentioned, in-house training is being employed in addressing the needs of South African band members who have not had the benefit of a formal education in music. Members of the National Ceremonial Guard Band are currently being trained in Pretoria by the writer in collaboration with Col

Roger Buczynski. This encompasses one-on-one instrumental tuition and group aural training classes.

The writer believes it to be worthy of comment that the abovementioned neighbouring countries – with a shorter history of colonialism than our own – are favourably disposed to spending a measurable portion of their defence budget on the training of service band musicians. Even the most cynical observer must view this as an encouraging development, and a validation of the standards professed in *Syllabus 2000*.

7.8 Recommendations arising from this study

Three specific recommendations have arisen from the present research:

7.8.1 Explicit recommendations regarding marching band instrumentation

Traditions die hard, but it is the writer's observation over 50 years of direct and indirect involvement with service bands that certain facets of traditional instrumentation is less than ideal "on the march". The pertinent observation is made that significant improvements in the areas of tonal balance, intonation and even deployment of musical personnel could be effected through the implementation – fully or partially – of the alternative marching band instrumentation suggested by this writer in Chapter 5.2.7, and which are delineated here. The writer has reached the conclusion – through knowledge of the instruments available – that the following substitutions are guaranteed to result in a superior blend and body of sound from any fairly standard-sized military or civilian marching band. The Bandmaster/Director of Music should endeavour to:

- Ensure that there is a sufficient number of clarinets on the lower (harmony) parts, to effectively balance the Solo and the Ripieno clarinet voices;

- Employ a soprano saxophone to reinforce the Ripieno *or* 2nd clarinet parts where appropriate; the soprano saxophone is also effective on (transposed) oboe parts;
- Double the bassoon parts with bass clarinets reading bass clef bassoon parts (this was common practice in Britain during the first quarter of the 20th century, and many bass clef, concert pitch parts from that era are labelled "1st Bassoon or Bass Clarinet", or "2nd Bassoon or Bass Clarinet"). The latter is in any event more tractable on the march, being a single-reed instrument, with a relatively large mouthpiece;
- Employ a baritone saxophone and/or a E $\text{E}\flat$ contra-alto clarinet to add a true bass reed voice to the tuba parts (the contra-alto clarinet is comparatively light to carry, and a player will have no difficulty in reading parts in the bass clef);
- Use cornets in place of trumpets throughout, reserving trumpets for specialised, characteristically "martial" fanfares only (this suggestion is likely to meet with resistance from trumpet devotees, but the massed *timbre* of cornets in this context will certainly pay musical dividends);
- Reinforce the third cornet part with the use of at least one flügelhorn, preferably a 4-valved model for improved low-register intonation;
- Use 4-valved, rotary E \flat (alto) horns* throughout, in place of French horns (band parts nearly always include parts for Horns in E \flat); alternatively, use alto horns in the key of F;
- Use at least one E \flat alto clarinet to reinforce and add texture to the E \flat horn parts;
- Use medium-large (13,34mm) or symphony-bore (13,9mm) B \flat /F tenor trombones, rather than small or medium-bore (12,9mm) instruments, for a more musical projection out-of-doors, better physical balance, and to obviate the use of 6th and 7th slide positions on the march;
- Use a full-bore (14,3mm) B \flat /F (single valve) bass trombone on the march (with the double-valve B \flat /F/D instrument being reserved for indoor use);

* This is the oval, German-type E \flat horn, resembling a smaller version of the Wagner tuba.

- Use 4-valve euphoniums to minimise intonation problems and to increase range; consider also the German-type oval instruments with rotary valves, which are available in gold-brass;
- Substitute 4-valve brass helicons for upright tubas or BBb Sousaphones, perhaps retaining *one* 4-valve EEb tuba, and/or *one* 4-valve rotary *brass* Sousaphone (rather than fibreglass Sousaphones, which simply do not have the desired sonority).

As a result of perusing the relevant catalogues of two major discount exporters,* the writer has ascertained that this would not prove to be a particularly expensive exercise when the time came for the re-equipping of bands, or for the replacement of certain instrumental sections. Naturally, these recommendations apply to marching bands only; the concert band has its own rather different set of specifications and requirements. The modifications recommended here are not radical, but essentially *practical*. Even if carried out only in part, they will have a markedly beneficial effect on a band's sonority and carrying power in the concert hall or out-of-doors.

In the case of the low clarinets, Anthony Baines is of the opinion that a wind ensemble can benefit from what he terms "the strange purring quality" of the bass, contra-alto and contrabass clarinets (Baines 1992: 24). It is the writer's experience that the low clarinets are audibly more effective – and physically more tractable – on the march than the double-reed instruments, and their incorporation into the "standard" band instrumentation is strongly recommended.

7.8.2 *The standardisation of note value terminology*

A strong recommendation – one that has been proposed in IDMAC meetings – is the standardising of note values nomenclature. With the sole exception of parts of the UK, Southern Africa and other ex-colonial countries, the rest of

* *The Woodwind and Brasswind* (South Bend, Indiana, USA) and *Muncie Winds* (Boone, North Carolina, USA).

the English-speaking world today quite logically refers to eighth, quarter, half and whole notes. Afrikaans-speakers likewise refer to *agste-*, *kwart-*, *half- en heelnote*. The quaint Victorian terminology of breves to hemi-demi-semiquavers has long since served its purpose, and now deserves to be relegated to the musical archives where – in the 21st century – it belongs. Dr William Lovelock (1954: 24) describes an analogous situation that existed in the 1950s regarding the terminology used in describing Rondo-Sonata form:

Alternative names are Sonata-Rondo, Grand Rondo, Modern Rondo or New Rondo. The two final names afford a singular example of the snail-like quality sometimes achieved by the academic mind. "Modern" or "New" Rondo is only rather more than 150 years old!

Certainly, using the modern "mathematical" terminology for note-values would be of tangible help to candidates whose mother tongue is not English. It is significant that the Associated Board is attempting to standardise this terminology in its Jazz Syllabus (ABRSM 2003: 6/7), ostensibly because of the North American origins of that particular art form.

7.8.3 *Future equivalency between examining bodies*

Looking ahead on the evaluation front, most of the South African parties involved in training and examining would consider it an ideal situation were it possible to achieve close on 100% equivalency between certain practical music examinations of IDMAC, Trinity College, London, the Tshwane University of Technology's School of Music, the University of Pretoria's Department of Music, and the University of the Witwatersrand. Certainly, attempts to bring about equivalency in specific areas are continuing. These specific bodies have indicated the possibility of introducing courses and/or modules connected with the training of service band members at an undetermined time in the future. The possibility of the music departments of

other South African tertiary institutions becoming involved in similar developments has by no means been ruled out.

Future equivalency is not mere wishful thinking. In spite of a number of identified differences in syllabus content, the first tangible step in this becoming a reality was reached in August 2004, when IDMAC entered into an agreement with Trinity College, London, to jointly examine band candidates for the Principal Musician level with the ATCL (Recital) syllabus. The desirability of this development speaks for itself in terms of service band standards.

The next step envisaged is to examine Chief Musician candidates with a slightly revised LTCL, one which contains a mentoring component or module, the precise details of which are currently being ratified by Trinity. Should this exercise prove viable, a similar dispensation is to be extended "downwards" to accommodate the Senior Musician examination at approximately a Grade VIII level, and the Musician examination at approximately a Grade VI level.

Alternatively, should a consensus of opinion within IDMAC conclude that these levels are unrealistically high (considering local conditions), it has been recommended by the Committee that a slightly modified ATCL containing the mentoring component may be adopted as equivalent to the Chief Musician evaluation, with Principal Musician becoming a post-Grade VIII practical examination along the lines of a Recital Certificate. Senior Musician evaluation would then take place at the Grade VII (rather than VIII) level, as this was equivalent to matriculation music at the time of compilation. The Musician level would subsequently become the equivalent of a good Grade V practical examination, with Learner Musician remaining at the Grade III level. These readjustments would only take place in the event of the IDMAC evaluations finding full equivalency across the board with those of TCL.

Similarly, as a result of further research, the writer discovered that by adding a minimal number of alternative modules to the Tshwane University of Technology School of Music's current certificate, diploma and degree programmes, equivalency at virtually all levels of the IDMAC evaluations becomes a possibility. Naturally, this would entail course attendance by candidates. The writer is currently involved in ongoing negotiations with the Head of the TUT School of Music, Mr Marc Duby, and the senior training officer of the SA Police Bands, Snr Superintendent Jan Coetzer, with the aim of forging a viable equivalency between the first five IDMAC levels and the TUT School of Music's three certificates, diploma and BTech(Mus) degree. Once the necessary agreement in principle is reached, the initiative will be taken further and attention will be given to the Bandmaster and Director of Music evaluations, at the MTech and DTech levels, once these post-graduate degrees become established at the TUT. The writer is engaged in designing the structure of said degrees in collaboration with the TUT's research professor, Prof. Allan Munro, and Mr Marc Duby.

Whatever agreements are ultimately reached between IDMAC and other examining bodies, these will lend further clarity to the very practical question of outcomes, as cited in the third sub-question.

7.9 Suggestions for further research

The writer sees this study as paving the way for future syllabus design – conceivably in collaboration with other examining bodies – in respect of the specialised requirements of the service bands of Southern Africa. The new syllabus arose as the result of a specific need, and the circumstances and mechanisms leading to the compilation thereof – as well as the results of the first five years of implementation – have been documented in this study, with a view to making that information available to those undertaking (or even contemplating) a similar exercise within the foreseeable future.

A constructive suggestion that has been advanced in Pretoria academic circles is that "The initial MEUSSA team members should remain active as critical friends to an ongoing MEUSSA team, even after they have completed their theses" (Grové 2001). There is every indication that this is in fact taking place, in spite of the contrasting personalities and the ongoing challenges involved in ultimately completing the writing of the SAQA unit standards, a task that is by no means complete.

7.10 Conclusions and final observations

While it is not possible to prognosticate with any real degree of accuracy the events that may lie ahead, it does appear that the reality and desirability of the continued existence of service bands has been accepted and endorsed by all significant role players in "The New South Africa". In short, the future of service bands in the traditional sense is secure. A strict proviso, however, is the continuing necessity of catering for the broader spectrum of public audiences. Clare Stevens (2002: 10), deputy editor of the London publication *Classical Music*, underscores the nature of the new *status quo* when she writes: "Jazz ensembles, blues bands and pop groups also have their place in the modern spectrum of military music." Indeed, Raoul Camus (2001: 689) consolidates this viewpoint by pointing out that in Canada "every military band is required to function as a concert as well as a marching band, and to provide small jazz, rock and popular combos for social occasions" (emphasis added).

Maintaining this versatility is not a problem in South Africa, as a very real enthusiasm for – and awareness of – the jazz idiom and the "showbiz" repertoire is shared by the Bandmasters and Directors of Music of all bands operating under the aegis of IDMAC. The stage is being reached where all the senior service bands in the country encompass within their ranks a jazz, rock or "pop" group, usually comprised of performers from the concert or marching bands who effectively double on the instruments required. The

introduction of the RockSchool examinations – conducted by TCL – in South Africa in 2005 presents an additional vehicle for examination and evaluation purposes.

Initial fears of the cultural pendulum swinging in a retrogressive direction since the first fully democratic elections of 1994 have proved to be ill-founded, partially as a result of this more wide-reaching – some might say "populist" – musical approach. While isolated opinions have been aired alleging that service bands represent "a relic from Colonial times", as well as the tediously predictable accusations of Eurocentricity, these negative pronouncements are more the rhetoric of white "neo-liberals" than any cultural protestations from the indigenous peoples themselves. In fact, the future of the service band appears as secure as any other institution. The retired Director of the South African Naval Band, Commander Ron Marlow (2000), wrote "Nothing projects a good image quite like a good Band [...]. Our military bands reflect who and what we are."

The present writer had cause to endorse that view in a magazine article during the same period:

They (our service bands) are the image projectors of our national *status quo*, national pride, and a good deal of our tradition ... They are an indelible part of our musical heritage (Galloway 2000: 7).

While "the process of doing research at this level should be seen as continuously enriching and maturing" to the post-graduate student (Lebakeng 2000: 2), the writer is left with the realisation that the nature of compiling a viable syllabus is an absolutely unremitting one.

Having witnessed and been personally involved in the IDMAC exercise from its outset, and having documented the process in this thesis, the writer ventures the opinion that the IDMAC team has indeed succeeded in its

appointed task. Said task was to create a syllabus encompassing the desirable qualities of being "conservative in its concern for preserving the artistic integrity of musical traditions, yet liberal insofar as it goes beyond particular cultural preferences to confront larger musical ideas, processes and problems" (Elliott 1998: 2). And in documenting it, the writer has likewise striven to maintain the sometimes difficult "balance between originality and conformity in the technical" aspect of this work (Lebakeng 2000: 2).

A further conclusion reached by the writer and his colleagues in the wind band profession, is that a meaningful improvement in service bands' practical musical standards throughout the country has been initiated, to varying degrees, by the implementation of *Syllabus 2000*. Coupled to this can be sensed a commensurate boost in morale among the clear majority of South African band members, right across the sociological spectrum; the feeling of isolation from the management process that was typical of the "old regime" has given way to two-way communication, in the form of feedback and negotiation, with the new. Accessibility to practical global standards has likewise been improved. As Janet Wolff put it (1990: 203), "the idea of Art as a protected realm is, and always has been, a myth".

Drawing an analogy with the inner workings of a musical ensemble, the conclusion can be made that in an exercise of this nature, individual talent and creativity have combined in a united executive body to reach the agreed objective. Said objective, of course, being the evolution and realisation of an equitable system of musical evaluation for South African service bands.