

**The South African Society of Music Teachers:
its history, contribution and transformation**

by
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submitted in accordance with the requirements
for the degree of

Doctor of Literature and Philosophy
in Musicology

at the
University of South Africa

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August 2016

Declaration

I declare that *The South African Society of Music Teachers: its history, contribution and transformation* is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

I further declare that I have not previously submitted this work, or part of it, for examination at Unisa for another qualification or at any other higher education institution.

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Abstract

This study records the history and activities of the South African Society of Music Teachers (SASMT) from its founding in 1922 until 2015, concentrating on the contribution it has made to music education in South Africa and the extent to which it has adapted to changing socio-political circumstances.

Within the context of South African history and its education system, a study of the SASMT's Constitution, journal and other archival material was undertaken. The SASMT's reaction to changing trends in music education, including multiculturalism and the praxial philosophy, was contrasted with the activities of the South African Music Educators' Society (SAMES) and comparable overseas organisations. The mission and activities of ISME and PASMAE were used as a yardstick for determining the extent to which the SASMT fulfils the music educational needs of post-apartheid South Africa. Initially the SASMT provided a link between Europe and South Africa, focusing almost exclusively on Western Art Music. With an arguably colonial-based outlook, the organisation helped to unite music teachers by means of various projects and activities, as well as through its magazine and by forming a strong relationship with the overseas examining bodies and Unisa. Throughout its history, the SASMT has grappled with determining exactly what aspects of music education it represents, and consequently who should be admitted to membership. This became particularly pertinent in the 1980s with the formation of the South African Music Educators' Society, which highlighted the need for a more open organisation in the context of the fragmented education system of the times.

The SASMT has a long, stable history, with a network of centres and institutional members, and in the late 1990s was appointed as the National Affiliate of ISME. Currently the SASMT is characterised by reduced participation in its activities and a membership that does not adequately reflect South Africa's demographics. The study concludes with recommendations as to how the SASMT might transform its vision to serve fully the needs of South African music education.

Key terms

apartheid; colonial; ISME; SAMES; SASMT; multicultural; music advocacy; professional association; South African Music Educators' Society; South African Society of Music Teachers; The South African Music Teacher

Acknowledgements

Grateful thanks to the following:

My supervisors Prof Marc Duby and Prof Caroline van Niekerk for their academic prowess, advice and attention to detail, but above all their support and encouragement to complete the task.

Michael Whiteman for his lifelong contribution to music in South Africa, particularly through his many leadership roles in the SASMT. He was an inspiration to many.

All past and present members of the SASMT, particularly those who responded to the questionnaire.

Sibyl Whiteman Morris for access to the complete set of *The South African Music Teacher*.

Everyone who has helped in any way throughout this project and particularly my mother for her unending love and support.

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Acronyms and abbreviations

ABRSM	Associated Board of the Royal Schools of Music
AIRMT	Associate of Institute of Registered Music Teachers
AIRMT-DBM	AIRMT Distinguished Branch Member
ANC	African National Congress
ANO	Affiliate National Organisation
ARCM	Associate of Royal College of Music
ASME	Australian Society of Music Education
ATASA	African Teachers Association of South Africa
CAPS	Curriculum and Assessment Policy Statement
CHED	Committee of Heads of Education Departments
CHUM	Committee of Heads of University Music Departments
CUMSA	Curriculum Model for Education in South Africa
Dip-IRMT	Diploma of Institute of Registered Music Teachers
ELRC	Education Labour Relations Council
FIRMT	Fellow of Institute of Registered Music Teachers
FTCL	Fellow of Trinity College London
GO	Goals and Objectives Project
HSRC	Human Sciences Research Council
IMC	International Music Council
INA	ISME National Affiliate
IRMT	Institute of Registered Music Teachers
ISM	Incorporated Society of Musicians
ISME	International Society for Music Education
LRAM	Licentiate of Royal Academy of Music
LRSM	Licentiate of Royal Schools of Music
LTCL	Licentiate of Trinity College London
MEC	Music Education Council
MENC	Music Educators' National Conference
MENZA	Music Education New Zealand
MM	Music Mark
MMA	Music Masters Association

MOPSA	Music Outreach Programmes South Africa
MSNC	Music Supervisors National Conference
MTNA	Music Teachers National Association
MU	Musicians' Union
NAfME	National Association for Music Education
NAPTOSA	National Association of Professional Teacher Organisations of South Africa
NETIEM	Network for Promoting Intercultural Education through Music
NQF	National Qualifications Framework
NSB	National Standards Body
OBE	Outcomes-Based Education
PACT	Performing Arts Council of the Transvaal
PASMAE	Pan African Society for Musical Arts Education
PASME	Pan African Society for Music Education
RNCS	Revised National Curriculum Statement
SABC	South African Broadcasting Corporation
SACE	South African Council for Educators
SADTU	South African Democratic Teachers' Union
SAMES	Southern African Music Educators' Society
SAMET	South African Music Education Trust
<i>SAMT</i>	<i>The South African Music Teacher</i> (Journal of the SASMT)
<i>SAMUS</i>	<i>South African Music Studies</i> (Journal of SASRIM)
SANYO	South African National Youth Orchestra
SAOU	Suid-Afrikaanse Onderwysersunie (South African Teachers' Union)
SAQA	South African Qualifications Authority
SASMT	South African Society of Music Teachers
SASRIM	South African Society for Research in Music
SATA	South African Teachers' Association
SGB	Standards Generating Body
SMA	School Music Association
TTD	The Talking Drum
UCT	University of Cape Town

ULSM	University Licentiate in School Music
UNESCO	United Nations Educational, Scientific and Cultural Organisation
Unisa	University of South Africa
UPLM	University Performer's Licentiate in Music
WAM	Western Art Music

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Chapter 1 Introduction

This thesis examines the contribution of the South African Society of Music Teachers (SASMT) to South African music education, how it compares to similar professional organisations in other countries and the extent to which it has transformed in response to socio-political changes in the country.

1.1 Research question

What contribution has the SASMT made to the development of music education in South Africa?

In order to answer this, it is necessary to consider

- a) The extent to which the SASMT has transformed to meet the educational and political changes that have taken place, particularly since South Africa achieved democracy in 1994
- b) The features that the SASMT shares with similar organisations from other countries and to what extent it is aligned to the vision and mission of ISME, of which it is the National Affiliate.

1.2 Aims

As the oldest and largest organisation representing music education in South Africa the SASMT has an important function and the role that the Society has played needs to be recorded against the backdrop of the country's history. In addition, many of the leading figures involved in the development of South African music education have also been members of the SASMT and their contributions should be documented.

Although much has been written about the transformation of South African education, there is very little in the literature on the role of the SASMT and its

contribution to music education. Given the vast changes that have taken place in South Africa, it is essential that the country has a strong organisation to help to manage and promote the importance of music education. Unlike many countries, however, South Africa does not have an umbrella organisation representing the needs of all aspects of music education.

By recording the contribution that the SASMT has made over the years and relating this to the needs of the country, recommendations are made that might help the society to fulfil its mission in the future.

1.3 Personal motivation

I have been a member of the SASMT since graduating in 1985 and was for many years involved as an office bearer of the Cape Town Centre. As a school music teacher, I became increasingly aware of the need for the Society to accommodate this aspect of music education. From a personal point of view this was particularly pertinent, having experienced similar trends while working in Zimbabwe for ten years after the independence of that country. The activities of SAMES and the political changes taking place in South Africa in the 1990s seemed to suggest that the time was ripe for the SASMT to transform itself. At the same time the Cape Town Centre was experiencing dwindling membership numbers and participation, which subsequently led to a merger with the neighbouring Tygerberg branch. Many of the members in Cape Town had been personal friends of Michael Whiteman, a leading figure in the organisation, President on several occasions and editor of the magazine for many years. The sense of loyalty to him and other founding members as well as the conviction that the Society had made a significant contribution in earlier days led me to believe that this contribution needed to be recorded. It is hoped that by placing this history in the context of the changes in the country and music education in general, as well as comparing it to similar organisations overseas, ways might emerge to enable the SASMT to transform to meet the needs of the future of South African music education.

1.4 Methodology and theoretical perspective

There is no empirical research that can be used to measure the effectiveness of an organisation such as the SASMT. Archival research, however, ensures that the achievements of the Society are documented and placed in their appropriate educational, historical, political and social context.

The SASMT's involvement in the various institutions and policy-making bodies of the South African education system, as well as the activities of similar music education bodies in Australia, the UK, the United States and New Zealand are examined. This provides material with which to evaluate whether or not the Society has adapted sufficiently to its new circumstances in order to make a significant contribution to contemporary and future South African music education.

Research into the journal of the Society, its Constitution and Articles of Association, as well as other records, clarify the following:

- a) The aims and objectives of the SASMT
- b) The influence exerted by various presidents, editors and other members, and how this has affected the direction of the SASMT at various times
- c) The issues and trends that have dominated the annual SASMT conferences
- d) The changing membership requirements and structure of the SASMT
- e) The SASMT's response to changes in South African society and education.

As a major source of information the contents of the *South African Music Teacher* are analysed, as an indication of the areas of interest of the Society and how this has changed over the years.

A survey sent out to all current members of the SASMT (a copy is attached as Appendix D) was used to gauge members' perceptions of various issues, including the role of the Society, their reasons for retaining membership, the broadening of the membership criteria, the role of institutional members and the importance of affiliation with ISME. The purpose of the questionnaire was not to undertake detailed statistical analysis, but to gain an understanding of members' views and to provide some insight into any common themes or trends in the way they responded. For this reason, most of the questions were of an open-ended nature and invited additional comments.

Finally, the achievements of the SASMT are compared with the published aims and objectives of similar bodies around the world, including ISME.

1.5 Research ethics

Ethical clearance for the survey of members was obtained from the Research Ethics Review Committee of the Department of Art History, Visual Arts and Musicology at Unisa. Copies of these documents and the questionnaire are attached as Appendices A, B, C and D. All responses were treated in confidence and reported on from the perspective of the participating group and not from the perspective of any individual. Respondents had the option to remain anonymous although none actually chose to do so.

1.6 Notes to the reader

- 1 The use of racial terminology such as African, black, coloured, Indian and white is often necessary when discussing South Africa, but is problematic as these descriptions are not approved of by everyone. Some writers, particularly after 1994, use the term black as meaning everybody who is not white.
- 2 In South Africa, the words *pupil* and *teacher* have been replaced with *learner* and *educator* in government documentation since 1994. For the

purposes of this study and in music teaching circles, the words pupil, student and teacher are widely used. Similarly, the description of *private* school has officially been replaced in South Africa with *independent* school.

- 3 Prior to 1994, different schools and provinces referred to classes by various names, for example Grades, Standards and Forms. Currently all schools use the terminology of Grades 1 to 12. In South Africa the terms *secondary school* and *high school* are both used to refer to Grades 8 to 12.
- 4 The terms *school music* and *class music* are used fairly interchangeably in South Africa and refer to music that is taught to a general class. Since 1994 both of these terms have been replaced (in official documentation) by Arts and Culture (under Curriculum 2005) or more recently Creative Arts. These learning areas include music with dance, drama and art. By contrast the term *subject music* usually refers to specialised subject taken to Grade 12 level involving both individual instrumental tuition and paper work.
- 5 In 1994 South Africa's four provinces were divided into nine new ones, which also incorporated the so-called independent states, homelands and self-governing territories that had been created by the apartheid government. The original provinces were Cape of Good Hope (now divided into Eastern Cape, Northern Cape and Western Cape), Natal (now KwaZulu-Natal) Orange Free State (now Free State) and Transvaal (now divided into Gauteng, North West, Limpopo and Mpumalanga).
- 6 Terms such as Western music and classical music are quoted by various authors and are used interchangeably in this thesis for what is commonly referred to as Western Art Music (WAM).

1.7 Outline of the thesis

The South African Society of Music Teachers was established in 1922 and is the oldest organisation of music teachers in the country. It was founded in very different educational and socio-political circumstances from those which exist today and this study examines its changing role and significance throughout its history.

1.7.1 Chapter 1 Introduction

Chapter 1 introduces the research question and gives other details about the aims and methodology of the study. A brief review of the literature is also included.

1.7.2 Chapter 2 Early history of the SASMT

Chapter 2 records how the SASMT grew out of a small association of music teachers formed in the greater Johannesburg area in 1922. The early editions of *The South African Music Teacher (SAMT)* give insight into the social context of the day and how the Society operated in a somewhat English colonial environment. During this time the Constitution and Articles of Association were drawn up and the magazine of the Society was instituted.

This period sees the start of an important relationship with the examining bodies and the defining of the Society's membership requirements, two themes that recur throughout the SASMT's history. In the early years the British licentiate system was the yardstick for membership, although the Society did try to implement a system of state registration.

By the 1950s the Society's interests broadened to include some discussion of school music although the main focus remained on instrumental teaching, particularly by contributing to Unisa's music exam system. The relationship between English and Afrikaans speaking teachers also played its part in forming

the character of the Society, particularly the different musical traditions from which they drew inspiration.

A further change in outlook occurred in the 1970s when universities started to move away from offering licentiates and included teaching method as part of the previously purely academic BMus qualification.

During the first fifty years of the Society there is scarcely a mention in the magazine of the diversity of South Africa, in spite of momentous events such as the imposition of apartheid¹ and its impact on education.

1.7.3 Chapter 3 The 1970s and the need for change

The 1970s saw changes in the school system and the results of this were felt in the SASMT when large numbers of instrumental teachers were employed in the schools. Qualifications accepted for employment differed from those required for SASMT membership. As a solution, the then President J.D. Malan proposed a National Diploma although this ultimately failed to materialise. During its first 50 years or so, the SASMT did much to consolidate the music teaching profession in South Africa, notably the formation of orchestral camps which ultimately led to the South African National Youth Orchestra (SANYO).

This chapter shows that due to the Society's focus being primarily on instrumental teaching, the impact of multiculturalism and other trends in music education did not really attract its attention. Even in instances where government policy directly affected music education, such as the existence of multiple education departments and curricula, the SASMT's concern was aimed almost exclusively at upholding Western Art Music.

¹ A system of racial segregation enforced in South Africa from 1948 to 1994.

1.7.4 Chapter 4 The 1980s and national conferences

The events of 1976 ushered in a period of turmoil in South African schools which spilled over into music education. The predominance of Western Art Music in schools was questioned and while the world was moving towards globalisation and an increasing emphasis on ethnomusicology, the education system in South Africa continued to be fragmented along racial lines.

1985 saw the landmark first National Music Educators' Conference, one of the aims of which was to explore ways of broadening music education so that it was not dominated by Western music. This conference resulted in the formation of SAMES and for the first time, the SASMT was not the sole body representing South African music teachers. The membership policies of the two bodies could not have been more different.

Several national conferences followed and in 1990 SAMES issued the Music Education Charter, which highlighted the challenges facing music education during this period. For many, particularly those who did not qualify for SASMT membership, the shortcomings of the Society had been made clear, but ultimately SAMES failed to survive, whereas the SASMT continued.

1.7.5 Chapter 5 1994 and a new dispensation

South Africa's first democratic elections in 1994 ushered in, among other things, an overhaul of education. There is a significant lack of SASMT involvement in the statutory bodies tasked with designing the new music education curriculum and it was left to others, such as the Independent Music Education Forum, to attempt to bring unity to the profession leading up to the 1998 ISME conference in Pretoria.

This chapter shows how the SASMT's status in the community has changed from a time when it worked closely with the examining bodies, education department and the universities. It does, however, serve as the National Affiliate of ISME.

There are signs of change in the 21st Century with an increased interest in world music, jazz and international music education trends. A survey of members indicated that the majority of respondents appreciate and support the activities of the Society, but there are also calls for in-service training for teachers, particularly in Arts and Culture.

1.7.6 Chapter 6 Defining a professional association

This chapter examines the features of a professional association and looks at several overseas examples. The SASMT has features in common with other specialist organisations, but it is also evident that other countries, unlike South Africa, benefit from the services of an umbrella organisation. The Society's role as the National Affiliate of ISME and its relationship with PASMAE receive attention.

By drawing on the characteristics that make for effective professional associations, but acknowledging South Africa's unique circumstances, the chapter ends by identifying areas in which transformation is required. These include strategic planning, engagement with the entire music education system, advocacy and a membership demographic that is more in line with post-1994 South Africa.

1.7.7 Chapter 7 Conclusions and recommendations

The final chapter evaluates the contribution made by the SASMT to the South African music education system and the extent to which the Society has adapted to the educational and political changes that have taken place in the country, particularly since 1994.

Drawing on the vision and mission of ISME, and national bodies in other countries, ways are suggested in which the SASMT might re-position itself in order to serve the full range of needs of South African music education.

1.8 Literature review and sources

It is not the purpose of this study to record the history of music education or the issues that dominate it in South Africa, but it is necessary to contextualise and to give background to the situation in which the SASMT operates.

1.8.1 Philosophies of music education

Small (1998) asserts that music is primarily an activity which he calls musicking and which he defines as " (...) to take part, in any capacity, whether by performing, by listening, by rehearsing or practising, by providing material for performance (which is called composing), or by dancing" (Small 1998: 9).

The implication is that music does not exist unless it is being performed. Music is not an object (a noun) but can only be an activity (a verb). In his book *Musicking*, Small (1998) describes a symphony concert, likening it to a ritual in which everyone who is present is able to affirm and celebrate their identity.

This view has much in common with the praxial approach to music education articulated, among others, by Elliott in *Music Matters* (1995). This is in sharp contrast to the aesthetic philosophy of music education espoused by Reimer (1989) and further developed in his later work (2003) where he proposes that active listening should be the basis of all music education.

Regelski (2003/2005) attempts to combine the aesthetic and praxial philosophies. He challenges the concept that intelligent listening is dependent on performance expertise and suggests that listening is a skill in its own right. He maintains that praxial theories are more effective when considered in terms of multiple disciplines. In his view, the aesthetic philosophies do not give sufficient status to the physical skill of performing, with the resulting implication that it is of lesser importance.

Debates about these philosophies were a particular feature of the conferences organised by SAMES in the 1980s and 1990s and served at that time to

highlight the deficiencies in the South African education system, as well as the difference in outlook between SAMES and SASMT.

Hauptfleisch in *Transforming South African music education: a systems view* states that "no postgraduate study has as yet considered all the sectors of South African music education as a whole" (1997: 13) and others, such as Chew (1992) and Oehrle (1996/1998) draw attention to the need for a South African philosophy of music education. Ten years later it would appear that this need has still not been fulfilled and Barker Reinecke (2007: 7) in *Towards a justification for a philosophy of music education: a quodlibet for South Africa* argues that South Africa still awaits a philosophy of music education that will embrace the needs of the whole population.

1.8.2 South African education and music education

The SASMT does not exist in isolation and it is, therefore, not possible to write about its history and contribution without placing it in the context of the events that took place in South Africa during the same period. Jansen and Christie (1999) provide background information for understanding the relationship between South African politics, society and education.

Rijsdijk (2003: 18-29) gives a comprehensive history of music in South African primary schools from its colonial beginnings, through the apartheid years and on to the reforms after 1994. She investigated music education in government primary schools in the Cape Peninsula as perceived by general class teachers. Since the first fully democratic elections in South Africa in 1994, the entire school system has changed and of particular relevance to this study is the fact that general class teachers are now responsible for music education, which forms part of the Arts and Culture learning area. Thorsén (1997: 91-110) deals with the same subject, but more broadly and from the perspective of a Swedish academic with ties to South Africa through aid agencies.

The SASMT began in colonial times and its relationship with the overseas examining bodies was a prominent feature in its early history. Small (1977) and

Lucia (2007) give insight into the relationship between culture and imperialism, with Lucia holding the view that the graded music examination system is a remnant of colonialism and culturally biased. She argues that music theory that is restricted to the grade exams is in danger of being little more than learning and applying rules, and consequently of limited value in terms of music education. Similar sentiments are expressed by Barker Reinecke (2007: 41).

The impact of apartheid on education is clear, but there is little mention in the literature specifically about high school music education. Some writers, such as Jacobs (2010: 1, 19), argue that the subject in South Africa is elitist because, under apartheid, specialised music education was reserved mainly for gifted white pupils. It is fair to say, however, that South Africa is not the only place where music tuition has been reserved for the most talented and where a society such as the SASMT focuses to a large extent on such talent. Consequently, developments in countries such as the UK and the USA have a bearing on this study, in spite of differences in school structures.

The Yale Seminar (1963) and the Tanglewood Symposium (1967) identified important areas of music education and declared that music of all periods, styles, forms and cultures should be included in the curriculum. This is well documented in Mark (2013) and is of particular relevance to South Africa.

The work of Jorgensen (2003: 74) is also pertinent to South Africa. She believes that education needs to include the diverse views of the population and that teachers need to play their part in constructing policy and curriculum, so that in the end it is inter-disciplinary and includes different traditions and perspectives.

1.8.3 Multiculturalism, interculturalism and Africanism

In her thesis on children's musical games, Harrop-Allin (2010) maintains that since the late 1980s there have been two main ideological and political thrusts in South African music education, namely multiculturalism and Africanism.

Since the 1960s, multicultural music education has developed overseas. In South Africa the Eurocentric music syllabus was replaced in 1993 with a broader and more inclusive curriculum, along with the system of Outcomes-Based Education (OBE). Volk (1998) discusses political changes in South Africa and the need for a multicultural curriculum although she, and others, prefer the term intercultural because it implies "not just a belief in a plurality of separately nurtured music cultures, but an intermingling of different musics in one common school curriculum applicable to all schools" (Volk 1998: 153). It is also apparent that popular music has had an influence on traditional ethnic music in South Africa, just as it has on all music elsewhere. Consequently, there is a view that it is impractical for South African schools to take too purist an approach (Nketia 1982).

Prominent in this field is Elizabeth Oehrle who, apart from her own work (such as found in her 1988a and 1990 publications), was also a key figure in SAMES. She started the Network for the Promotion of Intercultural Education through Music (NETIEM) and established *The Talking Drum* (TTD), which was the mouthpiece of SAMES and later also of Pasmae. It was published from 1991 until 2014 and provided teaching ideas on South African traditional music (Oehrle 2005: 224/2013: 135-137). Oehrle emphasises the classroom use of African music in a creative way, not only for its intrinsic worth, but also as a means of establishing respect between different cultures. Attempts to overcome the effects of colonialism are also documented by Hauptfleisch et al. (1993), Delport (1996), Hauptfleisch (1997) and Herbst et al. (2005).

The term African Musical Arts was used by Meki Nzewi at the inaugural Pasmae conference in 2001 and denotes the integrated nature of music, dance, drama and the visual arts in Africa. In his view, arts education needs to be "holistic, enabling the learner to become a competent composer, performer and critic" (Nzewi 2003: 13).

Herbst et al. (2003), Herbst et al. (2005), Nzewi (2005) and Mans (2006) among others write about the Africanist approach to music education, which is promoted by Pasmae through its publications, such as *Musical Arts in Africa:*

Theory, Practice and Education. This approach advocates using African traditional, indigenous music as the basis for music education in Africa. In spite of the new curricula that have been introduced in South Africa, Herbst, De Wet and Rijdsijk (2005: 264) suggest that this transformation has not been achieved and this is one of the most important challenges facing music teachers in South Africa.

1.8.4 South African education reform

As mentioned earlier, the emphasis in South African schools has generally been on music as a talent subject, with class music frequently neglected. This is well documented in Oehrle (1988a/1990), Hauptfleisch (1993/1998), Primos (2001), Herbst (2005) and Lucia (2005). Instrumental tuition is possibly the only school subject where a pupil needs to show exceptional ability prior to being allowed to enrol to study an instrument to Grade 12 level. Research by Primos (1992) concluded that it was necessary to review the paradigm of South African music education, in order for it to serve all children and this view was also voiced by Mngoma (1990). He proposed the use of the voice, rather than the piano, as the main instrument in school music. He claimed that black children who study music formally are seen as oddities in their own society and, in addition, are not accepted in white society either (Mngoma 1990: 122-125).

The research programme *Effective Music Education in South Africa* was commissioned by the Committee of Heads of University Music Departments (CHUM) in 1987 and was undertaken by the Human Sciences Research Council (HSRC) with the final report published in 1993. Among many recommendations, the report articulated dissatisfaction with existing curricula and indicated the need for revised syllabi which were not based exclusively on Western concepts (Hauptfleisch 1993b).

After 1994 class music became integrated into the new learning area of Arts and Culture (under OBE) and later Creative Arts (under CAPS) which includes art, drama and dance. The lack of teacher preparedness for this is highlighted in

research by Delport (1996), Dzorkpey (2000), Rijdsdijk (2003), Barker Reinecke (2007) and De Villiers (2015) among others.

Rijdsdijk (2003: 29-36) draws particular attention to the need for the training of teachers, using the Cape Technikon as an example:

In ten years, during which time the college went through no less than three amalgamations before its final one to the Cape Technikon, the number of lecturers in the Music department dropped from ten to one. It is quite clear that a single lecturer cannot be expected to give the students the full instrumental and class music methodology required for them to become adequate teachers. Added to this, these new teachers will be required to teach visual art, drama and dance as they are all part of the Arts and Culture learning area (Rijdsdijk 2003: 35).

1.8.5 A professional association

The researcher was unable to find any existing research specifically about the SASMT and its role in South African education. References to SAMES are more numerous, but generally related to the role that the organisation played in promoting multiculturalism and drawing attention to the injustices of the administering of education under apartheid. Details of the various conferences held under the auspices of SAMES were obtained from the published *Proceedings*, as well as from articles by Oehrle (1990/2005/2006/2013) and Petersen (2009).

Information about organisations serving music education in other countries was generally obtained from their websites.

Concerning the role of professional organisations, it was useful to look at research that has been carried out in other professions and work by Golde (2006), Abdullah and Threadgold (2007) and Meintjes and Niemann-Struweg (2009) was useful in this regard. The only articles that the researcher was able to find dealing with professional associations of music teachers in general were by Barrett (2006/2012/2014). More specifically, there is material available on the role played by NAFME, particularly an article by Hoffer (1992), a past president of the organisation. He provides a list of features of NAFME which made for

useful comparison with those which apply to associations for other professions and which were mentioned previously. Shieh (2012) draws particular attention to the need for associations to redraft their mission and vision regularly in order to have a significant impact on curricular reform. Generally it was found that much material in the literature dealt with NAFME's work in music education advocacy, an area of need in South Africa and one in which the SASMT has not been particularly active.

Generally, the literature about ISME was not found to be of any particular relevance to this study, except in outlining the organisation's work and the role of its national affiliates of which the SASMT is one. Articles by McCarthy (2004 and 2007), Dinn (2013) and González Moreno (2014) were useful in this regard.

1.8.6 *The South African Music Teacher (SAMT)*

The history of the SASMT is recorded in its journal² *SAMT*. The writer had access to a complete set of issues, which provided the primary source of information about the activities of the Society. Michael Whiteman was editor of the journal for 55 years from 1941 until 1996, as well as being a leading figure in the SASMT. During his tenure, precise details of conferences and procedural matters were recorded.

The *SAMT* is the official journal of the Society. From the earliest years of the Society's existence, it was considered necessary to publish a regular journal to further the cause of music education in South Africa and to inform members of the aims, activities and achievements of the SASMT. The magazine is distributed free to members of the Society, and copies are also given to advertisers, institutions, libraries and other interested parties.

The first issue was published in October 1931 and the first AGM of the Society, which had been held almost nine years previously in October 1922, is recorded in the second edition of 1932 (Conference notes 1932: 21). Since then it has

² The *SAMT* is not a peer-reviewed academic publication, even though it is often referred to as a journal.

been produced regularly and according to Morris (1984: 1) it has, for most of this time, been the only periodical in South Africa wholly devoted to music. Its unbroken record is documented as follows:

The longest running journal to date is that of the South African Society of Music Teachers, later known as *The South African Music Teacher/Die Suid-Afrikaanse Musiekonderwyser*. The journal is affiliated to the South African Society of Music Teachers, which is the oldest functioning professional music society in South Africa (inception 1922). The journal was first published in October 1931 and boasts a publishing record of 80 years. It encompasses music education at universities, colleges, schools and music centres as well as in private practice. The aim of the society is reflected in the journal articles, which include information about the teaching profession, furthering the interests of professionals, and maintaining an increasingly high standard. In the earlier issues music teachers and professionals could place advertisements for their teaching studios (Panebianco-Warrens 2011: 75-76).

Although the structure and style of the content of the *SAMT* has not changed significantly over the years, the number of pages has varied quite considerably. The first edition contained 28 pages and by issue 7 this had grown to 40 pages, reflecting the SASMT's growing prosperity and status. During the frugal years of the Second World War, the magazine reduced in size although an attempt was made to maintain content, through the use of a smaller typeface. In fact, during these years, the number of advertisements (especially from overseas) increased, due largely to the efforts of Lilian Wallis, the Business Manager at the time. From edition 48 onwards, there have generally been 70 to 80 pages per issue (Morris 1984: 3).

The editors of the *SAMT* have all been prominent in their various fields and in the early days included Hermann Becker (a cellist), Muriel Alexander (a prominent speech teacher, during the period when they were admitted as members until 1939), Wansbrough Poles (an Inspector of Music in the Cape Education Department), A.H. Ashworth (a Kimberley musician) and Walter Swanson, who was later well known in Cape Town as a composer. Between them, these editors were responsible for the first ten issues of the *SAMT*, but

none stayed in the position long enough to really make their mark on the journal (Morris 1984: 4).

In 1936 Fred Poetzsch was appointed and produced the next ten editions, before being called up for war service. His particular contribution to the Society is dealt with elsewhere in this study, but his magazine contribution, as evidenced in his editorial comments, was lively and provocative. In spite of this, by the time that Poetzsch was conscripted at the end of 1940, the *SAMT* was at its lowest ebb financially and there was a danger that its publication would cease (Morris 1984: 5).

Michael Whiteman was at this time a junior lecturer in Mathematics at the University of Cape Town, having emigrated from England in 1937. He held an MA from Cambridge, but at that time only one professional music qualification, an FTCL in composition. He was, nevertheless, already a highly competent all-round musician and later attained a BMus (Unisa 1943) and a MMus (UCT 1947), played the horn in the Cape Town Municipal Orchestra, gave two-piano recitals with his wife Sona Whiteman and played the cello. Whiteman had publishing experience in the family business in London. In 1941 he wrote an article in the Cape Times questioning the anti-Wagner feelings of the time, due to Wagner's perceived support for Nazism. This attracted the attention of Lilian Willis who was then President-Elect of the SASMT and was determined that the magazine should continue. She approached Whiteman to undertake the editorship of the *SAMT* (Morris 2010: 24).

Whiteman aimed to make the magazine more scholarly and professional, replacing the "Pasticcio" and "Palabra" features with articles (many by world authorities), thought-provoking editorials and, as the years progressed, more and more articles of an academic or musicological nature (Morris 1984: 5).

Regular features of the *SAMT* have included the following:

- a) Reviews of new publications/For the Music Library
- b) News from the centres, including their activities and personal items

- c) Pasticcio and Palabra (in the early editions) – quotes and anecdotes
- d) Pupils' Pages, including competitions
- e) Who's Who
- f) Head Office Notes
- g) President's messages (to the magazine) and addresses (to Conferences)
- h) Information Bureau (Questions answered by experts for a small fee)
- i) Members' Directory.

The President's Message, reports from Annual General Conference (including from 1946, all approved resolutions), the Presidential address to Conference (from 1949, issue 36) and Head Office Notes provide much insight into the workings of the Society. More recently, Head Office Notes and detailed reporting of Conferences has fallen away, and been replaced with more general, less formal feedback on the business matters of the Society. The Directory of Members has been a constant feature since the inception of the *SAMT*.

The majority of articles in the *SAMT* are in English, although it has always been policy to include Afrikaans content as well. An effort was made for many years to translate the Editorial into Afrikaans and from 1948 it was customary to include at least one additional Afrikaans article in each edition. It appears as if the Afrikaans assistant editor had to write something in the absence of any submissions, although this situation did improve with the increase of Afrikaans membership particularly after 1973 and the admission of university music departments as institutional members (Morris 1984: 7).

There has always been difficulty in obtaining Afrikaans articles; in the past a reason might have been that Afrikaans speakers were possibly reluctant to be associated with the Journal and Society and thought to be too "English" in their orientation (Morris 1984: 7).

In the 1969 *SAMT*, Whiteman makes the point that it was just as difficult to obtain English submissions from members. Of the 200 or so English articles

that had been published up to that time, most were sourced primarily from organisations such as the Austrian Information Service, the British Council and the United States Information Service. Well-known contributors from overseas have included Robert Donington, Edmund Fellowes, Dmitry Kabalevsky, Rosalyn Tureck and A.J. Westrup. Whiteman identifies the challenge of sourcing articles, given that the *SAMT* is not a research journal, but also contains non-academic material such as reports, conference proceedings and society events (Whiteman 1969: 5).

The *SAMT* owes its existence to the Society. It serves as its official mouthpiece and as a means of communication between the leadership and the members. The achievements of the Society, particularly those that came about through annual conferences with their accompanying resolutions, policies and projects, would probably not have been possible without the journal's help in reaching a wider public.

Since 1931, the fortunes of the South African Society of Music Teachers as a whole have been closely bound up with those of its official organ, the *SAMT*. Publicity and prestige gained by the latter have been invaluable for building the prestige of the former. Conversely as the Society has grown and engaged in more and more adventurous projects, so its official organ has grown in size and professional stature (Whiteman 1982: 26).

Details of the achievements of the Society are dealt with elsewhere in this study, but in summary they include the following:

- a) Student artist tours 1954 to 1961
- b) Orchestral courses from 1964
- c) Input into the music exams system of Unisa
- d) Helping to create music posts in schools in the then Cape Province in 1942
- e) Institutional membership of university music departments
- f) Provincial conventions
- g) Centre activities
- h) Benevolent, Group Endowment and welfare funds
- i) Administration of prizes and scholarships.

Much time and energy were also given to projects which did not come to fruition and these include most notably the State registration of music teachers, the establishment of provincial orchestras and an SASMT library.

Michael Whiteman was Editor of the *SAMT* from 1941 until 1996 when he was succeeded by Gerhard Koornhof. At this time the format of the magazine changed to an A4 size, although the cover design was retained until 1998. After this, each edition of the *SAMT* has featured a different cover, usually multi-coloured and contemporary in design. Technological advances in printing and layout have no doubt contributed to the less formal look that the magazine has acquired since this time.

Koornhof outlines his policy for the *SAMT* in the Editorial of January 1997. After stressing the importance of continuing the debate about aesthetics in future editions, he sets out the following basic layout for the magazine:

- a) Letters to the Editor/Briewekolom
- b) News/Nuus
- c) Conference/Konferensie
- d) Laughing Matters/Lag-'n-Slag
- e) Begging the Question/Klip-in-die-Bos
- f) Music Online (Koornhof 1997: 5).

Koornhof continues by stating that the policy of the magazine will be one of reflecting on music teaching in all the different regions of the country. To achieve this, he invites members to submit the following:

- a) Feature articles
- b) Pedagogical contributions
- c) Reports on conferences and festivals
- d) Reviews of books, sheet music and recordings (Koornhof 1997: 5).

Koornhof produced the usual pattern of two magazines per year until July 2002, when he resigned. It appears it was a difficult task to find a replacement and no

SAMT was published in January 2003. At the conference in April 2003, Jaco van der Merwe agreed to produce one issue as acting editor in order, as he put it, "... that the magazine's reputation for uninterrupted publication since 1931 would not be tarnished" (Van der Merwe 2003: 1) and that regular publication would resume in April 2004.

It is interesting that Van der Merwe's issue was not numbered and that when the next edition appeared in September 2004 (edited by Hannes Taljaard) it was numbered 141, following on from Koornhof's final issue of 2002.

Taljaard was the editor of four magazines and after his first publication introduced the idea of a theme for each issue (142 and 143 – Musicians are Bodies 1 and 2 and 144 – Exams).

It would be several years before the next edition of the *SAMT* in 2009, which coincided with the 90th year of the Society's existence. Since then the magazine has been published annually. Issues 145 (2009-2010) and 146 (2010-2011) were edited by Matildie Thom Wium, who then handed over to John Roos.

Chapter 2 Early history of the SASMT

The South African Society of Music Teachers grew out of a small association of music teachers formed in the Johannesburg area in 1919 by Harry Garvin.

Garvin was a prominent teacher and all-round musician who had come to South Africa from England as a young violinist to lead various light music orchestras. He was keen to organise the musicians of his adopted country into a professional body and formed the South African Union of Musicians, of which he was president from 1894 until 1904, when it dissolved (Wegelin 1971: 16).

The first Annual General Council Meeting of the SASMT was held in October 1922 and the broad outlines of the Constitution were decided at the conference held one month later. It was only on 26 November 1932, however, that a licence was granted for the South African Society of Music Teachers to be constituted an Incorporated Society, in terms of the Companies Act of 1926 (Wegelin 1971: 16 and Handbook 1: 19)³.

By 1931 the SASMT consisted of 7 local branches (called Centres) with a total of 169 members. By 1946, when the SASMT celebrated its Silver Jubilee, there were 15 Centres and the membership had more than doubled. By 1958 the membership had again doubled (Handbook 1: 2) and speaking at the 50th anniversary conference in 1971, Arthur Wegelin noted that

... the Society was started as a fraternity of a distinctly colonial and English character ...

The Society has grown from a small band of teachers to a national body which has branched out to all four provinces and many Centres, and it has instituted a great variety of activities to stimulate music education (Wegelin 1971: 16).

³ The Handbook of the SASMT contains the aims, brief history, rules and procedures for the administration of the Society. There have been three editions and the latest is available on the Society's website.

2.1 The social context and background of the 1930s

Some of the articles in the very first issues of the *SAMT* give an insight into the state of music and the other arts in South Africa in the 1930s. It is important to remember that the *SASMT* first operated in this context, as demonstrated in the following paragraphs.

A drama teacher writing in 1933 and campaigning for the establishment of a State Theatre in Cape Town, comments on the depravity of the "Talkies" (films with sound) and mentions that the city has a municipal orchestra that contributes to culture.

The theatre has hardly ever touched the low level of materialism, depravity, exhibition of sordid lust and cruelty which form the content of the greater number of films witnessed on Sunday.

Legitimate drama is dead (but only for the time being); it was killed by the Talkie for the same reason that jazz ousted music. But in the end "music" will beat the saxophone, just as drama will beat the Talkie, unless the latter aims at refining rather than debasing the public taste (Botha 1933: 5).

In the same edition of the *SAMT*, an article entitled *More Music, Less Musicianship* makes the claim that in spite of the increasing musical activity in South Africa at the time, the public is generally less musically-minded than ever:

In those far-off days (Anglo Boer War) there were no municipal orchestras, no eisteddfodau, no gramophones, no radio sets, no bioscopes, and – happy South Africa – fewer examinations (...) the recruitment to South Africa of many musicians and teachers of the very highest quality, and musical education in schools have not resulted in raising the taste-level nor in making young people either efficient in the practice of the art or genuinely enthusiastic about it (Collins 1933: 7).

Collins bemoans the fact that music teachers do not ignite a spark in their pupils and often teach an instrument that they cannot themselves play:

They have scraped through some more or less meaningless examination and, conceiving the brilliant idea that music may have a decided economic value, start forthwith to dispense their own meagre knowledge and skill (Collins 1933: 7).

Collins's article is also interesting in that he states that there is too much music around and, as a consequence, it is becoming debased. It is not clear if his opinion is shared by his contemporaries.

Miss South Africa "shall have music wherever she goes" – not through "bells on her fingers and bells on her toes" but through mechanical devices, music in cafes, talkies, gramophones, municipal concerts and all the rest. There is such a thing as making art too cheap. Cheapness and nastiness have become confused one with the other.

(...) unless the general level of intelligence were not somewhat low, the gifted amateur type of teacher simply would not be able to make a living: nor would society tolerate so many half-educated amateur and quasi-amateur performers. What thirty years of strenuous culture work has failed to do is to create a reasonable public standard (Collins 1933: 8).

Cyril Wright, who was appointed in 1925 as the first Music Organiser of the Natal Department of Education and was a leading figure in the SASMT, has a different point of view. He writes about Music Appreciation classes taking place in Natal schools and the fact that pupils attending concerts by the Durban Municipal Orchestra are given worksheets to answer concerning styles, instruments and various musical forms.

We have realised for some time that although one phase of our music is now successfully established in the majority of our schools (the lessons dealing with the proper use of the voice, music reading and the performance of songs), the instrumental and listening side of school musical activity is almost entirely absent (...)

Our children go into the world knowing comparatively little about our great composers (...) and, perhaps, worst of all, about the joys of true listening (...) The principle of the recognition of music in music teaching had taken us all too long to accept. Even specialist music teachers, in their busy handling of one aspect of the art, have been inclined to neglect the wider outlook (Wright 1933: 3).

In his address to the 1937 SASMT Conference, the Superintendent of Education in Natal had this to say:

Unlike many unmusical people, I despise neither music nor musicians. On the contrary, I rather look upon them with awe and reverence, in much the same way as the savage regards his dreaded witch doctor (Hugo 1938: 17).

It is apparent even at this early stage in the history of the SASMT that there were different views within the Society concerning the methods and purpose of teaching music.

Fred Poetzsch served as editor of the *SAMT* from 1936 until 1940 and was President in 1954/55. He appears to have been a somewhat outspoken character and in the 1938 edition of the magazine makes a case for the teaching of music in the same way that we acquire a language, without relying too much initially on rules and structure.

If music may be likened to a language, then surely the prevalent methods of teaching Harmony and Counterpoint – the elements of musical speech – can only be described as an extraordinary perversion of the natural order in the acquisition of vocabulary and powers of expression (Poetzsch 1938: 1).

(...) not until we do something more than produce pupils of whom the best can be said is "You can't get her to play or sing, much less compose, transpose, sight-read, accompany or even go to a concert, but – she's got certificates" (Poetzsch 1938: 3).

Poetzsch continues in the same vein in the 1940 issue of the *SAMT* where he goes to some length to denigrate what he calls "systems", "courses" and "methods" of teaching music in favour of what he calls the orthodox approach to music teaching, as practised by members of the SASMT. He is not specific about any of these methods, but criticises them nevertheless:

Their primary appeal is to popular weakness for quick results. They generally aim at spreading the use of inferior types of music, as it is much easier to exploit low taste than to cultivate higher. They are always highly commercialised.

They invariably seek to substitute some "simplified" form of musical notation for the established one, trading on the superstition that "sharps and flats" and "bass clef" etc., are insurmountable obstacles (Poetzsch 1940: 2).

He has equally strong feelings on the worth of the various styles of music. Once again, the extent to which his writing reflects the prevailing attitude of the times is not clear.

This music is their heritage, and to offer them in its place the mess of musical pottage that is the modern neurotic adult's idea of an elixir of youth is to deny them their birthright.

Let doomed adults, in their desperate effort to induce narcotism, cut their jitterbug-capers, croon their swing swan-songs, invoke inanity and generally indulge in every immorality. Their world is crashing anyway.

But youth will have the task of rebuilding that world; let us at least see to it that youth is adequately equipped with the means and the desire to embark upon sensible and reasonable pursuits (...) "Music is a sensible and reasonable pursuit" (Poetzsch 1940: 3).

2.2 The constitution

The basic Constitution of the SASMT was laid down right at the beginning of the Society, but has undergone major revisions over the years, notably in 1948-49, 1964-66 and in 2001-02 (Handbook 1: 2). Most of these revisions were concerned with the criteria for membership.

The Constitution comprises various documents, namely

- a) Memorandum of Association
- b) Articles of Association
- c) Rules and Regulations for Centres
- d) Benevolent Fund Articles.

Numerous resolutions adopted at Conferences affect the policy and procedures of the Society, but are not regarded as part of the Constitution unless they bring about a change in the Articles, Rules or Regulations (Handbook 1: 16).

The SASMT is registered under the 1926 Companies Act, hence the need for a Memorandum and Articles of Association. From a legal point of view, it is a fairly difficult and drawn out process to change the Memorandum, but the Articles, Rules and Regulations can be changed if the correct procedure is followed. This basically means that any proposed change has to be noted at an Extraordinary General Meeting one year in advance of being debated at a subsequent Extraordinary General Meeting. In the intervening year all of the Centres are requested to discuss the proposal. Such meetings normally take place at the same time as Conference.

2.2.1 Basic structure and functioning

Under the Companies Act, every Company must hold one General Meeting every year at which shareholders may vote. In the case of the SASMT these shareholders are the members and their voting rights are given to delegates who attend the Annual General Meeting, which is usually known as the Annual Conference. All members may attend conference but if not representing their Centre as delegates, they will not necessarily have voting or speaking rights (Handbook 1: 18).

The leadership structure of the SASMT is made up of the following:

- a) The President
- b) The President-Elect
- c) The Immediate Past-President
- d) The Regional Vice-Presidents
- e) The National Organiser (if appointed)
- f) The Chairman of Standing Committee
- g) The Editor of the South African Music Teacher
- h) Any other members who are co-opted or appointed.

If the following positions are occupied by SASMT members, they also become members of Council:

- a) The National Secretary
- b) The National Treasurer.

Council may, however, appoint salaried non-members in these posts.

The Council normally meets only twice a year, immediately before and after Annual Conference, mainly because the members are often scattered throughout the country. Between conferences, the Society is run by the Executive Committee (policy and general business) and the Standing Committee (membership and general finance). The rules and regulations which govern these committees are laid out in the Articles of Association (Handbook 1: 16-20, 40-49).

The SASMT is divided into branches, called Centres. A Centre may be formed with a minimum of eight members and be formally constituted with a Chair, Secretary and Treasurer. The rules and regulations for centres' functioning, their relationship to Council and their voting powers at Conference are all detailed in the "Rules and Regulations for Centres" which forms part of the Constitution (Handbook 1: 40-48). Music teachers who live in areas where there is no SASMT Centre may join as independent members.

2.2.2 Aims and objectives

The Memorandum of Association provides the following "Objects":

The objects of the Association are to promote and foster the culture of the art of music and thereby to create a greater faculty for its appreciation, and, with a view to carrying out the said object, to promote:

- a) The unification of the Music Teaching Profession.
- b) The protection and furtherance of the interests of the Music Teaching Profession collectively and individually.

- c) The maintenance of a high code of professional honour and the development of a high standard of professional efficiency.

The words "The Art of Music" wherever used shall be deemed to include all subjects of the theory or practice of music. The words "Music Teacher" wherever used shall be deemed to include all teachers of the Art of Music.

The following are listed as subsidiary objects:

- d) To enrol in the Association all persons qualified by diplomas, degrees or extent of experience as teachers of the Art of Music.
- e) To supply information to those desirous of studying the Art of Music.
- f) To promote lectures and concerts and the reading of discussion papers upon the Art of Music.
- g) To provide opportunities for personal and friendly intercourse between members of the Association and for the discussion of all matters relating to the Art of Music and to afford them all the privileges, advantages, conveniences and accommodation of a club or clubs (Handbook 1: 24-25).

A further 11 objects (not relevant to this discussion) deal largely with legal requirements concerning money, property and procedures (Handbook 1: 24-25).

The Handbook (1: 4-5) goes into more specific detail as to how exactly these aims are applied to the day-to-day life of the Society. Briefly, these can be stated as the following:

- a) To publish a register of all members twice a year in the *SAMT*, to serve as a means of maintaining a high standard of professionalism
- b) To arrange activities to advance the musical knowledge and competence of the members, foremost among these being the Annual General Meeting (or Conference)
- c) To organise events and functions to promote interaction among members, for much the same reasons as above, but in a less formal way

- d) To publish a periodical, *The South African Music Teacher*, as well as other booklets, papers, circulars and newsletters to further the aims of the Society.

2.2.3 *The South African Music Teacher*

One of the important aims of the SASMT was realised in October 1931 with the publication of the first edition of *The South African Music Teacher*.

... which has continued publication twice annually without a break⁴, serving both as Official Organ of the Society for the publication of proceedings at Conference and other information and as a means of keeping South African musicians and music teachers well informed and in touch with each others' activities. During most of its long period of publication The *SAMT* has been the only South African periodical wholly devoted to music (Handbook 1: 2).

Eight years before publication, the first Annual General Council Meeting in 1922 had agreed that a magazine would be essential to growth of the Society (Whiteman 1956: 9-10). The *SAMT* has been one of the most stable, enduring features of the Society and an invaluable record, not only of the SASMT's activities, but also of various other happenings in the early days of South Africa's musical development that are possibly not recorded elsewhere.

The first editions were edited by a variety of people including Hermann Becker, Muriel Alexander, Wansbrough Poles and Walter Swanson, with P.J. Lemmer responsible for the Afrikaans translations. By 1934 the magazine had grown to 40 pages, although this dropped again during the tenure of Fred Poetzsch from 1936 to 1940 and subsequently through the years of World War II.

Much of the magazine's success needs to be attributed to Michael Whiteman who took over the editorship in 1941 and continued unbroken until 1996. He made a huge contribution to the development of the Society in other ways as

⁴ This pattern continued until 2007 when there was a four year break in publication. Since 2010 the magazine has appeared annually.

well and these are detailed elsewhere. From his first editorial in 1941, a new style becomes apparent.

Music then, as an art, has its Scientific side, its purely technical side, its emotional and intellectual side, and its mystical side; and it is to be regretted that the first and last of these are frequently very much under-developed. Again, Music as an activity has its social, educational and administrative sides; and the last of these leaves much to be desired (Whiteman 1941: 1).

Whiteman's appointment coincided with a drive to find advertisers as well as the establishment of a Business Manager. In 1969 Conference decided to increase the size of the magazine (Malan 1970: 19) but in 1973 the steep rise in the cost of printing necessitated the reduction in size to 68 pages. Several members and centres gave donations to keep the *SAMT* going (Conference notes 1973: 9).

The conference of 1975 reported that the *SAMT* was in financial difficulty and it was decided, among other measures, to investigate the sale of the *SAMT* to the general public, in music shops, bookshops and by subscription (Conference notes 1976: 7).

2.2.4 Early achievements and initiatives

Regardless of the formal aims and objectives, the SASMT was quick to establish its presence in the early years and the Handbook mentions various achievements. These can be summarised briefly as the following:

- a) A Benevolent Fund was instituted in 1948 to assist members in difficulty
- b) A Group Endowment Fund was established in 1933 which allowed members to take out insurance at reduced premiums
- c) In 1963 a long term project was begun to provide for residential accommodation for retired teachers
- d) The Bothner Prize for Musical Composition was instituted in 1948 and administered by the SASMT. A policy of sponsoring prizes,

scholarships and awards was adopted and flourished particularly in the early 1960s

- e) The Student-Artist Scheme was actively pursued in the years 1954-60 and gave many the chance to perform and tour
- f) Provincial Conventions have been held in most provinces since 1956 and Symposia have also been arranged from time to time at the Annual Conferences of the Society
- g) An information Bureau was established in 1941 to answer members' questions about music and teaching
- h) A nation-wide plan for regular orchestral camps was adopted in 1962 and the first was held at Hartebeespoort Dam in 1964. This developed into the Orchestral Course and ultimately the SANYO
- i) Regular concerts, meetings and initiatives in the different centres
- j) An approach in 1942 to the Cape Provincial authorities which resulted in the establishment of new music posts in schools and subsequent salary adjustments
- k) A profitable relationship between the educational and examining bodies that has been to the benefit of music teaching in South Africa (Handbook 1: 1-3, 5).

2.3 Membership

From the earliest days of the SASMT one of the major issues discussed and debated has been the nature of its membership. Over the years this has taken various forms, ranging from "Who should join the Society?" and "What should their qualifications be?" to "What sort of members should the SASMT be encouraging to join?"

The membership criteria are closely linked to the aims and objectives of the Society. Membership drives, often referred to as "Broadening of the Basis" (Whiteman 1992b: 6), have at times given rise to calls for new categories of membership, based either on types of qualifications needed (for example, professional or academic), areas of interest (for example, instrumental

teachers/performers, musicologists or school/class music teachers) and more recently the inclusion of jazz and world music.

On occasion, the membership criteria have been amended to suit changing circumstances, but there have also been times when the SASMT has held its ground, a good example being during the 1980s when its views on membership came into sharp contrast with those of SAMES.

2.3.1 Original criteria for membership

The original membership criteria are contained in the Articles of Association 3 and 4. They have been amended over the years. After the usual definitions of the words member, honorary and life members, there are definitions of affiliates and associates, who are described as people who are not members but have been granted some of the privileges of membership (Handbook 1: 24).

Article 4 gives the detail of membership criteria as follows:

- A. Music Teachers of European descent holding diplomas as teachers of music issued after examination by:
 - a) The University of South Africa, or
 - b) The Associated Board of the Royal Schools of Music, or
 - c) Trinity College of Music, London; the Associate Diploma in a practical subject excepted.

- B. Music Teachers of European descent holding university degrees in music or diplomas or certificates in music teaching granted after examination by institutions approved by Council ... (goes on to give further detail that the standard must not be lower than that of criteria A, above).

- C. Music Teachers of European descent whose main source of income for a period of at least ten years, not necessarily consecutively, has been derived in the opinion of the Council from music teaching ... (goes on to give further details about the documentary evidence that is required).

2.3.2 Affiliates and associates

These two categories were instituted in 1969 in order that people who were not eligible for membership could be elected by the Council and so receive certain benefits. Special mention is made of the fact that they were not to be called "members" (Handbook 1: 14).

Associates are ... persons who possess a music qualification, but one not sufficient to admit to membership. They must possess one or more of the following qualifications:

- a) A certificate awarded after a three-year specialised course in primary school music teaching at an institute approved by the Council.
- b) A BA(Mus) degree including courses on teaching methods.
- c) A performer's licentiate diploma, or a BA(Mus) degree not including courses on teaching method, provided evidence is given, acceptable to Council, that the applicant's main source of income for five years has been music teaching and that a satisfactory standard of competence has been shown (Handbook 1: 14).

Affiliates are ... persons who wish to obtain some of the social and other benefits of membership of the Society, but are not engaged in music teaching. Among those who may be elected affiliates are wholly unqualified persons, partly qualified persons who are not yet teaching music, retired music teachers, and those who are eligible for membership but do not in fact have any pupils (Handbook 1: 14).

2.3.3 The campaign for the registration of music teachers

From the outset, the maintenance of professional standards of music teaching was regarded as one of the most important aspects of the SASMT. Over the years this has expressed itself in different forms, but leading up to the 1950s the main focus was a campaign to have music teachers registered as professionals.

We want complete protection, a closed profession with privileges comparable to those enjoyed by the legal and medical fraternities (Wright 1938: 20).

Cyril Wright was one of the first Presidents of the SASMT and his comment refers back to an article in an even earlier edition of the *SAMT* which also made a plea for the registration of music teachers within the ambit of the SASMT.

One major reform is, however, on the horizon – the eventual proscription of the unaccredited, the unqualified and the uncertificated teacher and this reform is happily the objective of the South African Society of Music Teachers. Other professions, and notably the medical, have managed by legislation to bar the quack who now practises at his own peril. Musicians must now follow suit. They cannot allow it to be said that all the people who are incapable of learning have taking to teaching!

The finest reform of all would be for everyone engaged in music-making of any kind or description to take a solemn oath to make known the truth that music is a jolly thing, a thing of beauty and joy, not an exercise for the intellectually unemployed or a pastime for flappers with social ambitions; that it takes some years to become a boot maker, and that even if a student has true afflatus, he is not going to outdo Kreisler or Paderewski after six months' study; and that examinations are a means and not an end in themselves (...) (Collins 1933: 8).

Cyril Wright outlined the procedure for introducing a Private Bill to the House of Assembly and consulted a firm of lawyers for help in this regard. Based on similar experience with accountants and architects, they advised that parliament was reluctant to introduce bills that were for the benefit of one particular profession especially if the bill stated that the work could only be performed by qualified persons (Wright 1938: 19).

Wright, nevertheless, requested that each SASMT centre take the following steps:

- a) Raise funds and be prepared, if possible, to guarantee, through their delegates, about 30 shillings per member
- b) Canvass their districts to enlist all eligible musicians as members
- c) Interview local members of Parliament to enlist support for the Bill
- d) Persuade past members who have resigned to come back and support the SASMT again

- e) Enlist the sympathy and financial support of associate members and general well-wishers of music
- f) Compile a complete list of qualified music teachers resident in the area who are not members of the Society
- g) Educate public opinion "that a main principle in Registration is to enhance the public status of the whole body of qualified music teachers and to afford to the public a ready means of distinguishing between those who are accredited members of the teaching profession and those who are not"
- h) Prepare a report on the above for the Symposium on Registration to be held during the December Conference (Wright 1938: 19-20).

It appears as if the yardstick for these professional standards was the system of examinations and qualifications established in the UK. Cyril Wright concedes that the Music Teachers' Registration Act in England gave a certain status to the profession, but this was not sufficient for South Africa, because it did not prevent unqualified people from teaching music.

The new President, Harold Dyer, wrote an impassioned "Plea for Loyalty" in the 1940 magazine.

As ever, Registration remains in the forefront of our society's aims (...) closely allied to the idea of Registration is our desire to increase the status and solidarity of our Society and of the profession it represents (Dyer 1940: 4).

In 1941 the following extracts from a letter from the Music Teachers Registration Board in New Zealand were published in the magazine:

I am directed by my Board to assure you that we shall be pleased to see your organisation make the fullest use of our Act, Regulations and any other matter that seems to suit your purpose. All the Australian states are acting in the same way, and they, too, are using our Act as a model.

We have twelve years' experience now of working under the Act, and are well pleased with it (...) The value of Registration is

becoming well recognised, and practically all of the best standing in the profession support it.

To take the place of a Society constituted under our own Act we have formed a society of Registered Music Teachers under the Incorporated Societies Act, the executive of which is the Registration Board (...) (Wright 1941: 17).

2.4 Early trends in the 1930s and 1940s

Even though the Registration campaign took up so much of the SASMT's effort in the early years, it is important to note that the Society also developed and contributed in other ways. Wegelin describes the context in which the SASMT operated in the 1930s and 1940s:

- a) The Government showed little interest in the development of music
- b) The SASMT played a major role in setting and maintaining standards of music teaching
- c) Private music teaching (mostly piano) prevailed and fulfilled an urgent need both in the cities and in the country areas
- d) No music programme of any major influence existed in the schools
- e) Most music teachers came from overseas, but it was hoped that gradually South African born pupils would qualify and take over
- f) Poor communication infrastructure, together with ample leisure time, allowed opportunity for music making within the family and attending meetings
- g) Broadcast music was mostly of a poor quality and the gramophone record was only available for the wealthier (Wegelin 1971: 17).

The following appeared in the 1944 edition of *SAMT* and draws attention to a different aspect of life in those days:

In this country the lack of opportunity of hearing orchestral music in the past has had the effect of making most people think of music in terms of the piano. We are still too near the days when every house included a piano as a piece of furniture.

(...) This limitation of music to piano playing and works for the piano is still very prevalent. Twenty five years ago the geography of the country, which made distances big and placed the only orchestra in the land in Cape Town, may have been to blame, but now there is no excuse. For one can hear on the gramophone (...) while by radio the Cape Town, Durban and Johannesburg Orchestras are brought to our very doors (Webster 1944: 1).

In the 1948 President's Message, Michael Whiteman outlines the benefits of membership and the place of the SASMT in the community.

On the material plane we have recently drawn up a scheme for a Benevolent Fund, which should come into being at the end of this year. We already have a Group Endowment Scheme (...) this saving alone is a more than ample return for membership. In addition a Welfare Fund is built up by contributions from the Colonial Mutual Life Assurance Society (...)

I have dwelt on these material benefits first because we all crave for tangible evidence. But it seems to me that the most valuable thing that the Society has to offer its members is the friendly collaboration, comfort and enlightenment that come from association with fellow workers in the same field of endeavour (Whiteman 1948a: 5).

He goes on to mention the other benefits of registration, including the maintenance of an adequate standard of teaching competence and professional honesty as well as an indication of competence and experience (Whiteman 1948a: 6).

The 1948 magazine (Whiteman 1948b: 12-16) contains a detailed report on State Registration of Music Teachers. Much comparison is made with the situation in New Zealand where a Music Teachers Registration Board had been established. The report examines the pros and cons of following that example in South Africa.

2.4.1 The SASMT and the schools

While the drive for registration continued unabated during the 1940s it is interesting to note the changing relationship between the education

departments and the SASMT. An example is an article in the 1941 *SAMT* (Ryder-Clark 1941: 9-11) concerning the subsidising of music teachers in schools. This gives rise, in the next few editions, to correspondence which deals with music teachers who do not play a part in the teacher unions, but then complain that they are left out.

In his letter *Wake Up*, A.S. Weisbecker quotes the Superintendent-General of Education, Dr de Vos Malan:

We know very little of the views of music teachers. The interests of all other teachers are represented by the Teachers' Association and the Onderwys Unie⁵; but the music teachers have a separate society and seem to keep their views to themselves (Weisbecker 1943: 5).

Weisbecker goes on to say that the views of music teachers will not, therefore, be taken into account at the discussions of the committee appointed to look into teachers' salaries.

(...) it also shows that the Society of Music Teachers is not swimming in the main current of affairs (...) During all that time I do not remember having received or heard of any representations by the Society of Music Teachers. In fact, I did not know it existed (...) The only bodies that dealt with us were the Teachers' Association and the Onderwys Unie. And many of the benefits teachers received were due to that (Weisbecker 1943: 5).

Weisbecker suggests further that an agreement should be sought between the SASMT and the other teachers' organisations so that everybody's interests are promoted. It is interesting that he is opposed to the establishment of a Registration Board as he believes that only one body should look after all aspects of music teachers (Weisbecker 1943: 5).

By 1948 the directors of the provincial departments of education were appointed as Honorary Vice Presidents of the Society and at the opening of the 27th Annual General Conference, the Administrator of the Cape Province stated in

⁵ Teachers' Union (Author's translation)

his address that the State should give assistance to music as it is "indispensable to Mankind" and that the Education departments should, therefore, assume a greater measure of responsibility towards it. He went on to say that there was a "clamant need for discriminating taste, and on music teachers rested the responsibility for counteracting vulgar and insidious trends" (Conference notes 1949: 7)

Michael Whiteman sums up the Society's role as providing stability and equilibrium in music education:

We are an unassuming Society. Although we play many instruments we do not blow our own trumpets. The public scarcely knows of our existence, and even some of our members do not realise what a loss the community would suffer without our existence. For apart from our special achievements, for instance in Student Clubs and Orchestras, it is a general principle, I think, that no profession can be healthy and progressive without the pooling of ideas and the stimulus of consociation and corporate effort (Whiteman 1949: 27).

During the 1950s important music symposia were held at the annual conferences. Achievements during this time included resolutions in 1951 to the departments of education asking for serious attention to school music and the shortage of school music teachers (Wegelin 1971: 17-18).

At the 1950 Conference it was agreed " (...) to proceed along the lines of recent authoritative advice, and to go to Parliament with the Bill at an early date (Conference notes 1951: 8) and a few years later at the 1953 Conference, Whiteman announced that " (...) the technical and legal part of our registration is now complete; what follows now is in the nature of a political campaign" (Conference notes 1954: 10). By 1958, however, this had changed:

(...) (the registration bill) has proved a dead end, owing to unforeseen difficulties. But I believe the air has in this way been cleared, and the majority of us now realise, with the growing prestige of our Society among the general public and recognition by Government and other bodies, that a "closed shop" is neither possible nor in the best interests of music teaching. For the general public the best testimony of competence is the prestige of

the music teacher among brother and sister professionals, and no Act of Parliament can circumvent or add to this (Whiteman 1958: 14).

The changing relationship between the SASMT and the departments of education in these early years will become more significant in the years to come when more and more teachers are employed by the schools. This will raise questions as to whether the SASMT should concern itself only with music teachers in schools who are teaching instruments, or if it should extend its mandate to include those who are teaching class music.

2.4.2 English and Afrikaans

It is interesting to note that even though there seems to have been general agreement among all members on the emphasis placed on professional registration, the campaign itself gave rise to a feature of the SASMT that would become more significant in later years, namely the relationship between English speaking teachers (with ties to England) and Afrikaans speaking teachers who generally had roots in Europe.

During the twenties very little co-operation existed between the language groups English, German, Afrikaans and Dutch. The Dutch and German musicians kept to their own, had their own institutions and their own connections with Holland and Germany. The Afrikaner was not yet ready to take part because he still struggled to have his language officially recognised. So the Society remained mainly an English Society with a sprinkling of Dutch and German (...) (Wegelin 1971: 17).

In his 1944 Presidential address, Wansbrough Poles made a point of welcoming and encouraging Afrikaans music teachers.

Daar bestaan in sommige kringe die idee dat Afrikaanssprekendes minder musikaal as ander mense in ons land is. Daardie idee is heeltemal verkeerd en moet orals sterk bestry word (...) Die SASMT beskou dit as sy plig en voorreg om aan Afrikaanssprekendes net soveel hulp as aan enige ander deel van die bevolking te bied, en hy sal toekomstige Afrikaanse

musiekonderwysers(esse) van harte as lede van die vereniging verwelkom⁶ (Poles 1944: 3).

This sentiment is welcomed in a reply by O.A. Karstel in the November 1944 *SAMT* edition. He also makes the point that even though the SASMT had initially been opposed to the appointment of local Unisa music examiners, this is in fact a good thing, and not only because some of them would be Afrikaans speaking. He goes on to say that teachers in the rural areas don't always see the need for joining the Society due to their isolation, but that in his opinion the opposite is true (Karstel 1944: 3).

The proportion of English and Afrikaans content in the *SAMT* has occasionally been a topic of debate, as well as the need for all official documents and meetings to be bilingual (Morris 1984: 7).

In a 1963 article surveying the previous ten years or so, Whiteman mentions the development of Afrikaans as evident in the formation of the Suid-Afrikaanse Musiekraad⁷ in 1953, the new music departments at the Afrikaans universities, text books in Afrikaans, and the proportion of Afrikaans speaking teachers and members of the SASMT which was increasing all the time, compared to when most teachers were from the UK. He talks of the need for the Society to be bilingual, but remain united, and promises that he will strive to make sure that the Afrikaans members are made welcome (Whiteman 1963: 15). There is no further mention in the magazine of any tension between English and Afrikaans speaking members after this time, apart from the difficulty of obtaining Afrikaans articles for the *SAMT*.⁸

2.4.3 SASMT, Unisa and the overseas examining bodies

The first music exams in South Africa were instituted in 1894 by the University of the Cape of Good Hope (which would later become Unisa), with the

⁶ The notion exists in some circles that Afrikaans people are less musical than others in our country. This is completely wrong and must be challenged strongly and everywhere. It is the duty and privilege of the SASMT to assist future Afrikaans teachers in the same way as anyone else, and we welcome them to membership with open arms (Author's translation).

⁷ South African Music Council (Author's translation)

⁸ See section 1.8.6.

assistance of the Associated Board of the Royal Schools of Music (ABRSM) in London. This was followed shortly by those of Trinity College, London, now known as Trinity Guildhall (Kirby 1959: 6).

The relationship between the overseas examining bodies, Unisa and the SASMT is an important one and is dealt with in an article in the *SAMT* of 1970 by Colin Taylor:

In South Africa, as in nearly every country where the English language is a feature of its heritage, a system of examinations is part and parcel of the musical scene (Taylor 1970: 13).

Taylor details the formation of what became known as the Associated Board and how the examinations were made available initially to students outside of the Royal Academy, but eventually all over the world.

By degrees, in response to urgent cries from the then aesthetic wilderness of the British Commonwealth, the Board extended its activities to the remotest outposts of the Empire.

(...) in South Africa it is of special interest to learn that the University of the Cape of Good Hope was the first overseas educational establishment to invite the Board to conduct music examinations on its behalf (Taylor 1970: 13).

Taylor looks at the advantages and disadvantages concerning the examination system. These are not particularly relevant to the present discussion, but include being trapped in a system of yearly exams that are seen as an end in themselves and which consequently no longer serve the purpose for which they were devised.

The point is made, however, that the teacher's diplomas offered by the examining bodies more than justify their existence, as they provide a yardstick for professionalism that can be trusted by pupils, parents and schools (Taylor 1970: 44). Taylor pleads for parents and teachers to encourage playing instruments other than the piano and ends by saying that the choir is the ideal place to start with teamwork in schools. He claims that the examining bodies

can play their role here with the "General Inspection" that they offer to schools. This does not involve marks but only a written report (Taylor 1970: 44).

Whatever the trend of subsequent events, and whatever abuses this British system may have had to suffer, none can question the incalculable benefits these disinterested and authoritative bodies bestowed on us in earlier days (...) (Taylor 1970: 13).

Many of the trends raised in this section will be expanded on later in this chapter as the nature of the SASMT starts to change. The relationship with the examining bodies becomes important when the South African universities and the SASMT face the challenge of offering their own Licentiate exams. This is, in turn, affected by the type of university music department envisaged for South Africa and whether it should follow the style of the European Conservatoire, which focuses primarily on performance, or the British style which includes both academic and instrumental studies (Chew 1970: 12; Temmingh 1971: 7). These qualifications and their relative status will become the subject of much debate between the SASMT and the education departments, and this will also raise the issue of the training of teachers of class music. Finally, there are debates surrounding the place of ethnic music in the national education system and whether the system of external examination can be viewed as perpetuating a type of "colonialism" and domination by Western music in the South African education system.

2.5 New preoccupations in the 1950s and 1960s

By 1954 it had become clear that the best and most practical method of registration was the biannual publishing of the names of SASMT members in a Directory in the *SAMT* (Handbook 1: 4).

During the 1950s and 1960s the focus of the SASMT leadership, therefore, moved towards other matters.

One wonders if the average member realises the power of our Society. Do not many members think in terms of their own

particular centre only, and look upon it as little more than a "Music Club"?

A glance through the minutes of Conference, Executive and Standing committees reveals activities of far-reaching scope – the promotion of Provincial Orchestras – The SASMT Student Concert Tours – Examination Syllabi – the Bothner Prize competition – Symposia – the publication of this journal and pamphlets – Municipal Music problems – Music Festivals and Eisteddfodau – the Information Bureau (Head Office Notes 1956: 20).

A similar list of achievements was listed a year or so later:

- a) The Bothner Prize for Musical Composition
- b) The introduction of Symposia at the conferences
- c) SASMT Concert Tours
- d) The Magazine, which in 10 years had grown from 40 to 72 pages
- e) Constructive moves in the field of "musicianship" and in festival adjudication
- f) Continued input to Unisa with regards to their music examinations (Whiteman 1958: 14).

The President in 1955, Muriel de Graaf, reviewed the various projects and aspirations of the Society at that time and summed them up as follows:

- a) Project 1: The establishment of provincial orchestras
This was a complicated proposal (originally by Edward Dunn) that involved subsidy from the government and envisaged four orchestras (Children's, Youth, Philharmonic, Symphony) which would supply players and audiences for each other (De Graaf 1956: 23).
- b) Project 2: SASMT student concert tours
This successful initiative (also an idea of Edward Dunn) gave students a public platform and also took music to the smaller towns. The plan was to extend this to inter-provincial tours and ultimately overseas exchanges (De Graaf 1956: 24).

- c) Project 3: Total revision of the examination syllabus
This was suggested by Fred Poetzsch and although the current President defended the use of the tried-and-tested, she conceded that new ideas should be considered. Michael Whiteman was tasked with sending out a questionnaire to all centres in this regard (De Graaf 1956: 25).

- d) Project 4: Staff music posts in Transvaal schools
It appears that the other three provinces already had music teachers in secure employment at this time (De Graaf 1956: 25).

- e) Project 5: Redrafting of Eisteddfodau constitutions
There was a suggestion that they become less competitive (De Graaf 1956: 25).

De Graaf sums this up with important questions about the SASMT, namely:

- a) What is our status and what do we want of the future?
- b) Why do we exist?
- c) How can we prepare for greater usefulness in the country? (De Graaf 1956: 45-46).

It seems as if these were good years for the SASMT and the leadership started to question if the horizon should be broadened.

The SASMT, as it approaches its fortieth year, has covered an enormous field in the fostering of music education in this country, and your General Council now looks to wider horizons.

At the forthcoming Conference a resolution will be presented which envisages the widening of the scope of the Society to that of a Society of Musicians, thereby including all branches of the art of music.

(...) This, if approved by Conference, it will be appreciated, will mean a considerable re-constitution of the Society, a change of name, close co-operation with the SABC, the Municipal orchestras, etc., and will have the effect of welding together all

facets of the profession of music and of making the Society an extremely powerful unit in the development of the country (Head Office Notes 1961: 14).

2.5.1 First mentions of diversity

It is perhaps worth mention that the period under discussion coincided with the establishment of the Republic of South Africa in 1961, but this receives no comment in any of the Presidents' addresses of the time. References to South Africa's diverse population are few and far between and the first one appears to be in the official report of the 18th Annual General Conference in 1940:

During the luncheon given by Durban Centre at the Playhouse, Mr Hugh Tracey, of the South African Broadcasting Corporation, delivered an impressive address on African Native Music (Conference notes 1940: 15).

Prof Percival R Kirby's address to the Annual Conference in 1958 contained the following:

From my very earliest days in Natal, where for seven years I was in charge of the musical training in the Government Training College for teachers, in all Government schools for European children, as well as those for Coloured, Indian and African pupils, I could not help observing that here in South Africa we are faced with a whole series of musical cultures, each of which differs from the others in many respects. It was the realisation of this fact which led me to researches in the domain of ethno-musicology which, in turn, caused me to review the entire course of musical history from a new angle, and especially as it has affected South Africa (Kirby 1959: 5).

After this promising start, however, he goes on to give a history of how Western Art Music found its way to the Cape and says nothing more about the other musical cultures mentioned in the quotation above.

In 1958 when most provinces seemed to hold the first (or in the Transvaal's case, the second) Convention meeting, the Western Cape recorded a talk on "Education and the Creative Mind" illustrated by American recordings of Fish

Music, Bird Music, the melodies of Japanese Zen Ritual, Central African flutes, Indian Classics and others (Provincial convention 1959: 19).

For the most part, references to population groups other than white are limited to coloured people who have achieved success, such as when Frank Pietersen won the Bothner Scholarship in 1961:

In making the award this year, the committees concerned expressed particular satisfaction that the winner would be able to bring benefit through the scholarship to the coloured community of this country (Taylor 1961: 36).

Taylor goes on to make the comment that the use of both English and Afrikaans is evidence that racialism has never entered the SASMT. It is not clear in this instance whether he is referring to English and Afrikaans speakers as being of two "races" or whether he is using Afrikaans as a reference to coloured people (Taylor 1961: 37).

At the Conference of 1962, resolutions were passed " ... that the Cape Education Department be asked to organise instrumental tuition in coloured schools" and " ... that the Cape Education Department be asked to create music teacher posts in coloured schools" (Conference notes 1962: 13).

It is only in 1970 that an article appeared in the *SAMT* questioning the Eurocentric nature of the music education system in South Africa. This will be dealt with in more detail in subsequent chapters, particularly when looking at the relationship between the SASMT and the universities.

In 1973 a resolution was proposed that the words "and non-European" be added to the term "European" in Articles 4 and 6 of the Constitution. This was withdrawn as being in conflict with the Group Areas Act (Conference notes 1973: 9) and it was only at the 1975 Conference that a motion was passed that "The incoming Executive Committee investigate the matter of opening the ranks of the SASMT to qualified music teachers of all races" and that the words "of

European descent" be deleted from the Article of Association (Conference notes 1976: 8).

2.5.2 Affiliations with other organisations

As musical activity in the country grew, other societies and organisations were formed. In 1949 the International Society for Contemporary Music formed a South African Branch, with Stuart Findlay of the South African College of Music as Secretary and Treasurer, and Prof Erik Chisholm as chairman (International Society for Contemporary Music 1949: 18).

At the Cape Town conference of the SASMT in 1952, it was agreed that the SASMT approve

(...) a general support of the aims of the South African Council for the Advancement of Music, and authorise Executive to approach the Council with a view to clarifying the representation of the SASMT and its constituent Centres (...) (Conference notes 1953: 13).

The annual SASMT conference in 1953 noted that the Society had decided to join the above body, and by so doing would be entitled to two representatives on the Council (Conference notes 1954: 9). A few years later A.J. van Zyl (Former Chief of the Division of Adult Education, Department of Education, Arts and Science) wrote an article for the magazine which mentions that his department subsidised the South African Council for the Advancement of Music in order that they may pay local artists who appear at their concerts. The article talks of the importance that the department placed on sponsoring music for the community (Van Zyl 1957: 5-6).

A few years later the 1960 Presidential report mentions that the SASMT had become affiliated to the International Society of Music Education, and "For the first time in our history we have been recognised outside this country (...) " (Taylor 1961: 18). The President at the time, Aida Lovell, attended the biennial gathering of the Music Educators' Conference in Atlantic City (Taylor 1961: 18).

It is not clear if the affiliation referred to here is to ISME or to the Music Educators' Conference which Lovell attended. In the case of the latter, this presumably refers to the Music Educators' National Conference (MENC) now known as the National Association for Music Education (NAfME). The question of international affiliation will receive attention in a subsequent chapter.

In his editorial of 1962, Whiteman mentions a sister publication, *Res Musicae*, published by the South African Music Council. He also makes the point that the *SAMT* is intended for general consumption and that Centre secretaries should send it to prominent musicians, libraries and music shops (Whiteman 1962: 15).

2.6 Membership Issues once more

In his Presidential address of 1963, Whiteman draws attention to some of the developments taking place in the music world at the time:

Air travel has made possible international music festivals all over the world, of amazing number and variety and no doubt of enormous cultural influence. There are international competitions and associations for the encouragement of young musicians, summer schools, international music seminars and congresses of music teachers, musicologists, and so on. New research subjects, music ethnology and music therapy, are being developed on an international basis. The International Society for Music Education, established in 1953, meets at least once a year, organises research and issues numerous publications, with the assistance of UNESCO (...) As regards composition, the breakdown of harmony is complete in electronic music, and the breakdown of counterpoint and form all but complete in fashionable tone-row techniques, prescribed mathematical rules of form, and similar devices (Whiteman 1963: 16).

As always, he tempers his opinion on this progress by saying that the society needs to be cautious:

Is there not great risk of mistaking research and the knowledge of facts for the living art of musical expression? How would the holder of a Bachelor of Music degree in ethnology fare as director of music in a school? (Whiteman 1963: 16).

This ushers in a period when the SASMT appears to accept the fact that the musical world has changed so much that the Society will have to follow suit. More importantly there is a growing awareness that membership numbers are going to have to increase if the Society is to have any lasting impact.

The SASMT now has a very good membership, and I think it may be fairly stated that it embraces most of the teachers of reputation and standing within the Republic.

What about the thousands of teachers who are eligible for membership, but who do not join? (Manners 1964: 19)

2.6.1 New categories of membership in 1965

At the 43rd Annual General Conference various changes to the Constitution resulted in new classes of membership, namely Professional, Associate, Honorary and Life. Various procedural matters for conference were also adopted (Conference notes 1965: 11-12). Most notably, however, the conference made allowance for membership of teachers who are not necessarily qualified, but whose main source of income for 10 years has been music teaching. Such members are required to have "established a reputation as a competent teacher and be otherwise fitted to practise as a music teacher in South Africa" (Conference notes 1965: 11).

The Presidential address at the 1965 conference is an important one as it gives useful information about the context in which the music teacher was working and other issues relevant to this study. In her address, Mary Rousseau quotes Aaron Copland, and affirms that the contribution of great teachers (such as Czerny, Flesch and Matthay) is just as significant as the contribution made by the great masters and performers. She relates this to South Africa by drawing attention to the formation of the Provincial Arts Councils⁹ as an example of government's willingness to invest in the arts, but then goes on to say that the

⁹ In the 1960s a performing arts council was created in each of South Africa's then four provinces. These were generally known by their acronyms CAPAB, NAPAC, PACOFS and PACT.

teacher has been side-lined in this process. In her opinion the work of the new Provincial Arts Councils will be thwarted unless

... more realistic attention will be paid to the work of the country's music teachers who are – or should be – responsible for supplying the performers required by the four Councils (Rousseau 1965: 19 and 29).

She raises another issue that continues to be one of debate:

This morning [6 January 1965] South Africa's new orchestra the PACT (Performing Arts Council of the Transvaal) had its first rehearsal in Pretoria. Although it was hoped that the orchestra would provide scope for indigenous talent, it has in fact begun its career with an overwhelming majority of imported players. About four-fifths are said to be non-South African (Rousseau 1965: 31).

She attributes this to a lack of good instrumental teachers.

(...) I believe that much of the work of the Performing Arts Councils will be discounted unless the authorities support similar progressive measures on the music-teaching front. To try to establish cultural life through the medium of performance means taking the very long, very expensive way round (Rousseau 1965: 36).

Rousseau goes on to describe the music teaching situation in South Africa in 1965 and says that aspiring music teachers in the country have the choice of studying either in private studios or in one of the music departments attached to the universities.

These state-aided institutions offer courses in practical and theoretical music but I know I am voicing the feelings of many when I say it is doubtful whether the technique of teaching music – as distinct from the technique of studying and performing it – receives the attention it warrants (Rousseau 1965: 20).

The opposing view is given by an unnamed university professor, who was of the opinion that

(...) lectures on teaching, as required for diploma work, had no place at all at a university and those students who wished to become, in his words "ordinary music teachers" should be trained at special institutions for the purpose (Rousseau 1965: 20).

Importantly, Rousseau raises the point that if the universities of the time did not specialise in teacher training, they nevertheless trained teachers by virtue of the fact that (at that time) they offered teaching diploma courses and were

(...) expected to produce teachers able to cope with a wide range of work in the schools, anything from instructing the tiniest beginner to the rather different job of taking matriculation music classes; then they are the chief source of training, currently at any rate, for those SA students who hope to arrive eventually as performing artists (Rousseau 1965: 20).

Rousseau describes a situation where private teachers appeared unwilling (or possibly, unable) to prepare candidates for the general musicianship and teaching methods sections of the Licentiate exams, as a result of which some universities started training instrumental teachers. She is very critical, however, of their training and goes as far as to say that the only scheme of work that they use is to follow the syllabus of the examining body. This in turn leads to a poorly trained pupil leaving school and the vicious cycle is repeated.

How many students enter the university music departments, one wonders, with a reasonable grasp of harmony and form? How many are competent sight readers? How many have any insight into accompaniment? The universities have a truly legitimate grievance against the schools and studios that send them such indifferently prepared material (Rousseau 1965: 33).

After speaking about instrumental teachers, Rousseau makes the following observation:

It is not surprising that some school principals make no bones about preferring to employ a schoolteacher who knows a little music. This type of teacher took music as part of a school teaching course and may be able to deliver very good work as far as it goes. To an old hand like myself these people remain, musically speaking, substitutes (Rousseau 1965: 33).

It is not clear if she is referring to teachers who are employed to teach class music. Either she is implying that instrumental teachers are so badly trained in class music that a "normal" school teacher is better at it, or she might be insinuating that graduate performers are not trained (or able) to teach anything. It is also not entirely clear in the above quote for what or who they are acting as substitutes.

(...) the university music departments in South Africa must be persuaded that, for the time being at any rate, their most important contribution is the thorough training and equipping of teachers for whom there is an urgent country-wide need. Every teaching diploma course should include intensive study of teaching method and its practical application on the same lines as are provided for schoolteachers. If the universities refuse to come to the rescue then our national musical life will remain in the doldrums until such time as state-aided institutions for training music teachers can be established (Rousseau 1965: 36).

This view is somewhat at odds with others in the SASMT who did not see it as the universities' job to train teachers. It is, however, worth remembering that at this time the universities were offering Licentiate courses. This is an important point as it ties in with later discussions about South African universities following the Conservatoire model of Europe or the British style university music department.

Finally, she concludes by saying that one way for teachers to progress is:

Establish your identity, your self-respect, and your sense of professional responsibility, by registering as a member of your own professional association, the South African Society of Music Teachers (Rousseau 1965: 36).

After raising interesting points earlier in her address, Rousseau's conclusion seems somewhat simplistic. It does not follow that joining the SASMT would of itself solve any of the problems that she identified earlier, unless she means that if increasing numbers join the SASMT this might result in greater lobbying power with the education departments and/or universities.

It is interesting to note how the status of the SASMT has changed by the 1960s. In earlier years the Society appeared to accept the Licentiate as the benchmark for membership and that this was sufficient. Now, the SASMT appears to have adopted a new role in criticising and advising the universities on, for example, the content and quality of their Licentiate courses.

2.6.2 More membership initiatives in the late 1960s

In contrast to Mary Rousseau's belief that joining the SASMT would help to solve South Africa's music education problems, the President of two years later, Japie Hugo, observes that the SASMT is far from being an authoritative mouthpiece for the profession in the way that, for example, The South African Teachers Association (SATA) or Suid-Afrikaanse Onderwysersunie (SAOU)¹⁰ represents the general teaching profession:

The SASMT is still far from this goal, and because our numbers are proportionately so much smaller, we are inclined to underestimate the value of our society (Hugo 1966: 7).

In his Presidential address of the following year, Hugo continues in much the same vein. He draws attention to the disparities in music education in the four provinces and maintains that this and other issues could be addressed if the SASMT was united and fully representative. Among others, he identifies the following reasons why in his opinion this is not the case:

- a) The requirement that members must belong to an SASMT centre means that individuals in outlying places cannot join the Society. He acknowledges that this might change with the new system of sub-centres and independent membership
- b) The SASMT is seen as an English speaking society. He denies this and says that the SASMT has become bilingual wherever possible
- c) The mixed membership (university lecturers, private teachers, high and primary school music teachers, etc.) that makes relationships

¹⁰ South African Teachers' Union (Author's translation)

and united aims and objectives difficult. He does, however, make the point that the same situation must presumably exist within SATA, SAOU or a Medical Association where members represent different branches of their professions (Hugo 1967: 15-16).

Three notable resolutions concerning membership were passed at the 1968 conference:

- a) That Conference, in its efforts to increase membership, appoint a sub-committee to examine the possibilities of including class music teachers, including BA(Mus) to become members of the Society. Such sub-committee to report its findings to the next Conference
- b) That Institutional Membership of the SASMT be introduced
- c) That when a Centre finds itself unable to continue functioning as laid down by the Constitution, the members of the aforesaid Centre shall automatically become independent members (Conference notes 1968: 9-10).

It would be interesting to know the motivation behind the decision to allow class music teachers membership of the SASMT. Presumably there were already some class music teachers who were SASMT members, by virtue of the fact that they held Licentiates and might also teach instruments.

This opening up of membership might have been an acknowledgment that there were many teachers in the schools who were not specifically trained as instrumental teachers, but who were teaching instruments in any event. It is possible that the SASMT had reached the point where they accepted that teachers employed by the schools did not need to be members of the Society in order to survive, because they had received their validation elsewhere. However, by encouraging such teachers to join, the SASMT could maintain membership numbers and in some way unify the profession.

One final possibility, however, is that the SASMT was beginning to realise that class music teachers had a role to play and that their membership of the Society could be to everyone's mutual benefit. Nevertheless there was the danger that, by admitting a wide variety of members, the Society might lose focus and end up serving nobody in particular.

By the late 1960s it was generally accepted that the membership base of the Society had changed for good.

Our Society can be so much stronger if we can incorporate *all* music teachers, lecturers in music and professors of music (...) There are enough channels for everybody active as a music teacher to enter this Society and in so doing enrich the Society with his knowledge (Van der Merwe 1968: 28).

2.6.3 Associates, affiliates and school music teachers (1969)

The 1969 Conference made various changes to the membership criteria. Existing Associates were forthwith to be called Affiliates, with the following criteria for admission:

- a) Those possessing a certificate awarded after a three-year specialised course in primary school music teaching at an institution approved by the Council (...)
- b) After five years approved music teaching, those possessing a performer's licentiate diploma or a BA(Mus) degree, not including courses on teaching methods (...)
- c) Those possessing a BA(Mus) degree, including courses on teaching methods (...) (Conference notes 1969: 10).

Those admitted under (c) could be classified as Professional members at the discretion of the Council.

Whiteman concludes his Editorial with a long justification of the new terminology of associate members, henceforth to be called "Affiliates".

(...) they are not "members" and may not be practising teachers (if qualified and practising, these should be full professional members; if not qualified, then it would mislead the public if they were to teach and call themselves "members" of our Society).

Persons now to be called "Associates" will belong to a new category, instituted primarily to give some recognition to persons who are employed to teach music in schools, perhaps along with other subjects, but whose diploma qualifications are not sufficient for eligibility to full membership.

(...) Although the new "Associates" will be practising teachers, it must be stressed that, not being yet eligible to full professional membership, they must *not* be called "Associate *Members*" (Whiteman 1969: 6).

J.D. Malan also comments on this in his 1969 Message.

Daar is besluit dat hulle nie dieselfde regte as volle lidmate kan geniet nie, want uit die aard van die saak is hulle musiekopleiding baie beperk en is hulle nie altyd voltyds besig met musiekonderrig nie¹¹ (Malan 1969: 7).

Malan also makes the point that as the schools become more involved in instrumental teaching, private teachers will suffer, particularly in the rural areas.

2.7 Summary and conclusions

The SASMT grew out of a small association of music teachers formed in the greater Johannesburg area in 1919 and the early editions of the *SAMT* give insight into the social context of the day. The Society operated in a somewhat English colonial environment. During this period the Constitution and Articles of Association were drawn up and the magazine of the Society was instituted.

¹¹ It was decided that they would not be entitled to the same benefits as full members, because inevitably their musical training is extremely limited and they are not always full-time music teachers (Author's translation).

During the 1940s various membership benefits were established, including a benevolent fund, a group endowment fund, as well as an information bureau, regular concerts, meetings and other initiatives in different centres. The relationship with the examining bodies and a successful intervention concerning school music posts in the Cape were features of this period.

The defining of its membership requirements has been a constant topic of debate in the history of the SASMT. Initially the British licentiate system was the yardstick, but the Society spent considerable time trying to implement a system of state registration of music, which ultimately failed to materialise.

In the absence of much help from the government, the SASMT supported and promoted music teachers in South Africa, but by the 1950s the relationship with the schools had changed and members started to question if the Society should broaden its interests to include class music.

The relationship between English and Afrikaans speaking teachers also played its part in forming the character of the Society, due to the different musical traditions from which they drew inspiration.

The 1950s and 1960s saw the introduction of Symposia at conferences, concert tours, the increased scope of the magazine and ongoing contribution to the development of Unisa music examinations.

Most South African universities up to the 1970s offered their own licentiate exams, with the BMus qualification initially reserved for academic study, rather than teaching. This changed when universities started to include teaching method in the BMus course and the SASMT had to adjust its membership requirements, which had previously been based exclusively on the licentiate. New membership categories of affiliate and associate were introduced and the Society also started to admit members on the strength of their experience, including class music teachers.

During the first fifty years of the Society there is scarcely a mention in the magazine of the diversity of South Africa, in spite of momentous events such as

the imposition of apartheid, the impact of this on education and the formation in 1961 of the Republic. At the 1975 Conference it was decided to investigate opening the Society to all races.

Chapter 3 The 1970s and the need for change

In his Presidential Message of 1970, Arthur Wegelin (1970: 12) makes reference to changes taking place in music teaching. He touches on various aspects of the Society, including questions concerning membership, aims and objectives. It is worth quoting in full as the SASMT does not often speak about the relationship between instrumental teachers and school music teachers.

Daar is groot maatskaplike verskuiwings aan die gang. Die private musiekonderwys gaan 'n kleiner omvang kry maar 'n sterker posisie inneem en 'n veel groter aantal van ons lede sal 'n veiliger en beskermdere bestaan gaan vind in poste aan skole en kolleges.

Die klavieronderwys sal in die toekoms meer hand-aan-hand saamgaan met die onderwys in stryk- en blaasinstrumente. Meer gekwalifiseerde onderwysers (esse) sal in hierdie rigting hulle verskyning maak. Vir die klavierspelers sal dit 'n groter geleentheid bied om kamermusiek (...) uit te voer.

'n Nuwe ontwikkeling is ook die skoolmusiek in klasverband wat die groot massa's jong kinders gaan probeer opvoed in beter musiekwaardes. Hierdie onderwysers (esse) benodig groot getalle van in hierdie rigting opgeleide musiekonderwysers (esse) wat die geleedere van ons vereniging seker sal kom versterk. Onder die skoolkinders wat op hierdie manier met musiek in aanraking kom, sal die begaafdes weer die leerlinge van ons klavieronderwysers (esse) word en op dié wyse hulle werkgeleentheid vergroot¹² (Wegelin 1970: 12).

A year later at the 1971 Golden Jubilee Conference Arthur Wegelin continues in the same vein, drawing attention to the changes that have taken place over the previous fifty years of the SASMT. Although most of these points have already

¹² Great changes are on the way in the community. Private music teachers will enjoy less prominence, but as more of them are appointed to posts in schools and colleges their position will ultimately be strengthened and protected.

In future, piano teachers will need to work more closely with teachers of strings and wind instruments. Increasing numbers of teachers qualified in these instruments will give pianists a greater opportunity to perform chamber music ...

A new development in school music is the task facing those attempting to instil musical appreciation into vast numbers of young people. This work requires many teachers trained in this area, who will certainly go on to enhance our membership. Among the school children exposed to music in this way will be the talented, who will in turn be taught by our piano teachers, whose job opportunities will thereby be increased (Author's translation).

been made, they paint a useful picture of the 1970s and raise some of the issues that would face the Society in the years to come.

- a) Music teaching has changed from mainly private piano teaching to a wide range of music teaching at universities, colleges and schools – including practical, theoretical and musicological studies
- b) There are music departments at training colleges where teachers are trained for school music. (He notes that school music remains a huge challenge and has a minor status when compared to piano teaching)
- c) Most music professionals are enjoying salary, pension schemes, medical aid and insurance
- d) There are performing arts councils in all four provinces
- e) There is access to recorded, broadcast and live music
- f) The Government has taken over the development of music in the public sector
- g) Universities and training colleges are the leading bodies in music teaching
- h) Private piano teaching at home will dwindle
- i) Schools have their own music courses and inspectors/examiners right up to matric level
- j) Few overseas music teachers wish to settle in South Africa
- k) The use of leisure time has changed (Wegelin 1971: 18, 32).

Wegelin makes the important point that because much of the work of the SASMT has moved to the universities and colleges, the SASMT needs to bring these personnel under its wing (Wegelin 1971: 32).

He supports the establishment of a National Diploma, but also cautions:

The Society should keep the ambition of the old days to lead, to set the pace. But we should be careful to know our limitations and not presume to have powers which have passed to other powers (Wegelin 1971: 17).

In the Presidential Address of 1970, J.D. Malan gives an example of where the influence of the Society has made a positive contribution to music education in South Africa.

Toe die lot van die individuele musiekonderrig in die skole van Kaapland in die weegskaal was, het die besliste optrede van ons vereniging veel daartoe bygedra om die gewig ten gunste van individuele onderrig te laat swaai¹³ (Malan 1970: 19).

He goes on to make the point that such actions obviously affect the entire music education population, and not just members of the SASMT (Malan 1970: 19).

3.1 Music in schools

The 1970 conference included various resolutions to the education departments, including allowing "music specialists or those trained in school music to teach class music in Primary School" and to recognise school activities such as Orff work and choir training as "professional services" of the teacher and not as a mere "extra mural activity" (Conference notes 1970: 10).

The Presidential Address of 1970 includes details of the music teaching system in the Cape Province as well as future changes in the schools. It is not clear why, in his address, the President chose to give details about just one province. It is also unusual for a Presidential address to be devoted to music in the school system. In summary, Malan had the following to say:

- a) There is a shortage of teachers and an oversupply of pupils, with the increased availability of radio and recordings having not dampened their enthusiasm
- b) The new school regulations stipulate that a primary school can have a music teacher if they have an enrolment of over 300 (previously 500)

¹³ When the fate of individual music tuition in Cape schools was in the balance, the decisive actions of our Society contributed significantly to swinging the pendulum back in favour of individual tuition (Author's translation).

- c) Private teachers cannot compete with schools that offer free lessons, which may include theory, harmony, history, aural and analysis
- d) Music teachers employed in schools now enjoy the same benefits as other teachers, such as sick leave, pension, etc.
- e) Primary and High Schools pupils may now learn almost any instrument if a teacher is available
- f) Percussion band features in the infant school and Orff is encouraged in the rest of the school, according to the new syllabus
- g) Music Centres are being established in the bigger cities (Malan 1970: 21).

This is an interesting address in that it shows the extent of the changes that had taken place in the schools and which in turn necessitated similar changes in the SASMT. By the 1970s, private music teachers had in large numbers become employed by schools and because they did not all fulfil the criteria for joining the SASMT, the leadership of the Society was concerned that they were no longer in a position to maintain standards. In other words, for the average parent of a music pupil, it was sufficient that the teacher was employed by the school and it was not important what their qualifications were or whether they were members of the SASMT or not.

In another sense, however, Malan's address also shows that there seems to be little continuity between one president and the next. In a year when the Society had decided to open its ranks to class music teachers, he chose to talk mainly about instrumental teachers working in the schools, and made no mention of the standard of class music in the schools.

The Society seems to ignore the fact that some of these instrumental teachers are, by virtue of being school-employed, now required to teach class music. It is quite probable that many of them have no training whatsoever in this field. This raises the question as to why the Society decided to admit them to membership in the first place – possibly only out of concern for what they do when they are teaching individuals. It seems as if the Society is fairly quick to change its membership criteria, but not as eager to consider the implications. If class

music teachers are admitted as members, one would expect that the SASMT would have something to offer them.

The comment on Music Centres is also interesting and there is a trend in the early 2000s for some music centres and university departments to work closely with the local SASMT centre.

There is one further type of music teacher that has not been mentioned so far, and that is the general junior school teacher. These teachers will have received some method in music education at teacher training colleges or colleges of education and be required to provide class music for their own class.

(...) notwithstanding the fact that most of our universities have instituted class music courses where students are training to teach music courses from Sub A to Standard X. The two main reasons for not allowing specialist teachers, are, firstly that the Department trains its own class music teachers at training colleges, and secondly, it is assumed that small children derive more benefit when they have only one teacher to teach all subjects. The disadvantages of not having specialist music teachers are obvious to all musicians, especially when it is a well-known fact that some teachers from training colleges have a very meagre musical background (Malan 1970: 22).

Once again it is important to place all of this in the context prevailing at the time. Many of the points in the President's address at the 1970 Conference are taken up again by J.P. Malan at an SASMT Convention held at Roodepoort in June 1970, where he starts by saying that the future of music in South Africa appears to be secure, considering the establishment of the Provincial Arts Councils; the fact that opera, ballet and symphony concerts are presented regularly; ten South African universities have music departments; and accomplished performers, composers and musicologists are making their mark. He goes on to say, however, that the true situation is far less healthy if one considers that a high proportion of South African music talent lives outside the country and that the local orchestras and opera houses rely on foreigners. He criticises the audience and critics for being biased against local performers and composers (Malan 1970: 8).

Malan puts this down to the following shortcomings:

- a) There is no local music magazine or journal guiding music research
- b) Training in music is without policy and direction
- c) The music teaching profession enjoys no security
- d) School music suffers from having different methods, standards and approaches in the different provinces (Malan 1970: 8).

Malan has identified an issue that has not often been addressed by the SASMT, namely the importance of the schools and the education system (as opposed to the music teacher) in promoting music in South Africa. He goes on to suggest that there are two types of music teachers in the country:

- a) School music teachers who expose children to musical experiences that will equip them to be the audiences of the future
- b) The music teacher aligned with the musical requirements of the country, for example the need for orchestral players (Malan 1970: 9).

It is noteworthy that he identifies the school music teacher as the one who will prepare the audiences of the future by giving children musical experiences at school, but he does not elaborate on this. It is also interesting to compare this rather passive view of class music with contrasting opinions that class music should be more of a creative process. This will become a significant point of discussion in the 1980s with the changes in the South African education system and the formation of SAMES.

Even though Malan supports the work of the class music teacher, he appears to favour the second type of teacher, as the one the country needs to produce orchestral players. He contrasts South Africa and Japan, drawing attention to the latter's success in producing orchestral players. He ascribes this to their implementation of an appropriate music education policy:

Suid-Afrika het nog nooit 'n geformuleerde beleid van hierdie aard gehad nie en die toestand van ons musieklewe in 1970 is die resultaat daarvan. Die musieklewe is gedra deur enkele groot geeste en dit het gefloreer en gekwyn met hulle kom en gaan¹⁴ (Malan 1970: 9).

This lack of a clear policy on music education is a recurring theme and will be discussed in detail later in Chapter 6.

3.2 J.D. Malan's proposed national diploma

One of the proposals to solve the shortage of instrumental players was the institution of a National Diploma. Debate and discussion of this continued for about three years, starting with J.D. Malan's Presidential address at the 1970 Conference and lasting at least until the Conference of 1973, which he also addressed on the matter.

Malan is critical of the overseas examination system, saying that although it did much to raise standards when it was introduced in the late 19th Century, it has evolved into a method of teaching, rather than a method of testing (Malan 1970: 10).

He goes into some detail about the licentiate system as imported from England, including the fact that the licentiate is available in various levels of prestige – associate, licentiate and graduate. Initially many South Africans went to one of the institutions in England to undertake these exams, but later the University of Good Hope (later Unisa) started the system in South Africa (Unie Onderwyslisensiaat¹⁵), using overseas examiners until the Second World War, after which they used local examiners. By 1970, nine South African universities (Bloemfontein, Cape Town, Natal, Port Elizabeth, Potchefstroom, Pretoria, Rhodes, Stellenbosch and Witwatersrand¹⁶) had instituted their own music teaching diplomas, which, together with the then Rhodesian College of Music

¹⁴ The state of our musical life in 1970 is due to the fact that South Africa has never had a properly formulated policy in this regard. Our musical life has waxed and waned along with the influence of a few great personalities (Author's translation).

¹⁵ Teacher's Licentiate of the Union [of South Africa] (Author's translation)

¹⁶ These are the names used by Malan, not their full official titles.

and the existing overseas licentiates, meant that there were 22 music teaching qualifications available (Malan 1970: 10 and 1973: 15).

This huge crop of licentiates is the crowning absurdity of the examination system – the fruits of the conviction that art can be examined, that there are certain rules which when applied by an examiner enable him to read off as a percentage the artistic prowess of a child or young person (Malan 1973: 15).

He claims that this multiplicity of licentiates, together with the fact that many people acquire several of them, led to huge confusion in the teaching profession and in the education departments. While he is not in favour of assessing performance skills, he believes strongly that the ability to teach must be examined. He asserts that teachers need a highly specialised training and to achieve this, he proposes a South African National Teaching Diploma for music teachers, with one syllabus to be followed by all institutions. He proposes that the SASMT would have input and suggests aural and written examination of the following:

- a) Proficiency on the instrument
- b) Knowledge of form and theory of music
- c) Thorough knowledge of practical teaching and child psychology
- d) Knowledge of history and repertoire of the instrument (Malan 1970: 30 and 1973: 16).

Without giving reasons, he considers Unisa to be the best institution to moderate and control the process, with an examining board made up of five people, two nominated by the SASMT, two by the universities and one by the government (Malan 1970: 32-33/1973: 16).

Thus teaching is a responsibility – a national responsibility – and only properly trained people are allowed to exercise the profession (...) But the teaching of music has not been able to penetrate the ranks of the privileged professions. Anybody can still put up a sign and start teaching the pianoforte (Malan 1973: 16).

These words seem to hark back to the early days of the SASMT and its preoccupation with state registration of music teachers. Malan's proposed National Diploma should, in his words, be recognised by all the departments of education and be regulated so carefully that without it a person is not able to teach. In other words, it must lead to music teaching becoming a protected profession (Malan 1970: 30).

In summary, he gives the advantages of a National Diploma as:

- a) Protecting the interests of the profession with preference given to holders of the National Diploma in filling government teaching posts
- b) Advancing the profession through rigorous training
- c) Preventing young musicians from obtaining a variety of diplomas and thus losing focus on teaching (Malan 1973: 16).

Michael Whiteman, although agreeing with the sentiment of the National Diploma, pointed out the following pitfalls:

- a) University autonomy may be compromised
- b) It might limit the student's experience and education
- c) Overseas diplomas are valuable and should not be discarded
- d) It is good to have a choice of examining body as it keeps up standards
- e) The cost of examiners' travelling would be prohibitive (Whiteman 1971a: 31).

The discussion around Malan's proposal raises many issues. Firstly, it is interesting to see the shift in the Society's thinking from the early days of campaigning for State Registration of Music Teachers. Initially the overseas licentiates were regarded as the ultimate benchmark, subsequently the Society gave input into their structure and application, and now in the 1970s it seems that the SASMT wants to implement its own benchmark.

Secondly, the proposal raises questions about the motivation for South Africa wanting to do things differently. Why, for example, if the multiple licentiate system has worked in other countries, should South Africa only have one? While acknowledging the need for a single education policy, why does this imply that a single examination is needed? If the need is to produce orchestral players, how will a single diploma assist this and how will this change the trend of the majority of students studying the piano?

Thirdly, even if it is accepted that the SASMT is concerned primarily with instrumental teaching, it is noteworthy that no mention is made of the need for a policy (or a similar National Diploma) to produce class music teachers. It has already been mentioned elsewhere that the proposal supports a specific viewpoint on the purpose of class music (that of producing appreciative listeners) and there is no mention of a more creative approach or indeed any reference to world music.

Finally, the SASMT does not appear at this time to have any interaction with teacher training colleges and it would be interesting to find out what their role was in training class music teachers.

By the 1970s it seems to be accepted that the universities were engaged in teacher training, although Malan does mention the weakness of having licentiate students in the same lectures as BA(Mus) or BMus, who are receiving, what he calls, a very broad training in music (Malan 1970: 30). This raises the debate concerning the relative status of degrees versus diplomas and the role of universities in training musicologists or teachers. It is, therefore, appropriate to look now at the relationship between the SASMT and the universities.

3.3 The SASMT and the universities

The SASMT's relationship with the universities has changed and developed through its history, from the early days of advising Unisa on the conduct of its

examination system, to later dealings with the other universities and their teacher licentiate qualifications.

As more and more SASMT members become associated with universities, the relationship changes again:

It will be observed that as musical activities were built up after the Second World War the expected steep rise in membership took place, from 400 to 753 in 13 years. But then suddenly in all provinces, gains in membership ceased and there has been an almost steady drop in membership during the remaining 12 years of the period to its present figure of about 650 (Whiteman 1973a: 5).

Although Whiteman attributes the overall membership decline to a rise in the cost of living, a new more demanding lifestyle or a slackening off in what the SASMT provides for its members, he also concedes that the most worrying fact is that only about half of newly qualified teachers are joining the SASMT (Whiteman 1973a: 5-6). He suggests that a further reason may be that teachers working in an institution already have the support and demands of that structure and do not necessarily need the support of an SASMT Centre in the same way as private teachers did in the past (Whiteman 1973a: 6).

The final outcome of this is "institutional membership" which enables members of the profession to "pull together" without extra commitments outside of their workplace, although they could join the local centre, as well, should they wish (Whiteman 1973a: 6).

First, however, it is necessary to look at the relationship between the SASMT and the universities.

3.3.1 The 1969 Commission of Enquiry into Universities

In 1969 the SASMT made a submission to the Commission of Enquiry into Universities. This comprised eight sections that were printed in the *SAMT*, but

without naming an author. The submission can be summarised briefly as follows:

- a) There are conflicting conceptions of the structure of a BMus degree. In the traditional British understanding the subjects included are practical and professional; in the European tradition the degree is concerned more with theoretical and academic subjects. The latter is best summed up as musicology or the science of music, whereas the other studies are more concerned with the aptitude and sensitivity which the teacher aims to develop in students.
- b) The general South African public associates a degree in music with the practical and professional, much as they would in architecture or medicine. In Central Europe this is not the assumption because musicology degrees there are styled PhD.
- c) There is a tendency in South Africa to limit the BMus to the theoretical and academic. This is misleading to the public and there is a danger that school principals will make unsuitable appointments of people who are not professionally qualified. In this regard it is asserted that the licentiate is of a higher standard than a BMus.
- d) It has become difficult to maintain the register of music teachers in the *SAMT*, without looking into the syllabus of each degree course. The various BMus courses need to be classified (by the universities themselves) into those which are equivalent to a teaching diploma.
- e) The *SASMT* suggested that the BMus retain its status as a qualification that includes professional competence in teaching or performing, and that a musicology degree should rather be called Bachelor in Musical Studies or a BA in Musicology (Executive Committee 1969: 21).

3.3.2 The universities, teacher training and musicology

As already mentioned, the relationship between the training of teachers as opposed to the training of performers is one that interested the SASMT, due mainly to the type of qualifications that they received and the effect this had on the membership criteria of the SASMT.

An article entitled *Music in the South African university* by Geoffrey Chew appeared in the *SAMT* of 1970 and raises more questions, being one of the rare occasions in the *SAMT* where music education is discussed in an African context.

Chew commences by drawing attention to three features of South African universities that he feels are relevant. Firstly, because higher education is widely diffused among the white South African population, he sees this as a reason for the lowering of standards, attracting students who are not necessarily committed or, as he puts it, "... the connections between the different branches of the subject have to be spelt out in words of one syllable if students are to grasp them at all" (Chew 1970: 11). Secondly, he maintains that all university music courses in South Africa make a sharp distinction between the theoretical and the practical, which he considers to the detriment of subjects such as harmony and form. Thirdly, South African universities are almost exclusively concerned with the music of Western Europe of the past 300 years:

Ethnomusicology (the study "of the music outside Western civilization and to a smaller extent, European folk music" B Nettl, *Theory and Method in Ethnomusicology*, London 1964, 1) and the study of African music are seldom mentioned at all in South African university syllabuses. If they appear at all, they occupy relatively unimportant positions and are quite secondary to the study of European music. It is interesting to speculate concerning the syllabuses envisaged for possible future music departments at the African universities in this country: none has been established so far. If other subjects can be taken as a guide, it seems likely that those syllabuses would be biased in the same direction as those of the "white" universities (Chew 1970: 11).

Chew draws attention to two major aspects of South Africa's position in the world of music:

- a) South African universities should study music in the context of Africa, and not just deal with the history of Western Art Music in Africa, and
- b) South Africa is "musically peripheral" and exists on the fringes not only of Western Art Music, but possibly of African music as well. This is the reason that African music tends to be studied from a sociological rather than musicological viewpoint (Chew 1970: 12).

Chew asserts that the South African musician is living in something of a dream world, maintained by importing foreign virtuosi and performers. He comments on what he considers the folly of maintaining European-style conservatoires of music and goes on to say that the purpose of the university music department should be to pursue what he calls the "truth" of music, and to promote ethnomusicology. He considers "truth" to be the pure discipline of music, but he does concede that universities are criticised if their courses do not secure employment for the graduate and for this reason, university music departments become involved in activities traditionally associated with conservatoires or music schools. He maintains that the practical subject in the university should exist in a support role to the academic one (Chew 1970: 12-13).

Chew is strongly in favour of founding the university course on ethnomusicology in addition to the history of music. He goes to great lengths to say that this will fail if the inclusion of African music (at South African universities) is done only for nationalistic or paternalistic reasons. By the same token, he points out that tried and tested European methods should not arrogantly be rejected, if the motivation is merely to be anti-colonial (Chew 1970: 12). He makes the closing point that even in Europe an exclusively Western outlook now seems parochial:

Counterpoint, for example, is at present often taught through the study of sixteenth century or eighteenth century Western European counterpoint; the study of the contrapuntal rhythms in African music might well add a new dimension to its study. Similarly, aural training may, presumably with profit, be pursued

through an increasing sensitivity to the sonorities created in non-European music (...) (Chew 1970: 33).

In the *SAMT* edition following Chew's article, the editor mentions the articles by Malan and Chew, saying that "Members could with advantage reflect on and discuss the problems raised" (Whiteman 1971a: 31). He goes on to discuss at length the merits of the National Diploma suggested by Malan but does not comment on the article by Chew.

The structure of South African music degrees is taken up again in the article *Universitêre Musiekstudie (III)* by Henk Temmingh, who is of the opinion that the South African degree is "noch vlees, noch vis"¹⁷ and questions why so little attention is given to musicological studies:

Die antwoord is soos volg: by wetenskaplike sake bly dit vir die Suid-Afrikaanse musiekstudent nie. Hy bespeel ook 'n hoofinstrument (In die meeste gevalle moet hy aan die einde van die vierde jaar "lisensiaatstandaard" bereik), hy bespeel 'n by-instrument, hy ondergaan gehoortoetse, bestudeer die metodiek van sy hoofinstrument en dikwels ook dié van die moderne musiekpedagogie in die algemeen (skoolmusiek) en neem ten slotte dikwels kennis van die algemene musiekrepertorium.

Daar word dus gekonstateer dat weens sy "praktiese" bedrywighede die student se wetenskaplike vorming skade ly¹⁸ (Temmingh 1971: 7).

Temmingh paints quite a gloomy picture of the courses at South African universities saying that the present system is not producing sufficiently specialised people in any field – musicologists, performers or teachers. He is of the opinion that the diplomas offered by most universities do not belong in such institutions, which should restrict their activities to musicology (Temmingh 1971: 8).

¹⁷ Neither flesh nor fish (Author's translation)

¹⁸ The answer is as follows: for the South African student it does not lie in scientific fact. He plays a main instrument (and is usually required to attain licentiate level by the end of the fourth year), he plays a second instrument, undergoes ear tests, studies teaching method of his first instrument, usually also modern methods of class music and finally general musical repertoire.

Consequently, due to his practical endeavours, the student's scientific development is hindered (Author's translation).

3.3.3 Institutional membership of SASMT

With the movement of private music teachers into school and university employment, it became necessary for the SASMT to review its membership base. Increasingly, its members were employed by schools and universities and in order to maintain its status, it became necessary for the Society to look at its relationship with these institutions. This was first raised in a resolution at the 1970 conference:

16. That Conference appoint a Committee with powers to co-opt, to investigate the possibility of drawing the Music Departments of our Universities into membership of the Society (Conference notes 1970: 10).

The first two institutional members in 1973 were the universities of Witwatersrand and Port Elizabeth although a note to the membership list indicated that more were expected to join once other universities had sufficient time to respond, and an Afrikaans version of the proposal had been circulated (Conference notes 1973: 21). This proved to be the case and by the following year, five university music departments or conservatoria had become Institutional Members – Cape Town, Natal, Orange Free State, Port Elizabeth and Witwatersrand (Conference notes 1974: 11).

3.4 The SASMT and schools

Until the 1970s it is evident that the focus of the SASMT's activities had been on instrumental teaching and in particular looking after the interests of private music teachers. As more and more of these teachers were employed in schools, it is clear that music education in South Africa had become more complex than it was during the first fifty years of the SASMT and there was a need for change. Articles concerning class music and ethnomusicology start to appear in the *SAMT*, some of which raise questions about the SASMT's predominant concern with private instrumental teachers and whether this is appropriate for the needs of South Africa.

In the very early years of the SASMT, the State Registration of Music Teachers had been the focal point for the Society. Now in the 1970s a great deal of time and effort went into a similar debate concerning membership criteria of the Society. This revolved around the following:

- a) The status of the various degrees and diplomas used for the appointment of school music teachers (and consequently membership of the SASMT)
- b) Teachers employed to teach instruments in schools, but who then found themselves teaching either class music (usually in primary schools) or subject music (in high schools)
- c) Primary school teachers who were not instrumental teachers, but who taught class music in schools
- d) Academics and musicologists in the SASMT.

As noted in the previous section, the introduction of institutional membership of the SASMT was, in some ways, a reaction to the decline in membership numbers. Music teachers became increasingly associated with universities, education departments and individual schools. Schools, however, did not embrace institutional membership with the same enthusiasm as the universities and this begins a trend, which has persisted to the present, whereby teachers in schools do not generally join the SASMT. Nevertheless, this gave rise to a new focus for the SASMT, that of protecting the conditions of service of teachers working in schools.

3.4.1 Class music and the SASMT

Generally when the SASMT speaks about school music teachers they are referring to teachers in schools who are teaching instruments or the written components of matric music, such as Harmony and Counterpoint or History of Music. The latter is often referred to as subject music, presumably to distinguish it from class music, which in turn is also often called school music. Questions about class music were generally only raised if they were a personal concern or

interest of a particular President. Every now and then, however, an article appears that serves to draw attention to class music.

In the 1973 edition of the *SAMT* the editorial reflects on the recent symposium entitled *Huidige Neigings in Musiekonderwys*¹⁹ held during the Conference of that year:

In 1967 the French section of the ISME stated that a "retrogressive evolution has relegated France to the lowest rung in the ladder of nations". In Italy there are still no music classes in either primary or secondary schools, In Germany, in spite of the establishing of 150 special music schools since 1950, the status of music in the 35 000 public and training schools of West Germany ... has "deteriorated badly". Everard Helm declares that throughout the world "the teaching of music in the lowest grades presents a universally depressing picture ... The crying need is for the better, more highly trained, more effective and more dedicated teachers of small children between the ages of five and ten" (Whiteman 1973b: 5).

Whiteman goes on to lament what he calls the compartmentalisation of music education and quotes the following aims by R Murray Schafer as being urgent, because they serve to integrate music education:

- a) To try to discover whatever creative potentiality children may have for making music of their own
- b) To introduce students of all ages to sounds of the environment: to treat the world soundscape as a musical composition of which man is the principal composer, and to make critical judgements which would lead to improvement
- c) To discover a nexus or gathering place where all the arts may meet and develop together harmoniously (quoted by Whiteman 1973b: 5).

An article in the same issue deals with the introduction of a new syllabus for junior school class music. This is based on the premise that everyone should be

¹⁹ Current Tendencies in Music Education (Author's translation)

exposed to group music making at a young age, but that these principles can be extended to all branches of music education (Ahlers 1973: 10-11).

This is taken up by Ivan Kilian in his Presidential address of 1976:

The training of class-music teachers, to my mind, is so important that the training must be given by people who are in contact with the present-day classroom, and know the minds of present-day youth.

Within the last few years, there has been tremendous progress in class-music teaching in the various provinces of the Republic. This has come about through teachers who have been overseas to study the various developments (Orff, Kodály, Suzuki, etc.) and through various educational authorities who have encouraged the use of these methods ... (Kilian 1977: 14).

At the same conference in 1976 the following resolution was adopted:

That the Executive Committee be requested to set up a sub-committee to investigate music education in Primary Schools (Conference notes 1977: 12).

A subsequent President of the SASMT, Enkie Ahlers, demonstrated a similar interest in class music.

Could we try, during this new year, to develop a closer contact with those who are experts in the field of group teaching, or class music teaching, in our centre? Through our Society we could thus work together to rejuvenate the system of music education, putting the accent on musical literacy, the birth right of every child.

Is there a new way of approaching our own teaching? Is our teaching of theory still a separate subject, taught parrot fashion? Is it a mere set of rules for doing unrelated snatches of written homework, and getting marks for a written examination which tests only in what way the pupil can reproduce the exact formula from a text book? (Ahlers 1978: 9-10).

Ahlers urges members of the Society to address the needs of the general school child, rather than the individual music pupil who is usually served by the SASMT. He points out that the success of many young instrumentalists and the

achievements of the SANYO are testimony to South African teachers, but this needs to be broadened to include a much wider group:

There is a crying need for music specialists to expose thousands of young children to the language of music during their first five years of development and during the first three vital years at primary school level (Ahlers 1978: 10).

In a similar vein, the President at the 1977 Conference, Reino Ottermann, speaks of the changing face of the SASMT, which is no longer concerned exclusively with the private music teacher. He dwells on the orchestral course and other such initiatives, but does not specifically mention class music (Ottermann 1978: 19-21).

At the same 1977 conference, Philip McLachlan addressed the need for musical education of the general child.

... glo ek dat die algemene musikale opvoeding van die leerlingkorps as geheel sy eerste prioriteit is en daarna die individuele musikale behoeftes van bepaalde leerlinge²⁰ (McLachlan 1978: 14).

McLachlan affirms that the work being done by instrumental teachers in schools is of the highest standard, but questions if the effort put into a handful of pupils should be at the expense of a well-developed and presented class music programme which would benefit hundreds. He makes the point that private tuition can always be obtained out of school and goes into detail about how the aims and objectives of class music differ between junior and high school (McLachlan 1978: 15-16).

It would appear from conference addresses and articles in the *SAMT* that in the late 1970s there is an increased awareness in the Society of the importance of the school music teacher.

²⁰ ... I believe that the priority should be the general musical education of the entire school population, and after that the individual musical requirements of particular pupils (Author's translation).

In view of the increased importance of the school music teacher, it is resolved that teachers who have completed an approved four-year music specialisation diploma course at a university or college of education be accepted as full members of the SASMT after having had two years' experience in school music teaching (Conference notes 1977: 12).

In spite of this, the debate within the Society quickly becomes one of determining the status of the various qualifications, school posts and job descriptions. This occupies a great deal of the SASMT's efforts for the next ten years or so.

3.4.2 Qualifications of music teachers in schools

J.D. Malan's proposal for a National Diploma, discussed earlier, had already served to highlight the confusion in the various education departments surrounding the relative status and relevance of different qualifications, but the debate continues:

The grading of teaching diplomas will need revision. If the LTCL and LRSM are not to be recognised, then neither should the UTLM be, since the syllabuses and conditions of examination are very similar, and none includes as a necessary requirement the passing of a course in class teaching at a recognised training college. What is then to be done about teaching diplomas awarded by university music departments? Are these still to be graded three years after school, in spite of a year's attendance at a training college not being required? How do the diplomas LTCL and LRSM in *class music* fit into the scheme? These are apparently not recognised (Whiteman 1971b: 4).

Whiteman goes on to discuss the qualifications required for class music and notes that the BA(Mus) course is supplemented by a fourth year of teacher training. He concedes that this has helped to supply a better trained class music teacher, but makes the point that admission to the course requires only a Grade VI in singing or an instrument,

... nor does it appear that they will have been given even an introductory course on the specific teaching-method and repertoire of their subject, or any teaching on harmony,

counterpoint, melody-writing, etc., of the level needed by a professional teacher (Whiteman 1971b: 6).

The description of a class music teacher is fairly narrow and one that requires a high level of instrumental and theoretical skill. This will become a point of much discussion in subsequent years when the role and training of a class music teacher in a multicultural South Africa is seen quite differently.

Whiteman goes on to say that all licentiate diplomas in School Music require Grade VIII in a practical subject together with a pass in the usual licentiate paperwork:

... hence our Society is unable to recognise the holders of such BA(Mus) degrees as professional music teachers. We admit them only as Associates ...yet it appears that departments of education accept the BA(Mus) degree and reject the holders of external diplomas (Whiteman 1971b: 6).

It is not entirely clear if Whiteman is referring to BA(Mus) graduates being employed as class music teachers or as instrumental teachers. Three years later the concern has not dissipated, but on this occasion he appears to be referring only to instrumental teachers:

Another matter of great consequence for the music-teaching profession is the proposal by the Education Departments to remove certain diplomas from the list of qualifications approved for employment in a permanent music-teaching post.

The teaching status and value of BA(Mus) and BMus degrees remain a continuing cause of concern. As a result of these and other difficulties our Society also is having to play its part in safeguarding the profession and the public against present and future dangers (Whiteman 1974: 29).

It is relevant that most instrumental teachers employed in schools are required to teach class music, whether or not they are specifically trained for it or not. In this regard, Whiteman makes reference to the fact that in the UK, the LTCL and LRSM had not been accepted since 1963 for permanent employment on the Burnham scale, without an extra year in classroom management. He then

claims that in South Africa the problem is the uncertainty surrounding what the BMus actually qualifies the holder to teach, but he is not clear as to why the same proviso would not apply to the holders of other qualifications (Whiteman 1974: 6, 30).

The main concern of the SASMT, as always, is how this affects membership of the Society. The following, however, shows quite a change in attitude:

A matter of special difficulty for our Society concerns the status of music teachers actually filling permanent posts in state schools but not eligible for membership of our Society as the Constitution stands. At present these can become Associates of the Society, but not full members. This makes many of them feel aggrieved, and if in fact they are full-time music-teachers doing competently the work for which they are appointed, it would seem neither just nor sensible to exclude them (Whiteman 1974: 29).

Whiteman continues to make the point that the requirements for the various degree courses and training college certificates vary greatly. In this way a teacher from a training college could qualify for membership if designated a "music specialist" and have a final certificate in a practical subject with teaching method in class music. But, he points out, such a practical course is "thus 4-5 years below that of a licentiate" (Whiteman 1974: 29).

When official demands are in a state of flux through uncertainty, our Society, which maintains the equivalent of a national (though voluntary) system of Registration, must try to adopt more enduring means.

... we do not require for membership, adherence to the *syllabus* of any existing licentiate, but only a *standard of competence* in music teaching judged to be not lower than that which is normally expected for a licentiate (Whiteman 1974: 29).

This sentiment almost brings the Society back full circle to the notion of membership of the SASMT being a type of registration of competence. This does not, however, help with a newer problem being faced by teachers employed by schools, namely that of disparities in salary:

It is well known that a certain proportion of music teachers qualified in piano teaching are required to assist with the class-singing, and conversely a teacher qualified in singing or organ may be put to teach the piano ... it follows that even where teachers are counted as qualified, often they are receiving their salaries partly for teaching subjects for which they are not qualified (Whiteman 1976: 7).

Whiteman draws attention to the fact that there are cases where teachers such as those mentioned above are being paid better than qualified piano teachers who hold a Licentiate that is not recognised. He maintains that music teachers are appointed and paid by referring to a handbook in the office, with no regard for their competence in the actual job (Whiteman 1976: 8).

This issue continues to occupy the activities of the SASMT for many years. It is of relevance here as it shows the SASMT starting to play a role in the wider music education scene, in this case the confusion that seems to have existed in the education departments concerning qualifications. The Society appears to have moved beyond a concern only its own affairs and has started to fulfil more of the role of a watchdog (Whiteman 1981: 6-8).

In the Editorial of the 1981 *SAMT*, Whiteman sums up the entire issue starting right back in the 1940s with the SASMT's campaign for the State registration of music teachers. At that time the diplomas of the ABRSM, TCL and Unisa were accepted as the yardstick for teaching qualifications. The issue now is the wider acceptance of the various BMus degrees offered by South African universities, which do not always make clear the level of teaching methodology included in the syllabus. He concedes that the BMus, if it includes teaching method, should put the teacher in one particular field of music teaching on a par with what is required for the generally accepted diplomas. He points out, however, that other qualifications (for example, a BMus in performing, librarianship or musicology, a ULSM or UPLM) have no specific teaching component and are therefore not sufficient for membership of the SASMT, even though it appears that they are acceptable for an education department post (Whiteman 1981a: 7/1981b: 6-8, 18).

Whiteman continues to give much detail and many examples of instances where the departments of education appear to misunderstand or ignore the implications of the nature of the various qualifications:

In particular, some diplomas accepted without question by our Society are undervalued or treated as worthless by the Education Departments, while other degrees or diplomas, which imply little or no teacher-training in some subject of music, may put the possessor of such qualification in a high category for teaching just that subject (which he is not qualified to teach) (Whiteman 1981b: 7).

The system used by the Department of National Education (at the time of writing in 1981) to evaluate music degrees and diplomas was drawn up in 1973 and formed Appendix 6 of the so-called "Blue Book". According to Whiteman these regulations were inconsistently applied by the various education departments and he cites many examples of anomalies, such as:

- a) Confusion with the classification of qualifications. For example, "m+3" designates the number of years study after matric or music grade 8, but there is not necessarily a fixed number of years required for licentiate diplomas
- b) Certain diplomas (e.g. LRAM, ARCM, LRSM and LTCL) are rejected if they were awarded after 1964. Even then, there were other anomalies, such as that the LRSM counts m+1 and the others m+3. Apparently the cut-off date of 1964 relates to regulations in the UK governing the appointment of school music teachers – reasons that are irrelevant in South Africa
- c) There does not appear to be any distinction between diplomas awarded for teaching or performing. He quotes UCT's Performer's Diplomas (m+3), BMus degrees, regardless of specialisation, and excepting Unisa (m+4) and members of professional orchestras, regardless of qualification (m+5) (Whiteman 1981: 7-8, 18).

As already mentioned, the cut-off date of 1964 relates to regulations in the UK which recognised that qualification in teaching an instrument did not qualify the

holder to teach class music and be appointed as a school teacher. In South Africa it appears as if this was misinterpreted to mean that holders of these diplomas were not qualified to teach in a school, even as instrumental teachers (Whiteman 1981b: 8).

A resolution at the 1982 Conference stated:

That the incoming Executive Committee, after consultation with Dr Whiteman, approach the Human Sciences Research Council with a view to the setting up by the HSRC of a research project on deficiencies in the present system of educational qualifications for employment in education at primary or secondary levels, with special attention to employment of music teachers (Conference notes 1982: 12).

Whiteman again devotes an entire editorial to this topic in the 1983 *SAMT*, spending about four pages going into great detail about the anomalies that exist in the appointment and remuneration of music teachers in schools. The abovementioned proposal to the HSRC appears to have come to nought as " ... it seems that the problems are so great that no-one is willing to face them" (Whiteman 1983: 6).

In summary, this all amounts to making the necessary distinctions between specialist and general posts, but according to Whiteman, the departments of education failed to make clear the following:

- a) Holders of diplomas in an orchestral instrument being required to teach piano
- b) Holders of degrees (such as some BMus and BA(Mus) degrees) that specialise in an aspect of music, but include no teacher training
- c) Holders of BMus degrees where the practical requirements fall short of those required for Licentiates, which are no longer accepted by the departments of education
- d) Teachers employed (designated "general" teachers) to teach subject music, which includes a practical study as well as Harmony, History

of Music, etc., as opposed to teachers (designated "specialist" teachers) engaged to teach instruments only

- e) The instrument or specialisation for which the diploma had been awarded
- f) Two or more diplomas in various branches of music do not entitle holders to progress to the next category (for remuneration purposes) but they can progress if they attain a further degree in another subject (which they do not necessarily have to teach) (Whiteman 1983: 6-8, 29-30).

Although the finer details of the debates about qualifications are not particularly relevant to this study, it is important to look at the changing role of the SASMT in the discussion.

- a) The SASMT has become more engaged in protecting music teachers and their conditions of service, even those who are not members of the Society
- b) There are signs of an acceptance that different qualifications lead to different musical professions and that there may be a place for all of these within the SASMT
- c) There seems to be a new awareness that the membership requirements of the Society no longer align themselves completely with those of the education departments. In earlier days, membership of the SASMT was deemed by the public as validation of teaching competence, whereas this is no longer the case
- d) Although the Society makes some moves towards recognising the importance of class music, it stops short of recognising such teachers as full members.

One issue that does not appear to be discussed at this time is the role and place of these new types of SASMT members. It is all very well to admit school music teachers (whether in class music or subject music) but it appears as if very little was done by the SASMT to welcome them by changing the focus of the Society to accommodate the new membership. This is also the case with

musicologists who became members by virtue of institutional membership by the universities, but for whom the SASMT must have seemed to offer little.

3.5 Achievements and challenges after 50 years

It is fair to say that in its first 50 years or so, the SASMT did much to consolidate the music teaching profession in South Africa. In his Presidential address to the 1979 Conference, Enkie Ahlers draws attention to the achievements of the SANYO, which grew out of the SASMT's orchestral camps. He mentions the fact that the 24 players who took part in an International Festival in London formed the largest overseas contingent from one country. He stresses that the orchestral courses and tours are the training ground for future orchestra members in South Africa, whereas the current situation relies heavily on the orchestras being staffed with non-South Africans. Importantly, he mentions that the SANYO was opened to all races in 1977 and subsequently toured Israel, France and Switzerland (Ahlers 1979: 21-22).

In the early years of the SASMT, the Society was in a position to contribute much expertise to the examining bodies and the education departments. This is evident in the large number of resolutions that were formulated at conferences, making suggestions for the syllabi and conduct of music examinations.

Speaking at the opening of the 56th Annual SASMT Conference in Cape Town in 1977, the Director of Education in the Cape Province paints a fairly rosy picture of the state of class music and talks of the budget allocations given to primary schools to develop class music, by buying Orff instruments and other material. Although the SASMT is not particularly associated with class music, he nevertheless has this to say:

The SASMT has been described as the "watch-dog" of the music-teaching profession ... One of the ideals cherished by this "watch-dog" for many years was the appointment of class music experts for the teaching of the class music syllabus in Primary schools. It gives me great pleasure to inform you that as from 1978 this ideal will be realised in schools in the Cape Province.

(...) I foresee a bright future for the training of class music specialists and am convinced that more so than in the past justice will be done to our excellent class music syllabus (Meyer 1978: 26).

He goes on to give details of the music centres being established by the departments of education and announces that the existing requirement that a school of 300 pupils qualified for a music post has been replaced with the regulation that a music post could be established if there are 30 music students in a school. He also makes the point that a music post is no longer synonymous with a piano post (Meyer 1978: 26).

There are also signs, however, that the SASMT is struggling to adapt to new circumstances and in 1978 the following resolution was adopted at conference, asking the government to provide a subsidy:

- a) The SASMT is the only body which provides the link amongst the various facets of formal music education in South Africa
- b) Although private music teachers provide a very necessary service and thereby an especial contribution to the music education and culture in the country, they do not have the means to operate effectively and efficiently as an organised body (Conference notes 1979: 12).

After its extensive involvement in the education departments in earlier years, the 1986 conference notes that in future all representations to the education departments concerning conditions of service would have to be made through the SATA or SAOU. The conference resolved that the incoming executive would attempt to arrange an interview with the Minister of National Education to resolve this (Conference notes 1986: 11/1987: 10).

One of the most enduring features of the SASMT, the magazine, also faced the challenge posed by the following:

That Council investigate the possibility of upgrading the Society's magazine, *The South African Music Teacher*, to that of an accredited journal, in order to meet the requirements of the HSRC (Conference notes 1987: 10).

In 1987 a substantial proportion of the *SAMT* is devoted to a discussion of the role of the private teacher, both in the editorial and also in the Presidential address. The latter took the form of a report back by Prof Hubert van der Spuy (1987: 111) on his research into private music teaching, instigated by Prof Socrates Paxinos of the HSRC.

Whiteman starts by looking at the situation in the UK and Germany and comes to the conclusion that instrumental tuition at school level in the UK is "almost entirely dependent on the individual teacher, who either runs a private connection or offers his services to a County panel" (Whiteman 1987: 6) and in Germany "...seems to be still wholly dependent on private music teachers" (Whiteman 1987: 6). Building on this, he concludes his editorial by comparing private music teaching to what he calls music for the masses.

... allowance will have to be made for the fluctuations between contrasting emphases on *music for the masses* (resting on the ideal of spontaneous self-expression and enjoyment for all) and *music for the potential artist*, that is to say, the systematic cultivation of the deep sensitivity and artistic skills which are needed by the professional (performer, composer, teacher, etc.) and the well-informed and competent amateur.

It seems that many people are inclined to believe that the former emphasis will render the latter emphasis unnecessary, except when the tertiary level is reached – that music for the masses (in class music) will automatically produce enlightened amateurs and professionals with the required degree of enthusiasm and potential expertise (Whiteman 1987: 8).

In conclusion he quotes from surveys in Germany in 1969 and 1970 suggesting the more that music schools are established, the fewer young people are produced to play in orchestras. He then compares this to South Africa:

One must beware, however, of assuming that "independent" teachers are necessarily less well trained and less competent than those who choose to work full-time for an institution. In many cases they could be far more competent than those whose only course of training is in class music (for one year), sometimes following in a mere three years of acquaintance with musical studies. The forced co-operation of both kinds of teacher could be a good thing; and any attempt to degrade the trained instrumental

teacher in the context of a "national music education" would be correspondingly misguided (Whiteman 1987: 8).

Finally, in South Africa, it is impossible to ignore the challenge of multiculturalism, an aspect of music education that will from now on have great implications for the future of the SASMT. Douglas Reid raises this in his Presidential address to the 1985 Conference held in Durban and as it is something of a new direction for the SASMT it is worth quoting at length:

We stand now at a decisive moment of evolution in South Africa's musical history. I have had occasion over the last few years to comment on and refer to the state of music in our country. I have stressed that there is much that has been achieved and we may be well satisfied that we have come this far. But I have also referred to the thousands and thousands of children and adults who do not have the musical opportunities which human rights should offer. Music teaching institutes amongst populations other than whites, hardly exist, and those persons who work alongside the few who are striving to bring musical education to all South Africa's peoples realise how far we still have to go. Music theory does not restrict itself to Western music only: musical instruments play the music of East and West.

The SASMT is a body of people who represent both private and institutional teaching, and at some stage guidance must be given as to what should be done to bring the understanding of the glorious world of music to all our peoples. This will not be solved overnight, nor am I here to put forward an answer. We are amongst those who carry the torch of music knowledge, and we must be aware that we have a responsibility to spread that knowledge, whether by example, encouragement, or specific deeds. There is a musical giant awakening and it wants to know (Reid 1985: 18).

3.6 Summary and conclusions

The 1970s saw changes in the South African school system and the results of these were felt in the SASMT. Instrumental teachers were employed in large numbers by the schools and for the average parent this meant that membership of the SASMT, and its implied validation of teaching competence, was no longer important. This led to protracted debate about the qualifications accepted by

schools, which were different from those required for SASMT membership. As a solution, the Society proposed a national diploma, but this failed to materialise.

Most of the issues raised in the SASMT can be traced back to who should be admitted to membership, such as the campaign for State registration, the relaxation of criteria regarding diplomas and degrees, the broadening of membership to include institutions, the recognition of the various qualifications and finally the challenges of incorporating school teachers, both those involved in subject music and class music.

During its first 50 years or so, the SASMT did much to consolidate the music teaching profession in South Africa, a particularly notable achievement being the formation of the SANYO, which grew out of the SASMT's orchestral camps.

In summing up, it appears that the SASMT has always been more concerned with its members' role in the music education system than with reforming the music education system itself. An example is the impact of multiculturalism on music education, which did not attract much attention from the SASMT, due probably to its reluctance to embrace class music with the same level of enthusiasm as instrumental teaching.

Politics are rarely mentioned in the *SAMT*, even in instances where government policy directly affected music education, such as the existence of multiple education departments and curricula. The SASMT's concern during this period was aimed almost exclusively at upholding Western Art Music. It is not helpful to imply that this was politically or racially motivated, but rather to accept that the Society and its members operated within the confines of apartheid even if, with hindsight, this now appears to be inexplicable and unjustifiable.

Chapter 4 The 1980s and national conferences

On 16 June 1976 an uprising began in Soweto, spread throughout the country and had a profound effect on the future of South Africa. The protest started due to the use of Afrikaans as a language of instruction, and ushered in a period of turmoil in South African schools which spilled over into music education.

The 1980s were politically explosive years. Two 'States of Emergency' and unrest had an unsettling effect on all levels of society and also on the apartheid education systems. Disquiet and concern amongst many educationists led music educationists and academics at a meeting in Stellenbosch to declare that there was a crisis in the university departments of music in the early 1980s. ... The crisis in music education was part of a general crisis in education during the 70s and 80s (Barker Reinecke 2007: 50).

In the previous chapter the activities of the SASMT were examined, but in the 1980s different debates within music education came to the fore in South Africa. Questions around multiculturalism and the praxial approach to music education, as well as the need for equal educational opportunities for all South Africans, set the scene for new approaches towards music education and how it should be organised.

During the 1980s, various institutions and organisations made recommendations regarding music education policy in South Africa, among them the Schutte Commission which was appointed to promote the appreciation of the arts among all population groups with special reference to both formal and informal education. The final report in 1984 found that there was no national plan in place to promote and market music, particularly with regard to educating a future audience. It also found that there was a lack of planning and co-ordination among the various role players in music education, and that the whole area of non-formal education needed investigation (Hauptfleisch 1993c: 85-86). The report was biased towards Western music, adhering to the belief that music is a universal language and that worthwhile music happens primarily

in the concert hall. As such, it did not give much consideration to the musical experiences of the indigenous population.

Some important recommendations of the Schutte Commission were, however, implemented, one of them being the setting up in February 1987 of the Human Sciences Research Council (HSRC) research programme called *Effective Music Education in South Africa*. The HSRC Commission was predated by the First National Music Educators' Conference in 1985, which would lead to the formation of a new grouping of music teachers, The South African Music Educators' Society (SAMES).

4.1 The First National Music Educators' Conference 1985

The First National Music Educators' Conference was a milestone event that took place at the University of Natal from 16-18 September 1985. It attracted about one hundred delegates from a wide variety of backgrounds including training colleges, technikons, universities and government departments of education. The main aim was to come to an understanding of how to broaden the basis of music education by looking at the differences and discrepancies between the syllabi and allocation of resources between the then separate education departments for the different population groups, as well as the need for research into establishing a multicultural music education programme for South Africa.

It was the first conference of its kind to be held in South Africa, insofar as it catered specifically for music educators involved in teacher training programmes at tertiary level, rather than for private music teachers, school teachers or academics engaged purely in musicological research. Organisations such as the South African Society of Music Teachers and the Musicological Society of South Africa already represent the latter's interest to some extent, although they do not in fact attract a very wide cross section of South Africans. The 1985 National Music Educators' Conference, on the other hand, attracted nearly 100 delegates from all over South Africa ... Twelve universities and eighteen colleges of education sent representatives and there were also several music inspectors from the various departments of education (...)

The fact that the conference cut across so many barriers – especially those which distinguish universities and training colleges and those which separate the Republic of South Africa from the so-called homelands – was important in enhancing the validity of the topics discussed (...)

Many of the issues raised were problematic and volatile and were being openly discussed for the first time here, but their exposure was long overdue and highly pertinent (...)

Here South African music education stands in sharp contrast to music education in most other countries in the world, where the local musical culture is (in varying degrees) reflected in educational programmes at all levels. Our music programmes, on the other hand, reflect almost exclusively the cultural tradition of Western Europe, and even that tradition is not adequately represented ... The main aim of the conference, therefore, was to explore the potential for developing music programmes that reflect the diversity of musical life throughout the country.

(...) difficult to achieve the aims of genuine multiculturalism within the existing framework of South Africa's political system. Simply put, the concept of multiculturalism is incompatible with the ideology of "separate development" (...) (Lucia 1986a: 1-2).

In this and subsequent national conferences, the topic of multicultural music education was paramount. This will be dealt with as a separate topic later in this chapter.

4.2 Music education in South Africa in the 1980s

The Proceedings of the First National Music Educators' Conference provide a valuable perspective of music education in South Africa in the 1980s.

Music education in South Africa must be viewed within the broader context of the nation's education crisis, which is deepening day by day. The foundation for today's problems was laid some 40 years ago, when the South African National Party issued a policy statement that students should be educated to the "appropriate" levels. In practice, this meant that whites were to be educated to lead the nation, and blacks were to be given the minimum training required for manual labour. The system of racially divided education was made official by the Education Act of 1953, and the school system has remained the cornerstone of racial separation in South Africa (Oehrle 1990: 6).

Since 1983 the education of each of the population groups had been considered as an "own affair" that fell within the cultural framework of that group. This resulted in a multiplicity of ministries and departments of education in South Africa.

There are now (1989) 19 different educational agencies in South Africa that are involved in administering the racially separated schools. The National Education Department oversees the activities of the following:

- One national agency and four provincial agencies (Cape, Transvaal, Orange Free State, and Natal) oversee education for the white citizens of South Africa;
- One agency oversees the system for coloured citizens;
- One agency oversees education for citizens of Indian origin; and
- Eleven agencies deal with the education of black South Africans: one, controlled by the Department of Education and Training (DET), is for "South African blacks;" six operate in the non-independent homelands; and four are established in the "independent" homelands (Oehrle 1990: 6).

Although the predominant part of the First National Music Educators' Conference was concerned with the inescapable divisions of the apartheid education system, it is important to note that there were also shared concerns, such as restrictive syllabi, undue emphasis on the piano, underqualified teachers and the effects of the recording and broadcast industries on music education (Becker 1987: 87).

At the conference, four speakers presented short papers dealing with their experiences of the various departments of education as they existed at the time: Education and Training (Black), Education and Culture in the House of Delegates (Indian), Education and Culture in the House of Representatives (Coloured) and National Education (White).

4.2.1 Music in South African black schools in 1985

Khabi Mngoma, who was Professor and Head of Music at the University of Zululand until his retirement in 1987, painted a gloomy picture of music education in black schools in the 1980s:

(...) music as a discipline in African schools is given a peripheral position and is not given the central position it should have, in the light of the central position music takes in African life in South Africa. There is a proliferation of indigenous musical styles and traditions in South Africa which are part of the evidence of the extent of musical activity in African society, to which African music education can be related and which it can draw from. Yet education planners do not sufficiently take into account the content and traditions of this music. (...) What is given pride of place in the teaching programmes is Western music, to the virtual exclusion of African music (Mngoma 1986: 116).

Mngoma went on to give details of choral music contests, pointing out that very little was provided for by the education department in terms of teacher training, curricula and amenities. By contrast he claimed that the choral contests organised by ATASA (African Teachers Association of South Africa) did more to inculcate music literacy, even if it was predominantly tonic sol-fa. Importantly, these competitions encouraged the commissioning of vernacular songs and even though most of the compositions were in a Western style, Mngoma maintained that significant indigenous traits were evident, mainly because the composers had not been formally schooled in Western music (Mngoma 1986: 117-118).

Such a student completes his three- or four-year degree with inadequate skills in teaching and performing. Such a graduate gets sucked into an alien musical culture with insufficient equipment, because to a large extent, also, he is expected to teach Western-orientated music (Mngoma 1986: 118).

In Mngoma's opinion the art music of a nation should be based on its folk music which, for South African black people, is song. The piano, the predominant medium for teaching in schools, is therefore not the best choice for teaching African music. Mngoma also went on to criticise local institutions which based their programmes on

(...) stilted Western musical idioms to the exclusion of what is pertinent to the local musical scene in African life and living. They have prepared their candidates for the different public music examinations such as Trinity College, Associated Board of the Royal Schools of Music and the University of South Africa,

completely ignoring the many streams, the many strains of local music activity (Mngoma 1986: 120).

Some of the most successful people that I have had, among whom are students who have gone through white universities like Wits and Natal, have been those who have had a very deep understanding of their own music, not because it limits them but because it has enabled them to understand the other musics of the world (Mngoma 1986: 121).

4.2.2 Music in South African Indian schools in 1985

In 1925 under the auspices of the Natal Education Department, the first Music Organiser, Cyril Wright, was appointed, and by 1929, the future directions for music education were laid down:

I investigated the possibilities of developing Indian music in Indian schools in accordance with Indian ideas but came to the conclusion that this was impracticable (Wright quoted by Jackson 1986: 125).

In effect this meant that only Western music was taught in Indian schools and Edward Albertyn who took over as Inspector of School Music in 1964 systematised the programme by drawing up a syllabus. According to Jackson (1986: 126) Albertyn displayed a patently moralistic attitude to music which, in his opinion, revealed the state of a people's moral health and mental quality. In formulating his programmes for school music, he rejected any music which had a hint of popular culture, particularly dance music and jazz, about which he had the following to say:

... which daily affront our ears and which depend for their effect upon repellent and barbaric discords, startling and audacious interruptions of rhythm, introduction of discordant noises, unnatural accentuations of notes, ugly instrumental effects, and parodied percussion (Albertyn 1968: 71-73).

Similarly, Albertyn struck out at "civilised people who lower themselves to borrow their ideas in music or anything else, from the primitive crudities of the savage" and he considered it the task of the classroom to create an

environment where "the minds of our children can live in pure, sweet, wholesome and natural musical atmosphere" (Albertyn 1968: 71-73). In short, it would appear that he rejected any music that was not fundamentally Germanic or British in origin and from the common-practice period (Jackson 1986: 126).

In the 1980s there were some references to teaching Indian folk songs in the syllabi, but this had little effect, possibly due either to an inability to teach them or to genuine opposition to the idea. In 1983, for the first time, choirs were expected to perform Indian folk song accompanied by traditional instruments at the Department of Internal Affairs Festival. Musical developments took place in the early 1980s largely as a result of the tricameral parliamentary system in place at the time, including the introduction of components of Indian music in the courses offered at the University of Durban Westville. Jackson ended her presentation to the conference with the following:

Dramatic changes, perhaps! But how positive can such changes be when they are based on racist colour lines? Indian music for the Indians! – if so, which Indian music? Hindustani? Carnatic? Qawwali? What about those seventh-generation South Africans who have elected to embrace a Western ethic and feel challenged by such "regressive" steps?

Could it be that we might more effectively teach all musics to all South Africans under an integrated, comprehensive and just education system? (Jackson 1986: 128).

4.2.3 Music in South African coloured schools in 1985

The paper that was presented at the conference on music in coloured schools was very brief. Sinclair Hoffman outlined the general situation, drawing particular attention to the frustrations of unsupportive headmasters and a lack of teachers. He did, however, mention the enthusiasm among pupils for musical productions.

Formal classical music and operas are, however, regarded in most student circles as being purely academic and of not much fun. Students are actually searching for new musical experiences but are deprived of them mainly because many of their tutors are

themselves traditional musicians who seem to consider the classics as the ultimate musical experience and achievement for everyone.

Consequently, the training courses focus almost entirely on Western classical music to the exclusion of music such as African, Indian, jazz, rock, pop, etc. This unfortunately gives birth to or perpetuates a breed of music teachers who adopt a formal and stylized approach. They very often fail to make a musical breakthrough with our children, who have mostly grown up with no association with the classics (Hoffman 1986: 132).

4.2.4 Music in South African white schools in 1985

The previous three presentations dealt with the difficulties of working within the restrictive school system of the time. Parker (1986: 113) made the point that although white schools did not experience the same limitations as schools for other races, they nevertheless had their own shortcomings.

It was appropriate, therefore, that the presentation on white schools dealt with more general aspects of music education. First and foremost was the need for the syllabus to reflect the multicultural nature of the country.

For years the syllabus was based on the English school system, totally ignoring all the intercultural music influences in this country. It is hoped that this conference (...) will move a step closer to an eventual curriculum for all children in South Africa without any cultural division in music education (Rink 1986: 135).

According to Rink the structure of the music education system at the time required specialised teachers at each level, whereas in reality at pre-primary and primary school, class music was often left to a musically unskilled general teacher. In most cases, qualified music teachers were appointed to teach instruments and in this way, music became an elitist activity. In secondary school the situation was similar with class music normally consisting of singing or listening to recordings. Highly specialised teaching and learning were generally reserved for those pupils studying music as a subject for matric (Rink 1986: 136).

4.2.5 The validity of Western music in South African education

Although this study is not primarily concerned with debates about multiculturalism in music education, this was a major theme at the First National Music Educators' Conference, particularly within the context of South African society at the time. The concern for multiculturalism highlights one of the major differences, at its very outset, between the fledgling SAMES and the established SASMT.

At the first National Music Educators' Conference, Christine Lucia delivered a paper which aimed to present how Western music could be introduced to people of another culture, mimicking the manner in which Indian and African music is often presented to teachers of Western music. At the outset, she raised the problem of defining the word "Western" which has a variety of geographical, political and cultural connotations (Lucia 1986b: 75).

In Roman times the word was almost synonymous with the meaning of civilisation whereas after the Second World War yet another East/West polarisation developed. Musically speaking, this gave rise to a general world view of occidental and oriental music that was consolidated by scholars during the 1950s and 1960s, a time which showed increased interest in ethnomusicology. Lucia went on to say that the term is unfortunate as it has grown out of attempts to polarise political and cultural identities. She quoted the music critic Gerald Abraham: "to label anything western is to sound overtones of racism and politics, or at best to suggest a deplorably limited outlook" (Lucia 1986b: 76).

The tone of much of the First National Music Educators' Conference was of necessity bound up in the political tensions of the times:

Indeed one can hardly use words like "freedom", "democracy" or "civilization" in the context of South Africa today, nor can one assume any special integrity or imagination in the way Western music has been perceived during South Africa's recent history.

The people who have been responsible for propagating Western music in *this* country have mostly done so in a spirit of calculated ignorance of their environment. How else could they have ruthlessly and unilaterally foisted it on our education systems at every level? The arrogance of this attitude cannot be forgiven on the grounds of excellence found in "Western" standards here. The standards of Western musicians in this country, both performers and teachers, are, with few exceptions, appallingly low when compared to those of Western musicians in Europe and the Americas.

This ruthless and arrogant attitude is particularly applicable to those educators who hold key positions in some tertiary educational institutions, and especially those who control the planning of syllabi in the highest government departments of education. They can only continue to hold those positions because they have deliberately undereducated the vast majority of the population in accordance with the principles of apartheid. If they were living elsewhere in the world they would never reach such positions of power or influence, because the paucity of their qualifications and musical knowledge would be thrown into sharp relief by the competitiveness of the environment and also because their vaunted racial superiority in the South African context would have no credence elsewhere (...)

I therefore believe that the values of freedom, democracy and civilisation supposedly inherent in Western thought and culture are incompatible with the way Western music has been propagated in this country until now (Lucia 1986b: 76-77).

Lucia continued to argue that Western music has always been enriched by contact with "alien" communities, aided by colonial expansionism. For example, jazz is a result of European instruments and technology merging with African melody, rhythm and spirit (Lucia 1986b: 99). She concluded that Western music cannot satisfactorily be defined in terms of geography, politics, history or style and by the same token, Western culture cannot be defined solely by its music (Lucia 1986b: 100).

As responsible music educators we must improve and reinterpret our knowledge of Western music as part of a process aimed at creating new music programmes that are not limited by specific musical parameters or restrictive cultural ideologies (Lucia 1986b: 100).

4.2.6 The birth of a new society

The First National Music Educators' Conference agreed upon the need for one music curriculum for all departments of education and races and it was resolved that one of the ways of achieving this was that

(...) we should form a Music Educators' Society of Southern Africa, so that all the problems that the previous speaker mentioned and all the problems we've heard about internationally can be discussed at regular local and national meetings (Rink 1986: 199).

Rink went on to suggest that a national conference should take place every two years (between the ISME conferences) and that the proposed society should be affiliated to ISME. Importantly it was agreed that such a society should be open to everyone regardless of qualifications and it was specifically recorded at this point that this should be "unlike" the SASMT (Rink 1986: 199).

At the end of the first Conference, feedback from various group discussions regarding the future of SAMES can be summarised briefly as follows:

- a) SAMES would be open, without restriction, to anyone in South Africa, the then so-called homelands, the self-governing territories, Swaziland, Lesotho, Namibia and Botswana who is involved in education, performing arts or visual arts
- b) The organisation would be led by a National committee and Regional sub-committees. Khabi Mngoma and Elizabeth Oehrle were elected as the first Chairman and Secretary
- c) The second conference would be at UCT in 1987
- d) SAMES would promote mutual understanding among music educators through workshops, in-service training and research programmes
- e) SAMES would lobby for a multicultural music education programme that would be used in all schools and would challenge the supremacy of Western music in education (Lucia 1986c: 199-202).

It is important to place all of the above in the context of South Africa at the time, a period during which the struggle against apartheid was intensifying. Much of the discussion at the conference was, of necessity, tinged with political considerations. It is perhaps necessary to consider the extent to which the outcomes of the conference were influenced by the need to defend having one education department with one curriculum for all race groups. It would be interesting to speculate whether, if a similar conference were to take place today, when no such legislated divisions exist, the conclusion concerning curriculum would be quite so uncompromising.

As the first non-racial organization devoted to South African music education the Southern African Music Educators' Society (founded in the year 1986) accepted anyone to become a member, irrespective of race, colour, creed or academic qualification. It was the first South African music educators' society to have the belief that music education is the birthright of every child as part of its founding manifesto. At a time when African music was not the preferred musical genre within our educational system, SAMES became the flag-bearer both of African and many other marginalized traditions, to such an extent that its conferences resembled those normally convened by ethnomusicologists (Petersen 2009: 154).

4.3 Second National Conference 1987

The Second National Music Educators' Conference was held at the University of Cape Town in July 1987 and discussed the issue of making music education relevant in South Africa. It was felt by some that the composition of the work committees reflected the status quo in formal music education at that time, but this was, in itself, an indication of the state of contemporaneous music education (Hauptfleisch 1993b: 11-12).

In his keynote address at the Second National Music Educators' Conference, Khabi Mngoma took issue with the notion of tribalism:

As a people we have grotesque notions of nationhood. Our problems are bedevilled, as Paul Giniewski puts it, by the "ambiguity" of tribal divisions in South Africa, which emphasizes

the uniqueness of the Zulu, the Sotho, the Xhosa, the English, the Venda, the Afrikaner, and does not go beyond, to emphasize the need for cohesion of these elements to comprise a nation, a "South African nation". It is my considered view that each of these tribal units is indeed unique, and that they are part of the South African heritage that makes up a kaleidoscopic South African musical culture that would be colourless without each of its components. It is from each of these components that the National Music Educators' Conference of South Africa must derive its material and its resources, in order to make music education relevant to South Africa (Mngoma 1988: 1).

4.4 Third National Conference 1989

The Third National Music Educators' Conference was held at the University of Natal, Durban in May 1989. The focus of this Conference was to explore the setting up of a multicultural music education programme in South Africa, which had been the unanimous sentiment expressed at the previous two National Music Educators' Conferences.

The Third National Music Educators' Conference drew on the expertise of Professor James Standifer from the University of Michigan, who had recently been appointed as a visiting lecturer at the University of Natal, and who addressed the gathering on multicultural music education. Standifer's workshops dealt with aspects such as definition (multicultural, intercultural, cultural pluralism and cultural diversity), philosophy, goals and rationale (Standifer 1989: 1-37, 56-66).

From a business point of view, lack of planning resulted in no national conference being organised, and the executive merely took over the regional one that had been organised by the Natal region.

We are really cashing in on what should be a regional conference because from my side, I must say I had personally failed to keep contact with the different regions, to the extent that there was no flow of information from my office to the different regions and feedback from them (Mngoma 1989: 67).

The above problem did, however, mean that there is a record in the Proceedings of exactly what was discussed.

The agenda is one that we decided on impromptu. It is more of an information get-together than a meeting for making far-reaching decisions and resolutions, mainly because notice was so short, and we were being unfair to Natal (just from the question of time) to be able to make it a truly representative National Conference (Mngoma 1989: 67).

(...) so if we don't arrive at telling resolutions, don't feel disappointed but know that it was really more for us to inform ourselves what you are doing, and also to indicate to you what our own hopes and dreams are from what you entrusted us to do at the last conference in Cape Town (Mngoma 1989: 67).

It is interesting that at the first conference in 1985, one of the founding principles had been open membership regardless of qualifications, but now a few years later this is no longer accepted unanimously, as can be seen in the following objection to certain proposals that were made:

I'm just worried that we are going to start a SASMT where you have to have a degree or licentiate before you are allowed to be a member (Rink 1989: 70).

In the end, a compromise was reached whereby it was decided, for the time being, to leave membership qualifications to be determined individually by the regions. This did not meet with everyone's approval.

SAMES must stand for something that is more open because, somewhere along the line, some Regional Committee may just get the idea of having degrees and diplomas, and that is simply against the whole spirit of SAMES. That is why we started. It was against this whole thing of elitism – I feel very strongly about it (Rink 1989: 71).

This compromise was indicative of much debate about the role of the National Executive in relation to that of the regions.

(...) a loose federated Society where the National body is in charge of disseminating ideas from one region to another and is

responsible for the National conference in conjunction with the host. Each region runs its own region the way they see fit. It seemed that it was an impossible task for us to agree on many issues at a national level, so each region would now be free to decide about these issues for itself (Oehrle 1989: 71).

The conference eventually decided to accept provisionally the revised draft Constitution and Mngoma promised to get feedback from the different regions, something which it appears he had not done since the previous conference:

(...) but I really promise on my honour to do my best to get this really going. I feel very guilty about this (Mngoma 1989: 75).

Khabi Mngoma (President), Millicent Rink (Vice President), Motsumi Makhene (Secretary) and Jasmin Persad (Treasurer) were elected at the end of the meeting (Oehrle 1989: vii).

The Third National Music Educators' Conference included a Business Meeting, which ended with reports from the various regions. The Cape region reported that there was much activity, but not necessarily under the banner of SAMES (Rink 1989: 75). Membership was reported to be in the region of 50.

Natal reported having had three regional meetings with membership standing "at about 35-40" (Oehrle 1989: 76). The remainder of the meeting was spent deciding on venues for forthcoming conferences, as well as the difficulties of funding without a Constitution establishing SAMES as a legal entity (Mngoma 1989: 77-82).

4.5 Music Education: Why? What? How? Pretoria 1990

The HSRC held a conference entitled "Music Education: Why? What? How?" in Pretoria from 09-11 April 1990.

There was wide representation at this gathering, including the Harp Society of South Africa, Human Sciences Research Council, Musicological Society of Southern Africa, Music Therapy Society of Southern Africa, Orff-Schulwerk

Society of Southern Africa, South African Choral Society, SAMES, SASMT and the Suid-Afrikaanse Kerkorrelistevereniging²¹. There was also representation from the then eleven departments of education, the Departments of Music of Unisa and of the South African Broadcasting Corporation (SABC), and the Foundation for the Creative Arts.

The Conference issued a combined Declaration concerning what was described as the current crisis in music education in South Africa:

Music is a universal manifestation of human sentience and is an essential feature of the culture of all peoples of all times. Therefore every individual deserves to be educated musically.

A complete education of the individual thus requires the development of his inherent aesthetic faculty which is promoted through music in an unparalleled manner. Scientific evidence has proved that music is a unique mode of expression and representation, embracing and developing the cognitive, affective and psycho-motor functions. It advances physiological and psychological development and social skills, and is also instrumental in fostering the creative imagination so necessary for excellence in achievement.

Therefore we believe that music education must be an integral part of the education of all South Africans (Hauptfleisch 1993c: 89-90).

In order to bring this about the following conditions were considered to be essential:

- a) A fostering of positive attitudes towards music, music education and aesthetic aspects of music
- b) Direct representation by music educators at a high level in a single education department
- c) Regular communication between music educators at all levels, education departments and policy-makers
- d) Adequate allocation and fair distribution of financial resources

²¹ South African Church Organists' Society

- e) Equal and compulsory music education as part of the core curriculum in all schools
- f) Adequate and sufficient training and definite appointment of music educators
- g) Recognition of the educational value of all music for all South Africans (Hauptfleisch 1993c: 89-90).

The aim of this conference was to find ways to enhance the quality of life of all South Africans by promoting effective music education and striving to do the following:

- a) Explore philosophical consensus and differences between South African music educators
- b) Investigate and evaluate the policies of the various education departments
- c) Describe and evaluate the state of class music in South African schools
- d) Describe and evaluate training for music teachers
- e) Devise strategies to optimise the situation
- f) Devise ways to implement such strategies (Hauptfleisch 1993b: xi).

The HSRC report *Effective Music Education in South Africa* defined music education as being in a state of crisis made up of three parts: coherence, relevance and curriculum-in-use. The crisis of coherence (or consistency) was derived from the fragmentation of the education system during the apartheid era, which had been characterised by widely differing resources in terms of money, skills and curriculum development. This applied as much to music education as it did to the education system in general (Hauptfleisch 1993b: 2).

Secondly, the crisis of relevance referred to the fact that the music education syllabus was considered by many to be too Western-orientated, and perceived as elitist and irrelevant by the majority of the pupil population (Hauptfleisch 1993b: 2-3).

Finally, the crisis of curriculum-in-use referred to what was actually happening in the classroom, where a very bleak picture was painted. It was found that music lessons often failed to take place, due either to the lack of a teacher, facilities or motivation on the part of the school (Hauptfleisch 1993b: 3-4).

The music educators on the six committees of *Effective Music Education* attempted to promote music education in a time of rapid transition and uncertainty. They were responding to the Schutte Commission and the CHED and CUMSA initiatives.

The assumption that different education authorities might have a policy towards music education based on any philosophy at all is difficult to imagine. Firstly music education as a composite of musicing for purposes of career preparedness, as stated above, or secondly, a survey of what staffing and resources existed in black schools was *not* part of the study. A philosophical basis underpinning consensus or exploration of differences in musical development had not yet occurred (Barker Reinecke 2007: 55).

One of the most important statements that came out of the above Conference was the *Music Education Charter of 1990* drawn up by the Southern African Music Educators' Society. The Charter made the following important points:

- a) Education must be free, equal and compulsory for all children
- b) Music, a fundamental part of human life, should be at the core of education and should develop the aesthetic, physiological and social aspects of behaviour
- c) All children have the right to realise their intellectual and emotional potential through music; thus a music education programme which progresses purposefully should be made available from pre-primary school level through to final. An essential aspect of such a programme should be the development of creative potential. Children should also have the opportunity to develop their talent to the highest possible level of musicianship
- d) Music should be given a permanent and undisputed place in the school timetable. It should not be relegated to an extramural position where it fulfils a largely peripheral and 'occasional' role. It should be given the same serious attention as other subjects

- e) Teachers of music should be specialists in their field, able to cope with the diversity of the subject and the varied talents of children
- f) Music education in Southern Africa must shed its exclusively Eurocentric basis. All musics of South Africa should be studied in teacher-training programmes and made available to all children (Hauptfleisch 1993c: 90-91).

4.6 Interim Independent Forum on Music Education 1991

In November 1991 a group of people involved in music education met at the HSRC in Pretoria to discuss ways in which future music education policy might be handled. This group was drawn together as a result of consultation with many organisations, societies and education bodies and regarded itself as an interim forum, independent of any particular institution or organisation. It was not a part of the HSRC research programme on music education.

The position of the Interim Independent Forum on Music Education may be summarised briefly as follows:

- a) Music education suffers from the unequal distribution of resources
- b) A single education department for all is required
- c) The requirements for entry into tertiary institutions need to be modified to address the shortage of music teachers
- d) There needs to be a distinction between formal and non-formal education
- e) South African music education needs a rationale that is not based solely on a Western concept of education and aesthetics.
- f) Music education is an essential part of general education which promotes a particular facet of human development (Hauptfleisch 1993c: 92-97).

4.7 Fourth National Music Educators' Conference 1991

The Fourth National Conference took place in Cape Town in July 1991, with the theme *Music matters: music education in the 1990s*. The Proceedings of this conference do not include details of any business meetings, but there was a wide variety of presentations, among them the following, which were concerned specifically with transforming South African music education in the 1990s:

- a) Music Education and the new South Africa (David Elliott)
- b) Religio-cultural values as a factor in South African music education of the 90s (Sallyann Goodall)
- c) Visions for music education in a new South Africa (Sarita Hauptfleisch)
- d) Music education programmes in a post-apartheid South Africa (Luvuyo Lalendle)
- e) The cultural identity crisis: a challenge for South African music education in the 1990s (Kathy Primos)
- f) Teacher training for a new South Africa: class music (Elsbeth van der Merwe)
- g) Music education in traditional Zulu society: some implications and relevance to a multi-cultural music system in South Africa (Musa Xulu)
- h) Ethnomusicology and the art of the state: training the music professional in South Africa (Christine Lucia)
- i) Education through music – towards a South African approach (Elizabeth Oehrle)
- j) The American multi-cultural curriculum – does it fit South Africa? (Alvin Petersen) (Van Tonder 1992).

4.8 Post-democracy SAMES National Conferences

SAMES ceased to exist in 1999, but before this three final conferences took place in 1995 (University of the Witwatersrand) with the theme *Transformation through music education*, in 1996 (University of Cape Town) entitled *Rethinking, redressing and renewing South African music education: laying the foundations for the next millennium*, and in 1997 (University of Venda) called *Beyond talking: strategies for delivery in music education* (Petersen 2009: 157).

The keynote speaker at the 1995 conference was Dr William Amoaku, the director of the National Theatre of Ghana. The editor of the Proceedings explained the conference thus:

The theme *Transformation through music education* is about using the power of music to build or create changed and new paths of access. Access to education in music and by inference also to other art forms like dance and the wide field of cultural (education) for all South Africans. How can South African teachers, musicians and performers use music for changing and renewing our society? The first step for every South African is a chance to take part in musical experiences in the classroom and every community centre (Barker Reinecke 1999: 1).

The 1996 and 1997 conferences aimed to find ways to put into practice music education that would be appropriate within South Africa's newly democratic, multicultural and multilingual environment. Unfortunately, due to a lack of funds, the proceedings of these conferences remain unpublished (Petersen 2009: 157).

SAMES ceased to be a player in the music education landscape of South Africa with its demise in 1999. Many reasons were purported for this, most significantly, that it had ceased to be a key player in South Africa's new democratic order. Since then the Pan African Society for Musical Arts Education (PASMAE) was constituted in Harare, Zimbabwe, in August 2000, becoming the main forum for the promotion of African music and arts education, now called musical arts education (Petersen 2009: 157).

Even though SAMES did not endure, its one time mouthpiece *The Talking Drum (TTD)* continued for much longer. *TTD* first appeared in 1992 and continued for 41 issues until 2014. Its origins were in The Network for Promoting Intercultural Education through Music (NETIEM) which was formed at the Ethnomusicology Symposium in Grahamstown in 1991. Various suggestions, including the establishment of a database of interested people and the compilation of resources for African music, resulted in Elizabeth Oehrle starting the publication of *TTD*. The aim was to emphasise the aural approach to music-making in Africa and how this could be used creatively in the school curriculum. For the first few years *TTD* was the mouthpiece of SAMES and in 2001 it became associated with the newly formed PASMAE (Oehrle 2005: 224/2006: 136).

4.9 Common themes at the national conferences

It is not the purpose of this study to delve deeply into the finer points of multicultural music education, nor to engage in the debates surrounding the praxial versus the aesthetic approach, or the impact of the introduction of OBE in South Africa. These issues were, however, central to the national conferences that took place during the 1980s and 1990s and seemed to align themselves perfectly both with the aims and objectives of SAMES and the needs of the country at the time. For this reason, it is important to summarise briefly the main issues that absorbed the attention of SAMES.

4.9.1 Multicultural music education

The idea that music is a universal language implies that all people should be able to understand all types of music. In reality, though, people relate primarily to music of their own culture and very often only to a small part of a particular tradition. Music might be a universal means of communicating emotions, but just as it gives identity and meaning to a group of people it can, by the same token, alienate and exclude others. Taken to the extreme, the implication is that if music does not satisfy one's personal cultural or psychological needs, it does not qualify as music (Oehrle 1986: 14-15).

It is easy to see why this was of such relevance to the SAMES National Music Educators' Conferences. There were times in South Africa when Western Art Music was considered by some to be the universal musical language to which everyone needed to aspire.

At the First National Music Educators' Conference, Oehrle stated that part of her motivation for SAMES and the first conference was provided by her involvement in ISME and the need to broaden the base of music education in South Africa.

For the purpose of studying a number of different musics, South Africa is one of the most interesting places in which to live and work, since there is a wealth of musical material – African, Indian and Western – right on our doorstep (Oehrle 1986: 7).

Oehrle made the point that the music syllabi in South Africa during the 1980s were such that children's perceptions about music became biased in favour of a particular tradition. For example, if Western classical music is used as the norm, various intervals are seen as being in tune or out of tune. By contrast, it is possible to view equal temperament as a culturally-approved tuning system, and that the concept of pitch depends on the way it is perceived within any one context. Music forms an important part of the process of self-awareness and it is important that children appreciate that there are different musical cultures and languages that are not necessarily inferior or superior. This is why it so important that music educators broaden the perspectives of what is taught, to prevent children being trapped in one musical tradition (Oehrle 1986: 7-8, 11).

According to Pratte (1979: 141), for a society to be called multicultural there has to be cultural diversity in different groups, commitment to the values of cultural pluralism, and equal political, economic and educational opportunity. Clearly South Africa falls into this category and Goodey (1989: 477) claims that it comprises one of the most multi-ethnic, multi-racial and multi-lingual societies in the world.

In order to design a curriculum for music in a multicultural society, it is necessary to have some idea of multicultural education in general.

Public schools must prepare individuals to appreciate, value and function effectively in a diverse society. This recognition has been translated into educational policies and practices which reflect the conviction that individuals must have deeper understanding of their cultural heritages and those of others, that prejudices must be minimised, and that the appreciation of all differences must be maximised. These and other related efforts are called multicultural education (Tesconi 1985: 21).

In summary, therefore, multicultural education enables the child to enrich, refine and take a broader view of his or her own culture by seeing it from the perspective of the culture of others. There is obviously more to this than merely integrating schools. South Africa needs to deal with the legacy of its political history, which has resulted in little contact between different cultures, and in some cases suspicion and fear between them.

South Africa's multiculturalism is unique in the sense that it did not originate from a large influx of refugees or immigrants from one foreign country. Although white culture in South Africa is not homogeneous, it has acquired a certain national identity. More needs to be done than merely transmitting a particular culture from one generation to the next; tolerance and understanding between all the diverse cultures in the country requires encouragement (Le Roux 1992: 36-38).

Debates around multiculturalism featured prominently in the deliberations of SAMES. Even the term 'multicultural' was considered by some to be problematic as it implied that various cultures should either be kept separate or merged into a bland non-entity. Others preferred the term "intercultural" because it implies a sharing between cultures, which in the case of music means using common elements in a different way (Oehrle 1989: 23). Delegates at the Third National Conference agreed that South African music education could be described as multicultural only when the society itself reflected "a shared belief in freedom of association, competing ways of life, and the preservation of differences" (Elliott 1989a: viii).

It is also important not to take a model from elsewhere, such as America, and use it directly in the South African context. Obvious contradictions are the use of the terms "majority" and "minority". In America, minority musics are fighting for inclusion in the syllabus, whereas in South Africa, for the most part, the music of the minority dominates the curriculum and the performing arts (Petersen 1992: 119-121).

I would argue for an intercultural approach to music education which is uniquely South African in context, and which surpasses the level of song (not, for example, teaching pupils from culture "A" songs from culture "B"). This approach should influence as many areas of musical instruction as possible (...) or else it should stand accused of being tokenistic (Petersen 1992: 121).

Related to this, Standifer (1989: 9-11) claims that a multicultural curriculum benefits both the minority and the majority cultures, as pride in one's own culture can only be developed side by side with an understanding of someone else's. Rommelaere (1989: 14) makes the point that Colonialism imposed European culture onto African soil and disrupted the older African musical traditions. The subsequent establishment of the education system entrenched Western musical values.

Finally, it is important to note that in the South African context the separation of the various cultures in the schools had the additional effect of creating different attitudes between urban and rural black people:

- a) The strong traditional function of music in black rural life is not as prevalent in the urban setting
- b) There is a perception that school music exists to develop future star performers
- c) Some black people view music as an expression of life, that does not need to be studied
- d) Black people require music to have meaning and function, for example in a protest or political situation (Primos 1993: 92-95).

4.9.2 The aesthetic and praxial approaches to music education

The national music educators' conferences organised by SAMES spent much time debating and discussing ways of reforming the South African music education system. In order to achieve this, many speakers addressed issues concerning the aesthetic and praxial approaches to music education.

Very briefly, aesthetic music education is concerned with teaching music in such a way that its fundamental artistic values are emphasised. The aesthetic approach views music as an object made up of different elements (melody, harmony, timbre, texture, rhythm, etc.) which need to be listened to with understanding. This perception of the internal workings of music is necessary in order to enjoy the aesthetic experience of listening to music (Elliott 1989b: 12/1992: 3-4; Reimer 1991: 22-23).

Historically, the effect of this philosophy has been the broadening of what is considered appropriate music for schools. Reimer (1991: 24) claims that this has resulted in the realisation that all music is valid in schools and that there should not be one standard and acceptable type of music to which all other music is compared and found inferior. This has great relevance for a multicultural music curriculum in South Africa. Aesthetic education holds that it is only by enhancing the musical experience of the child that music education can be placed at the centre of culture and the school.

Since the 1950s the aesthetic view of music has declined in popularity, with the realisation that it is not necessary to listen to music aesthetically in order to appreciate it. On the contrary, music is not a product manufactured by society, but should be regarded as a human practice. This is known as the praxial view of music (Elliott 1989b: 12).

The idea of music as a practice originated with Aristotle, who saw music as the result of human activity. It is for this reason that Elliott (1992: 4-5) prefers to replace the words musician and performing with the terms "musicer" and

"musicing", because they emphasise the aspect of music being a practice in the same way as lawyers or doctors practise their profession.

If music is viewed in this way, it is possible to distinguish between the "process" and the "product". Relating this to multicultural education, the "process" examines the underlying assumptions, values and beliefs whereas the "product" refers to the artefacts that characterise an ethnic group (Le Roux 1992: 46). The implications of this for music education are that "process" is not as susceptible to evaluation, examination or structured teaching as the "product" which places the emphasis on what people actually produce, the objects they make and the things that they say.

In the praxial approach, children have the freedom to express their feelings and be given praise and recognition for mastering skills (the process), without an over-emphasis on what the teacher thinks the result should be (the product). While it is important to emphasise the process, it is also necessary to remember that it is the product through which humans connect with each other. No education would, therefore, be complete without some attention being paid to both (Le Roux 1992: 46-47).

It is easy to see why this debate was so pertinent in the 1980s and 1990s in South Africa, when it was particularly necessary for children to explore those characteristics of music that are relatively free of any particular group ownership or prejudice.

4.9.3 Outcomes-based education

Any study concerning South African education in the 1990s needs to take into account the impact of OBE. This approach places the emphasis on method rather than content and aims to equip pupils with the skills necessary for life-long learning. It is, of course, not a South African invention, but was considered at the time to be an appropriate vehicle for transforming the post-apartheid education system (Hauptfleisch 1997: 201-203).

The phasing in of OBE in South Africa was called Curriculum 2005. In this curriculum, music was included in the learning area of Arts and Culture with outcomes stated for the area as a whole. Music educators could, therefore, define their own objectives for music and, increasingly, primary school teachers were called upon to teach their own class music within the context of an integrated curriculum. With no specific guidelines for music education, there was the danger that the use of cross-curricular themes and topics might create the false impression that music knowledge was being developed, while in fact learners were merely dabbling in musical activities (Hauptfleisch 1998: 13).

An important point to note is that the goals of music education within OBE were no longer limited to outcomes such as listening, creating and performing. The system required broader educational outcomes, for example those related to music-related career opportunities. While OBE highlighted the fact that music education needed to meet the demands of society (especially in the new South Africa) there was nothing new about this concept. In the *SAMT* of 1982 the point had already been made that music education should not be seen only from an artistic point of view, but also in terms of how it functions in society and contributes to all forms of human association, and not just those of a cultural elite (Kraus 1982: 18-21 and Hauptfleisch 1993b: 63).

4.10 The early 1990s and the SASMT

The focus in this chapter has been on SAMES and its various national conferences, but the SASMT was not dormant during this time and carried on with its own activities. It could not, however, fail to be affected by SAMES. The SASMT participated officially in the national music educators' conferences organised by SAMES and some teachers were members of both societies. It is also worth noting that several articles appeared in the *SAMT* during this period, concerning class music and the possibilities of opening up the SASMTs membership.

The President of the SASMT in 1989, Diane Heller, made the valuable point that although the SASMT had a different focus to the other societies involved in the various national music educators' conferences, it was the oldest of them all and, therefore, in a unique position to draw on the expertise and experience of its membership. First, though, there needed to be a change of heart:

When I first joined the SASMT in 1954 I was very much alone as a school music teacher. I found that few other members shared my interest, and occasional timid remarks about music being for everybody were dismissed by most members as being totally irrelevant to the aims and ideals of the society.

The question we need to be honest enough to ask is whether they were founded because their members could not find in our Society what they were looking for. It seems to me therefore that we, the active members of the SASMT, should take a long hard searching look at ourselves (Heller 1990: 15).

Class music is raised in the 1992 issues of the *SAMT* and Whiteman comments on the view of British music educator Charles Plummeridge, who maintains that music education must take place primarily in the classroom and be available to every child as part of a liberal education.

The discussions (in Plummeridge's book) are admirable, but could be considered deficient if one wishes to look more widely, at the teaching of *individuals*, especially those who need or desire highly developed aesthetic skills. For surely it is in the teaching of individuals that concentration of aesthetic knowledge and the accompanying skills can be most effective. And how could the system turn out the multitude of good teachers required, unless it is somehow geared to their training? (Whiteman 1992a: 7)

This discussion of class music was partly in response to various amendments to the membership criteria which were proposed in 1991 and adopted the following year. The amendments included the relaxation of the following regulations:

- a) University degrees that include teaching method would be accepted for membership, whereas previously teaching diplomas were the norm for determining membership

- b) Teachers without qualifications would be admitted after 5 years of teaching experience (previously 10 years)
- c) Membership became available for those with a 4-year diploma with specialisation in class music, whereas previously two additional years of experience were needed (Whiteman 1991: 11-12).

The question of membership of the SASMT was dealt with extensively in a previous chapter, but it is worth noting again that it always seems to be this aspect that sets the SASMT apart from other, more inclusive, organisations:

If this (the general character and aims of the SASMT) is to be altered drastically, we virtually form a new Society (...). One unquestionable fact, basic to all questions concerning membership, is that we are a Society of professional music teachers (...) it would not be a high standard if we admitted to membership all who claim to teach music, or to have taught music, regardless of their ability or experience (Whiteman 1992b: 6).

A different point of view is given by Dr Ros Conrad in her Presidential address of 1992:

Yet the fact remains that the SASMT is seen by many to be an outdated, irrelevant Society catering mainly for middle-aged and elderly, mostly female, white private teachers.

(...) we are seen, even by our own members, to be a society for private music teachers, and that the class teacher would do better to join SAMES.

(...) A well trained class music teacher is every bit as qualified as a piano teacher with a teaching licentiate (if not in many cases much better qualified). I would like to see *all* music teaching qualifications given equal status.

(...) because that is where the SASMT started, and we have never really tried to change this image. Our attitude needs adjustment.

I suggest that we should, quite deliberately, reach out and identify suitable people who have for a number of years taught competently, and successfully, and invite them to join the SASMT. I am talking about, for example, teachers of jazz and light music,

Indian musicians, and black community musicians, especially choral conductors (for surely training a choir is a form of music education?). These people qualify for membership by virtue of experience (Conrad 1992: 25-27).

At the same time, an article in the *SAMT* raised the question of the Society's standpoint on Ethnic and World Music:

It is reported that some persons have expressed the opinion that our Society is "racist" because we have only a handful or so of members who teach Indian or African music, or otherwise because our outlook is so far concentrated on "Eurocentric" music as to create obstacles to due appreciation of "other musics" which are fundamentally different. Even if many in our Society have an open mind on these matters, it is claimed that our Constitution is framed in such a way as to deter those whose interest is primarily in those "other musics". The implication then is that we must "open our doors more widely" to rectify this social imbalance (Whiteman 1992b: 9).

In an article in the 1995 *SAMT* the changing of the Constitution of the SASMT is addressed. The article starts by defending the need for the SASMT to be registered under the Companies Act, giving the following reasons:

- a) To set up procedures for effective government that cannot easily be overturned without careful discussion
- b) To set up a consistent and workable standard (not easily weakened) for efficient teaching as a condition for membership
- c) To minimise partisan disputes as to what should be done when difficulties arise; this requires very careful attention to the verbal framing of a comprehensive set of Articles and Regulations, avoiding all obscurity or ambiguity as far as possible
- d) To give legal status to qualified and/or experienced freelance teachers, some of whom may lack full paper qualifications (Our Constitution 1995: 19).

It appears that no consideration (at least in the above article) was given to the educational implications and impact of changing the membership criteria.

Finally, at the 1999 Conference of the SASMT, various new membership categories as well as changes to the Constitution were approved.

4.11 Summary and conclusions

South Africa in the 1980s was on the verge of a new political dispensation. The societal pressures that had brought this about were acutely apparent in the education system of the day and resulted in important debates within music education circles.

The predominance of Western Art Music in schools was questioned and while the world was moving towards globalisation and an increasing emphasis on ethnomusicology, the education system in South Africa continued to be fragmented along racial lines.

During this period various institutions and organisations made recommendations regarding music education policy in South Africa, among them the 1984 Schutte Commission which drew attention to the absence of any national plan for music education. Although the report was biased towards Western music and did not give much consideration to the music of the indigenous population, it nevertheless gave rise to the important 1987 HSRC research programme *Effective Music Education in South Africa*.

The landmark First National Music Educators' Conference in 1985 explored ways of broadening music education so that it was not dominated by Western music. This included looking at the differences and discrepancies between the syllabi and resources of the racially separated education departments. This conference resulted in the formation of SAMES and for the first time, the SASMT was not the sole body representing South African music teachers. The membership policies of the two bodies could not have been more different, with SAMES placing no restriction on who could join.

Second and third SAMES National Music Educators' Conferences followed in 1987 and 1989. In 1990 many organisations attended an HSRC conference entitled "Music Education: Why? What? How?" which issued a declaration on the crisis in South African music education, as well as the 1990 Music Education Charter, drawn up by SAMES.

While SAMES drew attention to the pressing issues of the day, multicultural music education and the debate surrounding aesthetic and praxial music education, the SASMT was not inactive. During this period it continued with its own agenda, but for many, particularly those not qualified to become members, its shortcomings had been made clear.

It is tempting to criticise the SASMT for failing to respond to changing circumstances, but on the other hand, the Society in the 1980s and 1990s never claimed to serve the needs of anyone falling outside of its stated aims, such as those working in other musical traditions. It is also fair to say that SAMES came into being at the most opportune time to address the very issues for which it was formed, but ultimately did not last long enough to do so.

Chapter 5 1994 and a new dispensation

On the eve of the dismantling of apartheid and the establishment of a new government in South Africa, as well as the activities of SAMES, it is very apparent that the SASMT had flourished in a different context to that in which it now finds itself.

When the Southern African Music Educators' Society (SAMES) was formed a few years ago, a few of our members expressed concern over the possibility of rivalry between the two societies and the loss of some of our members to SAMES. A vigorous campaign was therefore advocated to make our society more attractive, or to open our doors more widely in some way.

It is necessary, of course, for us to endeavour to bring into our Society more of the capable and experienced music teachers (including possibly more than 2000 instrumental teachers) who at present do not belong. But apart from the legal requirements of our Memorandum, it has to be remembered that the prestige of our Society with Government and examining bodies, SAMRO and other institutions, has never been higher – this being so because we obviously speak for the whole music-teaching profession (Universities, schools, and private, part-time or itinerant teachers) with a unified voice. It needs to be remembered also that the term "educators" has no precise meaning, and could possibly include administrators, clerks, librarians, journalists and researchers, broadcasters, manufacturers or printers of educational material, or in fact anyone who wishes to foster the enjoyment of music. This is not to minimise the value of the work being done by enthusiasts in SAMES, but merely to point out that there can in fact be no rivalry; and if we were panicked into lowering our standards we would forfeit the prestige so painstakingly won (Whiteman 1992b: 6-7).

5.1 The SASMT in the context of the 1990s

Even though the SASMT has never been primarily concerned with music in schools, the changes that took place in South African education in the 1990s were so vast that they inevitably had an effect on music education in general and in turn the role and functioning of the SASMT. The Society now faced manifold challenges and it is necessary to examine the nature of the SASMT at this time and to assess its readiness for the task.

5.1.1 The legacy of apartheid education

In response to apartheid, non-racial education was "born out of a conscious effort to transform undemocratic apartheid by replacing it with a democratic, inclusive education ethos founded on a human rights culture" (Nkomo, Chisholm and McKinney 2004: 2).

In 1983 the education of each population group was termed as an "own affair" and fell under the control of that group. This led to a multitude of ministries and departments of education with the result that teachers were employed by nineteen education departments under fourteen different cabinets, twelve education acts and seventeen different authorities (Hauptfleisch 1997: 3).

The education and training system ... has been characterised by three key features. First, the system is fragmented along racial and ethnic lines, and has been saturated with the racial ideology and educational doctrines of apartheid. Second, there is lack of access or unequal access to education and training at all levels of the system ... Third, there is a lack of democratic control within the education and training system (African National Congress 1995: 3).

In 1984 the Department of National Education was established to determine general education policy for South Africa. The various education departments were empowered to adjust the core curriculum in terms of cultural needs, although it appears as if this was seldom applied. The greatest variations in curriculum appear to have taken place between the white provincial departments (Hauptfleisch 1997: 4-5).

The consequence of this was a fragmented music education system of an uneven standard. Even though music was considered compulsory, this was not implemented evenly or effectively.

Music education as it exists today is a configuration of practices and resources distributed unevenly throughout the country. To a greater extent, the unequal distribution of skilled teachers and facilities mirrors the unequal distribution of educational resources as a whole, from black State schools where almost nothing exists, to private schools where the facilities are luxurious (Interim Independent Forum on Music Education 1991: 1).

The challenge facing South Africa in 1994 was, therefore, to transform education. Before looking at how this affected music education it is helpful to have an understanding of the changes that took place in education in general.

5.1.2 South African education after 1994

After 1994, South Africa developed a National Qualifications Framework (NQF), the aim being to integrate education and training with the developing of human resources. A system of OBE was adopted to achieve this, aiming to link the intentions of education with the results or outcomes of the teaching, rather than the more traditional approach of emphasising the content of the syllabus. In South Africa, two types of outcomes were defined, namely critical and specific (Hauptfleisch 1997: 10).

Critical outcomes applied to all subjects and were underpinned by the country's constitution. They were designed to develop skills, knowledge and values that would enable everyone to be successful in the community and in their future occupation. Specific outcomes were related to the skills required for individual learning areas.

In OBE, academic progress is measured according to criteria as opposed to a norm. Norm-referenced assessment measures a student's achievement by comparing scores against the performance of others. Criterion-referenced tests, on the other hand, measure performance against pre-determined criteria of what students are expected to know and be able to do at a specific stage of their education. The advantage of this, especially for a country like South Africa, means that learning which occurs outside of the formal system can be recognised. It does, however, make the role of the NQF critical (Hauptfleisch 1997: 197-201).

In the years following the establishment of the ANC government a great deal of consultation and policy formulation took place concerning education. Important developments included Interim Curriculum Revision (1994), Arts and Culture Task Group (1994-1995), Policy Framework for Education and Training (1995),

National Consultative Forum on the Curriculum (1995) and three White Papers (1995, 1996 and 1997). This culminated in the launch of Curriculum 2005 in 1998 (Hauptfleisch 1997: 197-201). An important implication of the new curriculum was that music fell under a learning area that included art, dance and drama, with the expectation that the teacher might have to teach all of them. This aspect will receive attention later.

Most of the finer details of Curriculum 2005 are not relevant to this study, but it is important to remember that this new curriculum was formulated specifically to comply with the outcomes-based approach of the NQF. Consequently, school organisation, governance and funding would henceforth be strictly in accordance with democratic values and the requirements of the constitution of the country. In addition to this, there would be an increasing emphasis on vocationally orientated schooling (Claassen 1995: 462-464; Hauptfleisch 1997: 201-203).

This is particularly evident in the new approach to arts and culture and for this reason responsibility for this area was assigned jointly to the Department of Education and the Department of Arts, Culture, Science and Technology. This is of particular relevance to a body such as the SASMT.

Arts education and training institutions must be established and appropriate programmes must be incorporated in all educational institutions, schools, teacher training colleges, technikons and universities, with particular emphasis on black schools which have been grossly neglected in the past. Art exhibitions and performances will be included in school programmes. Where arts education has been undertaken under the present system the content has been biased in favour of Eurocentric high art and indigenous art has been denigrated. A conscious effort to promote, document and research South African and African forms of cultural expression should be made. The ANC will promote artists' and writers' associations which explore and encompass the diverse cultural values within South African Society (African National Congress 1992: 37).

Arts education should be an integral part of the national school curricula at primary, secondary and tertiary level, as well as in non-formal education. Urgent attention must be given to the creation of relevant arts curricula, teacher training, and provision

of facilities for the arts within all schools (African National Congress 1994: 71).

In terms of its implications for music education, the following features of Curriculum 2005 are important:

- a) Music education must be modular, outcomes-based and comply with the NQF
- b) Music education must include academic as well as vocational skills
- c) Music must be an integral part of primary, secondary, tertiary and non-formal education
- d) Arts education must be made more accessible and available
- e) Music education must be more integrated with the other arts (dance, drama and visual art)
- f) Music curricula must be re-evaluated in terms of content, relevance, design and delivery and be adapted to meet local conditions
- g) South African and African forms of expression must be promoted, documented and researched (Hauptfleisch 1997: 203).

Curriculum 2005 has received two overhauls, the Revised National Curriculum Statement (RNCS) of 1997 and the Curriculum and Assessment Policy Statement (CAPS) of 2012.

The development of a new curriculum in the 1990s was viewed as an opportunity to transform music education to include traditional African music and Indian classical music. The new, post-apartheid curriculum was an outcomes-based curriculum in which the arts were broadly banded to include dance, drama, music and the visual arts. The education policy was a transformation of previous policies in that all learners would have access to arts education. Arts education was also given equal status with all the other subjects and learning areas (De Villiers 2015: 316).

The Arts and Culture learning area was designed to acknowledge the historical dominance of the Western arts, but aimed to actively develop and promote the learning of indigenous arts. Unfortunately, lack of training as well as the difficulties of one teacher being required to teach all four components (art,

dance, drama and music) means that implementation has been ineffective (De Villiers 2015: 316).

During this period of curriculum revision the teachers could still be described as under-qualified to teach the school curriculum. When the new curricula were introduced, education departments were tasked with orientating the teachers to them. However, the focus was on the terminology of the curriculum, not on content and methodologies. Schools remained under-resourced, with the disparities of apartheid still a reality for the majority of learners in South Africa (De Villiers 2015: 317).

It would appear that the CAPS revision has not substantially changed the fact that music is still taught according to a Western orientated curriculum and methodology.

Since 1997, after the South African democratic elections, schools were no longer segregated and educationalists worked towards establishing a single unitary education system in South Africa that would cater for all cultures. This change in official policy made it possible for multicultural music offerings at schools. The assumption was that trained music specialists would offer multicultural music. The problem of language and culture became a stumbling block and western literacy methodologies were used for all musics. Traditional, indigenous songs were transcribed, printed and distributed and sung from notation. Informal community songs, dealing with everyday life and social issues relevant to a certain context, sung with spontaneous participation, assumed a formal character; presented as concert pieces, they were prescribed for competitions and choirs were conducted like academically trained musicians (Fredericks 2008: 132).

The problem of implementation is further compounded by the fact that music has been integrated into one learning area called Creative Arts.²² This places even more demands on the teacher who is often expected to also teach art, drama and dance.

²² This term was adopted in the 2013 revision of the curriculum known as CAPS. Under OBE the learning area was called Arts and Culture.

5.1.3 The SASMT's response

The following appears in the 1995 Presidential message to the SASMT:

I deal in Western Art Music! We make it, we study it, we create it and re-create it, we eat it and drink it, we live it. Western Art Music. No rubbish music, no nonsense, no cheap drivel, but Western Art Music. Of course, we do study and practise world musics, we do have a course in ethnomusicology. Especially in our country and in our times, it would be foolish not to do so. But basically and fundamentally we occupy ourselves with the great music of Western Civilization ... It is too great to be ignored, it is too valuable to be set aside ... (Temmingh 1995: 9).

Although Temmingh was referring to the music department at the University of Pretoria when he wrote this, it forms part of an address to the SASMT, and is probably an indication that the majority viewpoint of the Society is strictly within the confines of the Western tradition.

It appears to have little regard for the multicultural, multilingual and multiracial composition of South Africa, but it is balanced by what he said at the SASMT conference the following year:

Let us please admit that we made very big mistakes in the past – not only politically, but also in the organisation of music and in music education. For example: for next to nothing any (white!) child could get music lessons, in the bigger centres even on the instrument of his or her choice. It was an enormously expensive exercise and an enormous amount of money went down the drain as a result of incompetence ... (Temmingh 1997: 22).

During its early history the Society became synonymous with the development of instrumental music teaching and performance in South Africa. It is relatively easy to itemise the SASMT's lack of participation outside the formal music examination system, but it is also worth noting that over the years several members of the Society have publicly voiced opinions that differed from official policy. Ten years prior to a fully democratic South Africa, the then SASMT president had this to say:

Keeping therefore in mind the great variety of musics around us and the responsibility placed on the few, it must be our purpose to educate our students to their full potential so that in achieving this they will recognise, understand, appreciate and be sympathetic to all music in our country and elsewhere. Out of this the true musical voice of South Africa will sound (Reid 1984: 10).

In 1992, Ros Conrad used her presidential address to challenge the SASMT to do more than, as she put it, just survive.

We are sure that the Society will continue to exist, maybe even for another seventy years, but will it be relevant and make an impact on the music life of the country? (Conrad 1992: 25)

She went on to discuss membership criteria and in particular drew attention to the fact that qualified class music teachers would probably be made to feel more welcome at SAMES.

Nothing in our Constitution says so, but our membership is almost exclusively teachers of Western "Classical" musical idioms. Why is this? Largely, I think because that is where the SASMT started, and we have never really tried to change this image. Our attitude needs adjustment.

I suggest that we should, quite deliberately, reach out and identify suitable people ... I am talking about, for example, teachers of jazz and light music, Indian musicians, and black community musicians, especially choral conductors ... (Conrad 1992: 26).

In the previous chapter, debates around multiculturalism were dealt with briefly, primarily in relation to the founding of SAMES. At that time the urgent necessity was the unifying of the education system and the establishment of an equal standard of education for everyone. Even though the changes in South Africa have resulted in one education system with a completely overhauled curriculum, the challenges of implementation remain.

5.1.4 Changes to Articles of Association

Over the years, various amendments to the Articles of Association have taken place, most notably in 1948/9 and in 1964/6 as discussed previously. At the

SASMT conferences in 1997 and 1998, a team consisting of Prof Henk Temmingh, Prof Reino Ottermann and Pieter Kloppers was appointed to draw up new Articles and these were unanimously adopted at the SASMT Annual General Meeting in March 1999 (Ottermann 1999: 24).

Most of the changes that were made concerned the internal workings of the Society and do not at face value appear to offer very much that is significant in facing the challenges of teaching music in post-1994 South Africa:

- a) The National Secretary/Treasurer was renamed Executive Officer
- b) The posts of Patron and National Organiser were abolished
- c) References to the Companies Act were updated from 1926 to 1973
- d) The term of office bearers was extended to two years
- e) Town and Country membership was scrapped
- f) Supporting membership (individual or corporate) was introduced
- g) Student membership was introduced
- h) The label "professional" was added to various categories (Ottermann 1999: 24).

It is much more revealing to look at the discussions that led to the adoption of these changes. Conference symposia and the content of the *SAMT* show an increased interest among members in world music, jazz and international trends in music education. At times there does seem to be quite a discrepancy between the SASMT members and the thinking of the leadership as reflected in the editorials of the journal.

The changes induced have become sharper in social ways since about 1960, and we are now perhaps striking deeper into fundamental human attitudes and aims, raising new problems for the arts and the moral life in general. Older limited attitudes and newer attitudes, enthusiastic but perhaps not yet soundly based are fighting for the establishment of a new and social order.

At the root of some of these (changes to the articles of association) was also the feeling that we might not be sufficiently open-minded or welcoming in regard to the various ethnic musics in South Africa, and that by not being up-to-date in these and

other ways we might deter useful musicians from membership (Whiteman 1993: 6).

As always, Whiteman defends the need to retain a standard for admission to membership, but then goes on to address the dilemma of how to assess musical traditions that are not part of the current examinations system. He suggests that this might be covered by the provision for admission to membership of those with a certain number of years of teaching experience or training, but there is a further problem.

Bringing an ethnic factor into judgements of musical ability would be obnoxious to most of us. Nevertheless there appears to be some difficulty in assessing teaching-ability when the subject matter is ethnic in character (Whiteman 1993: 7).

This is, nevertheless, something of a change of heart for the SASMT and Whiteman continues in this particular editorial to discuss multicultural music education and how it might be applied in South Africa. He even suggests that the SASMT would be the ideal organisation to bring about a new dispensation as it would provide a forum for experienced teachers to pool ideas. What is not clear is how he intends to resolve his previously stated dilemma that the teachers who are required for this discussion to take place are those that do not necessarily qualify for membership of the SASMT.

However necessary these careful rules may be for governing admission to membership of a society of professional music teachers, it is obvious that they have nothing to say about how to establish a fairly uniform music-educational system for a multicultural nation such as South Africa (Whiteman 1993: 29).

5.1.5 Leading up to ISME 1998

While the SASMT was busy wrestling with its own challenges, others outside the ambit of the Society were considering various issues.

In May 1997 ISME held a "Focus on Africa" group of 60 music educators, with the purpose of identifying challenges facing music education in South Africa. These included the following:

- a) Human Resource development (especially teacher development)
- b) Curriculum development (especially Curriculum 2005)
- c) Physical resource development and research
- d) Status building and media exposure (Van Blerk 1997: 22).

Another important development, which was not an initiative of the SASMT, was the establishing of the Gauteng Music Education Forum in April 1996. Some probably viewed this as a duplication of the efforts being made by other societies, but it was intended as an important means of bringing unity to the profession leading up to the 1998 ISME conference in Pretoria (Van Niekerk 1997: 8).

Not related to the above, the South African Music Educators forum (SAMEF) was formed in July 1999 to

...act as an umbrella body for organisations and institutions with a material interest in music education in our country. In essence the SAMEF will promote continuity of purpose between the different music education structures and organisations in South Africa and serve as a strong and representative voice for all aspects of music education (Hauptfleisch in Grové 2001: 2-2)²³

Unfortunately none of these initiatives survived, with the result that South Africa lacks a national body to oversee all aspects of music education. It is regrettable that the following sentiment, expressed in the *SAMT* was not acted upon:

But what if the SASMT were to decide for itself that exclusivity (in terms of qualifications or private piano teaching of Western music or whatever) was not its watchword and that constitutionally and in practice it could embrace a far wider range of music educators and musics than has been seen as being the case to date? And what if SAMEF no longer needed to have an oppositional role to

²³ For a summary of the work of SAMEF and the MEUSSA project see Grové 2001:2-2 –2-7.

the SASMT, and could even make use of the SASMT's infrastructure of long-standing and spread throughout the country? What if we could have a new society – SASME (South African Society for Music Education), just like ASME, (Australian Society for Music Education) ... or the Japan Society for Music Education, etc. – perfectly in line, namewise, for affiliation with ISME, the International Society for Music Education? These possibilities might have seemed impossibilities in the past, but actually they would require far less of South African music educators than we have achieved in general as South Africans in recent years (Van Niekerk 1997: 7)

It is now necessary to look at some of the statutory bodies that are responsible for formulating education policy after 1994, and the impact of these on music education in South Africa.

5.1.6 Statutory bodies in South African education

The NQF is a system that is used for the classification, registration, publication and articulation of quality-assured national qualifications. It is the set of principles and guidelines by which a learner's achievement is registered. This enables the national recognition of acquired skills and knowledge and ensures an integrated system that encourages life-long learning. By creating a single integrated national framework, the NQF aims to enhance the quality of education and training in the country as well as accelerating the redress of previously unfair discrimination in education, training and employment opportunities. The objectives of the NQF are designed to contribute to the full personal development of each learner and the social and economic development of the nation at large (South African Qualifications Authority 2015).

The South African Qualifications Authority (SAQA) was established in 1995 to ensure the development and implementation of the NQF. Twelve National Standards Bodies (NSBs) were formed to determine education and training qualifications in each of the fields of the NQF. Standards Generating Bodies (SGBs) were also formed at this time, consisting of stakeholders in various sub-fields, one of which dealt with music education (Hauptfleisch 1997: 226).

Other bodies of relevance include the Education Labour Relations Council (ELRC, established in 1993), which is a collective bargaining and consultative forum for teachers and their employers and the South African Council for Educators (SACE, established in 1994) which replaced the former Teachers Federal Council and which establishes criteria for entry into the teaching profession and maintains a code of conduct (Hauptfleisch 1997: 228-229).

Finally, the ELRC recognises NAPTOSA (National Association of Professional Teacher Organisations of South Africa) and SADTU (South African Democratic Teachers' Union) as important national organisations.

The 1990s was a period when the country needed the input of an organisation with expertise in music education. If the SASMT had taken the lead in this regard it would have positioned itself at the forefront of the new educational initiatives in South Africa.

(is the SASMT) ... currently out on a limb, on the periphery of mainstream South African music activities? Its absence from the SAQA, NQF debate surrounding the formulation of a generic BMus curriculum and its lack of input into the GET and FET syllabi could, in all probability, have been avoided were the Society's image not so isolationist (Brukman 2010: 22).

Brukman (2010: 22) goes on to say that the SASMT would have been ready to contribute to new directions in music education in South Africa, if the Society had taken on some of the ideas that were expressed much earlier, for example by Elizabeth Oehrle nearly twenty years previously:

... New Zealand has evolved an inclusive and educationally sound music syllabus (for schools) ... saw the need to foster the contemplation and appreciation of a wide range of musical styles, i.e. Maori, European, Pacific Islands and many other cultures.

South Africa urgently needs a music syllabus which will include all the musics of South Africa and this syllabus from New Zealand could serve as a guide for long overdue research in this vital area (Oehrle 1988b: 25).

In support of this Brukman points out that this style of curriculum in, for example, Australia and New Zealand has not led to the demise of Western Art Music and teaching. The multicultural and multiracial nature of those societies is, however, reflected in their curriculum statements and professional bodies (Brukman 2010: 22).

At the Stellenbosch conference of the SASMT in 2001, Marianne Feenstra outlined the value to the Society of becoming involved in various governmental music education processes. She also gave details of the National Union of Music Educators, of which she was general secretary. She urged the SASMT to cooperate with other organisations working in the field of music education (Van der Merwe 2001: 24). It does not appear as if this was acted upon by the then President of the Society.

In 2006 the South African Society for Research in Music (SASRIM) was formed through an amalgamation of the former Musicological Society of South Africa and the Ethnomusicological Symposium. After the merger, SASRIM retained the name and accreditation for the journal *SAMUS (South African Music Studies)* which was formerly known as the *South African Journal of Musicology*. The journal publishes articles in the fields of musicology, ethnomusicology, music therapy and music education. The journal prioritises, but does not restrict itself to, South African material. The objective of SASRIM is to facilitate dialogue and collaboration between all researchers in music, within and beyond academia, and the promotion, fostering and dissemination of such research (South African Society for Research in Music 2008).

In 2005 an interesting development occurred with the possibility of merging an ethnomusicological organisation/conference with the activities of a musicological society. The debate that ensued envisaged the cross-fertilisation that could occur and end the divisions between Western Art Music researchers and educators and researchers and practitioners of African ethnomusicology. This resulted in the First Congress of the South African Society for Research in Music being held in 2007 that catered for a diversity of interest groups.

Perhaps now there will be closer communication between ethnomusicologists and musicologists. This communication should broaden to include educationists on all levels: tertiary secondary and primary education (Fredericks 2008: 131).

5.1.7 The SASMT's contribution

In Brukman's view, the SASMT missed a valuable opportunity when it failed to collaborate with other organisations in contributing to a new music curriculum for South Africa (Brukman 2010: 22).

Another point to consider was the need at this time for members of the Society to acquire the skills necessary to teach music in an OBE environment. Brukman proposed that the SASMT could have partnered with postgraduate music education students (and others) to wrestle with issues of contemporary music education, at annual conferences and other meetings. He made the point that the American Musicological Society and SASRIM use this approach and that their conferences have large, interested student components, which augurs well for the future of their respective societies and research in general (Brukman 2010: 23).

Beyond its niche as a bastion of western art music the SASMT does not add to the current debate and conversation around music education in South Africa and thus has lost its relevance within the wider South African music teaching arena. Through adopting a fully-inclusive musical ethos the Society will be positioned as a relevant stakeholder in the current South African context (Brukman 2010: 23).

5.2 The SASMT in the 21st Century – new directions

Even if the SASMT was not particularly active in the national arena, it nevertheless continued to develop in its own way.

Conference acknowledged the imperative need for better communication and co-operation between other music organisations, especially with the SAMES. The SASMT with its many years of experience and depth of expertise would continue

to play a dominant role in the future of music education in South Africa (Radloff 1997: 26).

A few years later, speaking at the 1999 conference, the President of the Society affirmed the importance of the SASMT, but in an almost contradictory way draws attention to the important role of the private teacher:

I believe that the SASMT will become even more important, if not crucial, an organisation in which we can find the opportunity to collectively lobby for our profession and our art. Was this not the reason that the SASMT was started years ago when the aspirations and curiosities of the private music teacher gave birth to this organisation?

Make no mistake, any hint of elitism regarding the state of music teachers will further undermine our efforts to survive, because I believe that the private music teacher remains an invaluable contributor to the musical life of our country. One, then, should not have to be affiliated with a school college or university to be afforded the respect and recognition any good teacher deserves (Van Heerden 1999: 27).

5.2.1 New style conferences

One change that becomes apparent around this period, is more imaginative programming for the national conferences, often involving a theme.

In 2012 the conference took the theme of The Sustainability of Music as a Profession. This included talks on Copyright and a Panel Discussion with five South African composers, Hendrik Hofmeyr, Alexander Johnson, Hans Roosenschoon, Hannes Taljaard and Jeanne Zaidel-Rudolph²⁴ (Dixon 2012/13: 10).

The 2013 conference in Grahamstown included a wide range of speakers on topics such as a new curriculum in the USA and how this compares to South African initiatives, The Keiskamma Music Academy in the Eastern Cape, Baroque interpretation, jazz drumming, the role of Arts and Culture in South

²⁴ It would be interesting to know if any black South African composers were approached to take part in this panel discussion.

African schools, rap music in education, developments at Fort Hare University, as well as lectures on overtone singing and other aspects of African music (Rademan 2013/14: 4-5).

On the topic of conferences, Brukman noted in his Presidential address that the average attendance at SASMT conferences was between 28 and 42 and proposes reasons for this.

... the main thrust appears to have centred on AGM-styled matters, with national conferences not single-mindedly developing an energetic, inspiring node: a space for music teachers to enthuse and be motivated.

On reflection is the SASMT still reliant on stalwart members, and how are the Society's nearly one thousand members represented at the national conference? ... Modernisation is crucial and systems that served the Society well during its infancy – the two decades preceding the Second World War – need re-evaluation. I suggest that there is an immediacy surrounding this call for modernisation with this introspective gaze conducted through electronic means ... (Brukman 2013/14: 3).

More importantly he touches on the need for the inclusion of those that are outside the fold of the Society's activities.

I believe that the SASMT's national conference should represent the music teaching profession's national consciousness, and highlight new, innovative teaching and learning strategies, where numerous postgraduate music education students use this space as a platform to present aspects of their research. This way institutional membership becomes meaningful and beneficial for all parties ... (Brukman 2013/14: 3).

5.2.2 Marketing and entrepreneurship

The 2001 conference in Stellenbosch took "Music and Marketing" as its theme and focused on the business side of music with talks by Helen Zille (then Western Cape Minister of Education), Professor Paul Sulcas (UCT Graduate School of Business) and a psychologist, Helgo Schomer (Conference notes 2001: 24).

The marketing theme was continued in a 2005 *SAMT* article concerning attendance at concerts. The author also touches on outreach although the conclusion seems somewhat contradictory:

Outreach programmes – the politically correct badge of good work – are plentiful. Improving the quality of the lives of those well off is great and good and noble – especially if it is sponsored – and long may it continue. But where are the initiatives for getting paid music loving audiences back into the concert hall? Agreed, some of the children today learning to play an instrument may (metaphorically) tomorrow earn a living playing that instrument. Are they, however, at any time likely to buy tickets to attend concerts? I think not (Childs 2005: 30).

At the 2011 Conference in Durban, Christopher Duigan gave a presentation on effective entrepreneurial skills for the industry, covering aspects such as marketing performances by using DVDs, CDs and photography (Conference notes 2011/12: 5).

Marketing was not restricted to the individual and the Society also addressed the issue of promoting the SASMT as an organisation. The AGM of 2004 was one of the first that did not have an accompanying conference and consisted only of business items. At this meeting, time was given to addressing the issue of making the SASMT more appealing to a wider membership. This is a slightly different perspective to the membership drives of previous years and the committee formulated the ambitious goal of increasing membership to a total of 2010 by the year 2010, requiring an annual growth of about 12,5%. Although this goal was not achieved, it is noteworthy that the stated intention, apart from increased numbers, was to address demographic and other imbalances by " ... focusing specifically on population groups, genres and the disciplines of music teaching not adequately represented in the society" (Annual General Meeting 2004: 14).

5.2.3 Engaging with music education

In his 2013 Presidential address, Brukman deals with issues of past curriculum imbalances and omissions in South Africa. This is an example that shows to a

certain extent that the Society might move away from a narrow focus on instrumental teaching to embrace all of music education.

I refer to this style as a "curriculum of co-existence", a concept that resonates with Khabi Mngoma's notion that 'Western and African musical cultures are quite compatible, and to have them both embodied in education programmes (enriches) the quality of life for all of us' (Brukman 2013/14: 2).

He goes on to say that this will only be successful if there is a solid grounding in performance technique and theory:

Notwithstanding discussions around curriculum transformation the acquisition of a solid performance technique as well as a concrete foundation in music theory remain essential ingredients for a thorough music education.

As music educators it is our duty to ensure that alongside "African-ness" and a celebration of South Africa's wide cultural diversity, the building blocks to a firm music education remain at the centre of our work. Here the SASMT has a role to play in providing constructive support to school curriculum planners, through advising on what is vital and obligatory, without overlooking the value and necessity of transformation (Brukman 2013/14: 2).

The theme of the 2013 Conference at Rhodes University was "Current Trends in South African Music Education" and the contents of the programme indicate that an attempt to make music a significant experience for the youth, especially by introducing them to musical idioms with which they might not be familiar.

5.2.4 Outreach and community involvement

A new development in 1998 was the development of a Register of Music Outreach Projects in South Africa (MOPSA) which was published for the first time in the *SAMT* of that year. The stated purpose was to enable music professionals to identify and volunteer to assist projects in their vicinity, as well as to identify areas where outreach is needed. The initial list included twelve programmes and the information was gathered from questionnaires sent out to

institutional members (Register of Music Outreach Projects in South Africa 1998: 12-15).

According to an article in 2000 this list was visited regularly on the internet by overseas visitors and also received a mention in the October 1999 edition of the newspaper *The Teacher*. The programme was initially unfunded but in 2000 received sponsorship from SAMET, the South African Music Education Trust (Register of Music Outreach Projects in South Africa 2000: 25).

The theme of "Engaging with the Community" was chosen for the 92nd SASMT conference in 2014. In the Presidential Address, Arisa Voges draws attention to the many outreach projects that have emerged all over South Africa and which aim to remedy and rectify imbalances of the past by developing musicians and audiences from previously disadvantaged communities. This in turn will improve the living conditions of children vulnerable to unemployment and crime (Voges 2014a: 2).

Projects such as these started in Britain in the 1800s for the uplifting of poor Welsh mining communities and later in Japan and Germany after the Second World War. In South America, large scale community music development projects have been started with the notable success of Venezuela's *El Sistema* (Voges 2014a: 2).

The South African music industry as a whole is severely fragmented. General apathy, a leading cause of the lack of governmental buy-in, has left the music environment without a national strategic plan and direction. There is virtually no sharing of resources, facilities and knowledge. Musicians do neither eagerly nor actively participate in professional societies and organisations such as the SASMT, and this apathy is inhibiting the growth and development of the industry (Voges 2014a: 3).

This shows a change in direction for the SASMT, with new concerns for matters such as transport, safety and security, health factors, language, funding and administration, to name a few.

As is envisioned in the SASMT vision and mission, the society should play a leading role in uniting music teachers in South Africa, enabling us to stand together to lobby government and business for support for music education. To ensure our validity and credibility we must be representative of the South African society as a whole, not be seen as a white elitist organisation that aims to further the interest of the same population it has served since its inception in 1919. Just as the Unisa Directorate Music had to become introspective and had to investigate its operations and examination offerings to ensure compliance with national standards, quality assurance and governance requirements, the SASMT too, with its new registration as a not-for-profit company and its objective of presenting the International ISME Conference in 2018, will have to re-invent itself in order ensure its longevity for another 100 years (Voges 2014a: 3).

5.2.5 Unisa Directorate Music

In a previous chapter²⁵ it was noted that the relationship between the SASMT and Unisa is an important one. The music examination system as it exists today originated in 1872 in England and the first exams in South Africa took place in 1894 and were run by the University of the Cape of Good Hope, which later became Unisa. The Associated Board of the Royal Schools of Music (ABRSM) supplied the curriculum, the music and the examiners.

Unisa took over responsibility for the music examinations in 1918. The need for Afrikaans examiners and various other factors led to the first South African practical examiners being appointed in 1933 and included SASMT members Oliver Karstel, Petrus Lemmer, Dawid Roode and Colin Taylor.

Unisa assumed control of the music examinations in April 1945, when a Joint Advisory Committee was established. In 1965 this committee was replaced by the Committee for Music Examinations, which makes recommendations on all matters relating to public music examinations, including standards, syllabi, appointment of examiners, scholarships and prizes. The SASMT has had a permanent place on this committee since its inception in 1945, although the minutes of the 2015 SASMT AGM record that this will cease from 2015.

²⁵ See section 2.4.3.

In 1987 an autonomous Department of Music Examinations was established at Unisa. The name changed to the Department of Music in 1990 and to Directorate Music in 2005. Recent developments have included the introduction of jazz exams in 2013.

In 2014 formal accreditation was given to all Unisa Graded Music Examinations as official Short Learning Programmes of the University. Part of this included the endorsing of 1400 music teachers, a new requirement for those wishing to enter candidates for Unisa exams (Voges 2014a: 2).

This development has parallels with the early SASMT campaigns for the registration of music teachers and has opened up a new route for professional accreditation for community teachers, who may not necessarily qualify to be members of the SASMT. It also relates to the requirement for the registration of school music teachers with the South African Council for Educators (SACE).

It is noteworthy that membership of the SASMT is not taken into account with regards to gaining accreditation either with Unisa or with SACE.

5.3 The views of the membership

In order to gain insight into the views of the members of the SASMT a survey was conducted in July 2015. It was hoped that the questionnaire would give an understanding of members' opinions by revealing any common themes or trends in the way in which they responded. It was not expected that there would be a large enough response to make detailed statistical analysis possible or reliable. For the same reason, many of the questions were of an open-ended nature and invited additional comments. It was, therefore, not considered appropriate to use an electronic instrument such as Survey Monkey. In addition, although nearly all members have access to email, it was thought that more elderly members would not be inclined to complete an electronic survey.

The survey was sent to professional members of the SASMT, using the email addresses published on the SASMT website. The number of responses received was 34, which is approximately 8% of the professional membership. Of the respondents 44% are private teachers, 29% teach an instrument in a school and 15% are Arts and Culture teachers.²⁶

Due to the response rate, the results are not considered statistically significant, but are used qualitatively in order to develop an understanding of how these members feel about certain issues. Copies of the questionnaire as well as statistical details of the responses are attached as Appendices D and E.

5.3.1 What is the role of the SASMT?

Questions concerning membership benefits fell into two categories, namely benefits to members on an individual basis and the role that the SASMT plays as an organisation within the music education system.²⁷

The majority of respondents expressed their appreciation and support for the activities of the Society that take place in their particular regions. Examples of these include workshops, lectures, concerts, functions with visiting examiners and social events. Personal contact with colleagues and a sense of loyalty to the Society came through as being important to members.

Suggestions for activities in which the Society might become involved included providing more bursaries, in-service training, resources for Arts and Culture teachers and the promoting of South African music. Specific suggestions for training that were mentioned frequently were to help underqualified teachers to provide better class music lessons, as well as to guide teachers in introducing ethnic and other styles of music into their teaching.

²⁶ See Appendix E, responses 1 and 4.

²⁷ See Appendix E, responses 2, 5 and 7.

One respondent suggested that there could be more specialised workshops providing training in, for example, Orff, Kodály or Dalcroze methods.

Two members proposed that the SASMT should seek member discounts and special promotions at music stores.

There was some support for a second annual edition of the *SAMT* and there was also a proposal that the magazine be accredited as a research journal. The majority of members indicated their appreciation of the magazine and some suggested a wider distribution, for example to schools and libraries.

Concerning the organisation as a whole, nearly all the members who responded suggested that the role of the SASMT should be to co-ordinate or oversee the work that is already being done in various fields, for example in schools, music centres, the examining bodies, eisteddfods and festivals. In some cases such activities are being supported by other organisations and a few respondents mentioned, as an example, the work of SASRIM. This raises the question as to whether the role of the SASMT should be one of oversight of all the various specialist music activities, or whether it should specialise in its own particular field. It was suggested by a few that a database of resources and events would be a means of keeping members informed.

More significant, however, was the expressed need for an organisation that represents music teachers, especially in areas where it is felt that their opinions are not being sought. Foremost in this regard (25%)²⁸ was liaison with the national education departments and many members suggested that there is a need for representation, particularly concerning curriculum design and implementation. Related to this was the suggestion by some that the SASMT should lobby to improve the status of music in schools. There seemed to be support for this from both instrumental and class music teachers, although the majority of school teachers who responded to the survey are employed by independent schools (32%, compared to 6% employed by government schools)²⁹.

²⁸ See Appendix E, response 7.

²⁹ See Appendix E, response 2.

To a lesser extent (17%), there was some support for the SASMT to liaise with external examining bodies.³⁰

5.3.2 What does the SASMT represent?

Some of the respondents drew attention to the fact that they are not certain as to who or what the SASMT stands for. In some cases it was felt that instead of specialising in a particular area, the Society is trying to cater for a whole range of needs concerning music education. In contrast to this view, others were of the opinion that the scope of the Society's activities should be broadened to include more, including suggestions that the SASMT fulfil a multitude of roles related to the music industry in general. Examples given by respondents included liaising with orchestras, arts councils, the military, the recording industry, promoters, publishers, professional teacher organisations and trade unions.

The majority of respondents felt that the Society should be promoting South African music. Others suggested that the scope of the SASMT should include a variety of musical styles, such as ethnic, jazz and pop. In contrast to this, some respondents pointed out that membership is open to all qualified teachers and that there is, therefore, no restriction on what type of music they teach.³¹

5.3.3 Who should be admitted?

Almost all the respondents were of the opinion that it was important that members of the SASMT have some qualification, in order to maintain professional standards. There was, however, a variety of opinions on what these qualifications should represent.

Some felt that the qualification should be limited to instrumental teachers, whereas others were of the opinion that the membership should be open to class music teachers. Some suggested a separate category for those teaching

³⁰ See Appendix E, response 7.

³¹ See Appendix E, response 6.

music, but who are not formally qualified, either instrumentalists or general school teachers who are teaching class music. Related to this issue, it was interesting to note that the majority of respondents had no knowledge of SAMES, even members of long standing who would have been actively teaching in the 1980s and 1990s.

Those who suggested opening up the membership were not clear as to what the benefit of this would be, although they expressed the opinion that it would make the Society more inclusive and less Eurocentric.³²

5.3.4 The role of the university music departments

The majority (60%)³³ of respondents did not feel that the university music departments (as institutional members of the SASMT) play a significant role in the Society. Some expressed the view that it would be good if the expertise available could be shared in some way, but that this could happen just as effectively if university lecturers were individual members, as some are. It was also suggested that the university music departments should be more valued in the SASMT as they represent the ideal mechanism through which the music education system as a whole could be integrated.

5.3.5 Institutional members

Many of the respondents are teachers in independent schools and some of these expressed the need to clarify the role of institutional membership for schools. In this regard there was a desire for schools, education departments and universities to work more closely with regard to teacher training.

³² See Appendix E, responses 10 and 11.

³³ See Appendix E, response 12.

Some expressed the opinion that part of the SASMT's work should be to upgrade the status and quality of music teaching in schools.³⁴

5.3.6 ISME

The majority (67%)³⁵ of respondents expressed the view that membership of ISME was a positive aspect of the Society as a whole. Almost in contradiction, 57% felt that it was of no particular individual or personal benefit to members. One respondent made the suggestion that the SASMT would benefit from aligning its vision more closely to that of ISME.

It was generally felt that affiliation with ISME gives the SASMT credibility and keeps local music teachers in touch with overseas trends. Most respondents were of the opinion that this was more important for school music teachers, but that it was nevertheless noteworthy.

Support was also expressed for community music projects, which were seen by some as an aspect of the work of ISME from which South Africans could learn.

5.3.7 SACE accreditation

Under general comments a few members expressed frustration with the current requirement for SACE registration by music teachers.

5.4 Summary and conclusions

South Africa's first democratic elections in 1994 ushered in, among other things, an overhaul of education. The NQF and OBE were adopted to achieve the goal of uniting the previously fragmented education system.

There is a significant lack of SASMT involvement in the statutory bodies tasked with designing the new curriculum for music education and it was left to others,

³⁴ See Appendix E, response 2.

³⁵ See Appendix E, responses 8 and 9.

such as the Independent Music Education Forum, to attempt to bring unity to the profession leading up to the 1998 ISME conference in Pretoria. This serves to highlight the change in the SASMT's status in the community. At its inception the Society worked closely with the examining bodies, education departments and the universities whereas by 2015 the SASMT had lost its position on the Unisa Committee for Music Examinations. The Society does, however, continue as the National Affiliate of ISME.

In 1999 the SASMT adopted new Articles of Association, which deal more with the internal workings of the Society than addressing the challenges facing South African music education. There are, however, signs of change in the 21st Century and meetings and the *SAMT* begin to show increased interest in world music, jazz and international music education trends. The SASMT annual conferences begin to show more innovative programming and often involve a theme such as sustainability, South African composers, multiculturalism, marketing and community outreach.

A survey of members indicated that the majority of respondents appreciate and support the activities of the Society, such as workshops, lectures, concerts, functions with visiting examiners and social events. Personal contact with colleagues and a sense of loyalty also came through as being important to members.

Prominent among suggestions was the need for in-service training for teachers, particularly in Arts and Culture. There were also requests for resources to be used in teaching all genres of South African music. There was support for a second annual edition of the magazine, possibly seeking accreditation as a research journal.

Responses concerning the role of the SASMT were varied and ranged from a concern for instrumental teachers to school music and different genres such as ethnic and jazz. The need for dialogue with the education authorities and examining bodies featured strongly. These varied responses were reflected in the answers to the questions about who and what the SASMT represents,

although nearly all the respondents felt that members should be qualified. The vast majority favoured retaining membership of ISME, although for a wide range of reasons.

Chapter 6 Defining a professional association

Throughout its history the SASMT has viewed itself as a professional body. Its membership criteria place great emphasis on qualifications and a large part of its mission has always been to uphold and maintain professional standards in music teaching.

It is useful now to look at what can be learned from the general features of a professional association.

Professional associations, as the primary means through which professions develop and assert themselves, are one of the key spaces through which that agency is cultivated. Historically, these associations have served as sites of member development, where individuals learn to influence the advancement of their particular disciplines through the creation of critical inquiry and to introduce, develop, and carry out change in bureaucratic settings (Rusaw 1995: 215).

6.1 Features of a professional association

According to Barrett a professional organisation should form the backbone of the profession and include the following:

- a) Support for the profession's aims and values
- b) Field events, conferences, projects and publications
- c) Insight into contemporary key issues
- d) Leadership in times of challenge
- e) Access to resources
- f) Critical judgment through regular forums, discussion and debate
- g) Socialisation and affiliation with peers
- h) A repository of expertise for those outside the profession
- i) Spokesperson to the media (Barrett 2014: 1).

Meintjes and Niemann-Struweg (2009: 3) distinguish between two main types of professional associations: self-regulating bodies and ones that require a

statutory framework. The SASMT clearly falls into the first category as there is no statutory requirement for a teacher to join in order to be allowed to work, as would be the case, for example, with a doctor or engineer. Research indicates that most practitioners do not voluntarily become members of an association unless a process of accreditation is involved (Gold et al. 2002; Valin 2005).

Previous chapters have shown that the registration of music teachers was for many years a preoccupation of the SASMT. This took various forms, namely an attempt at government registration, a proposed national licentiate and a published directory of members. The directory of members has remained a feature throughout the SASMT's history. It is not clear how much importance the general public places on this form of accreditation, and whether membership of the SASMT is regarded as a mark of approval when selecting a teacher.

Since 2014 teachers have to be accredited by Unisa before being allowed to enter candidates for their exams. This means that those entering Unisa exams will be assured that the teacher has been validated and they will not be concerned if the teacher is a member of the SASMT or not. On another note it means that teachers who may not qualify for SASMT membership can nevertheless benefit from this form of accreditation from Unisa.

The review process of our graded examinations (Pregrade 1 to Grade 8) has been completed and all our practical and Theory of Music grades have been formally ratified as Short Learning Programmes (SLPs) by Unisa. This process allows for a stronger accredited programme and ensures that our graded music examinations meet all the university requirements (Voges 2014b: 3).

In similar vein the requirement for all teachers to be registered with SACE is sufficient for most schools to accept that the teacher is suitably qualified – additional validation through SASMT membership is thus not necessary.

6.2 Professional associations in other countries

In many countries, specialist associations deal with various aspects of music education such as different instruments, educational methods, choral music, school music, and even allied professions such as music therapy. To a certain extent the same is true in South Africa, although the numbers and resources available make such societies very small.

Before looking at the effectiveness of a professional association for South Africa, it is useful to look at a few examples in other countries. For the present purpose, the focus is on organisations that have a broad interest in music education and which function nationally. These organisations tend to focus primarily on one or more of the following:

- a) Curriculum (in the case of school music)
- b) Methodology, technique and repertoire (in the case of instrumental or vocal teachers)
- c) Professional development of members
- d) The non-musical needs of members such as advice on employment, insurance and retirement
- e) Advocacy and policy.

Some countries also have an umbrella body which co-ordinates and represents all of the other organisations in the field. In many cases such an organisation also functions as the ISME National Affiliate, the role of which will be discussed later.

In choosing which countries to examine, it was hoped to get information about a post-colonial country with a thriving music educators' association and preferably one that is an ISME National Affiliate (INA). Correspondence with music lecturers at the Universiti Teknologi Malaysia indicates that the Malaysian Association of Music Education has ceased to function. This organisation was

the INA when Kuala Lumpur hosted the ISME conference in 2006 (email correspondence with Shahanum Shah).

South Africa is the only country in Africa that has an INA and consequently hosted an ISME conference. PASMAE, as a regional body representing ISME, has held conferences and will be dealt with later.

The following brief selection of organisations from the UK and New Zealand is intended to give some background which will be used later to understand and evaluate the role that the SASMT plays in South Africa. The UK was chosen for the connections with the founding fathers of the SASMT. New Zealand was selected for two reasons: firstly, when the SASMT was campaigning for state registration of music teachers, this was modelled on the system in existence in that country and which continues to function today; and secondly, at the SAMES National Music Educators' Conferences, New Zealand was noted as a former colony that had developed a multicultural music curriculum.

6.2.1 The Incorporated Society of Musicians (ISM)

The Incorporated Society of Musicians (ISM) is the UK's professional body for musicians. It was set up in 1882 to promote the importance of music and protect the rights of those working within music. It is an independent, not-for-profit membership organisation with about 7,000 members. The status of belonging to a professional body is specifically mentioned as being one of the benefits of membership.

The School Music Association (SMA) became part of the ISM in 2014 following a period during which the two organisations had increasingly worked together. The merger aims to ensure a strong voice for the music education profession at the national level (Taylor 1979: 91 and Incorporated Society of Musicians 2015). The ISM also campaigns to protect musicians' rights and to support the profession.

The ISM offers the following services to its members:

- a) Expert legal assistance and support, including help in obtaining of DBS (Disclosure and Barring Service) certificates which are needed when working with children
- b) Comprehensive and public liability insurance
- c) Practical advice
- d) Online directory of music professionals with proven credentials
- e) Professional development through seminars, webinars and conferences
- f) The status of being a member of a professional body with access to like-minded professionals
- g) Financial help in times of hardship (Incorporated Society of Musicians 2015).

These services are very similar to those offered by the SASMT, with the exception of point (a) which is not applicable in South Africa and point (b) which is no longer offered to SASMT members, although it was at one time. In common with the SASMT, it is specifically stated that the ISM is a professional body and, as such, members are required to be working at a professional level, and need to demonstrate this through a combination of qualifications and/or references.

The following three organisations have a different focus from the SASMT.

6.2.2 Music Mark (MM)

Music Mark was formed in February 2013 through a merger of the Federation of Music Services and the National Association of Music Educators. In addition to representing its members' interests in a wide range of political, educational and musical contexts, Music Mark advises governmental and non-governmental departments on all matters relating to music education. In particular it aims to raise the status of music by strengthening the profile, visibility and value of music education.

Membership benefits include support and development through access to training, conferences and focus groups, as well as a termly magazine and a monthly e-newsletter. The Society represents over 12 000 instrumental and classroom music teachers, tutors, consultants, advisers, inspectors and lecturers (Music Mark 2015).

6.2.3 Music Masters Association (MMA)

The MMA is the longest established national association of music teachers in the UK, and supports all who work in school music departments. The organisation aims to provide a platform for music teachers and other music professionals to engage in discussion on practices and policy in music education. Members use the MMA to connect with colleagues around the country and the world to keep informed on teaching methods and job opportunities. The MMA produces a magazine called *Ensemble* as well as a Music Directory which helps parents to make contact with suitable school music departments and scholarships in the UK. Collegiality among members is achieved through the sharing of good practice and teaching techniques at annual conferences, on e-bulletins and in-service training days (Music Masters Association 2015).

6.2.4 Musicians' Union (MU)

The MU represents over 30 000 musicians who work in all sectors of the music business. As well as negotiating on behalf of musicians with major employers, the MU provides services for self-employed musicians and students, representing all genres of music. The MU deals with all facets of the working musician, including performing, recording, composing, copyright, contracts and even issues surrounding health and safety (Musicians Union 2015).

6.2.5 Institute of Registered Music Teachers (IRMT)

The IRMT is a body constituted by the New Zealand parliament. It is the latest in several amendments of the 1928 Act, which incidentally served as inspiration

for the SASMT in its own attempt at government registration. The amended Act serves to make "better provision for the registration and control of music teachers and the advancement of music teaching" (Music Teachers Act 1981).

The purposes of the IRMT are defined as follows:

- a) To promote the general advancement of music teaching, and the acquisition and dissemination of knowledge and skills connected with music teaching
- b) To protect the interests of music teachers in New Zealand
- c) To protect and promote the interests of the public in relation to music teaching
- d) To hold conferences on music teaching and related subjects
- e) To publish a yearbook, giving an account of the proceedings of the Institute, the names of persons currently registered under this Act, and such other matters as may be of interest to members of the Institute
- f) To grant prizes, scholarships, and financial or other assistance to any person or organisation that may further the aims of the Institute
- g) To administer the fund known as the Helen Macgregor Tizard Benevolent Fund, previously administered by the Music Teachers Registration Board of New Zealand (Institute of Registered Music Teachers 2000).

The Institute has approximately 1100 members in two classes of membership. Registered Members comprise Life Members, Fellows (FIRMT), Distinguished Branch Members (AIRMT-DBM), Associate Members (AIRMT) and Retired Members. Unregistered Members are made up of Honorary Members, Provisional Members, Student Graduates, Affiliate Individuals and Affiliate Organisations.

The IRMT runs an online Professional Development Survey which is compulsory for certain classes of membership (Provisional Members, Student

Graduates and those who attained Associate membership since 2013) and asks for details of the following:

- a) IRMT events attended and ideas for future activities
- b) Further training, study or professional development
- c) Relevant concerts, music or books experienced
- d) Music, articles or seminars presented.

The IRMT also runs its own qualifications at foundation, intermediate and diploma level, and those who attain the diploma are entitled to use the letters DipIRMT after their name.

The following comment contains similarities to the debate in South Africa when the SASMT was campaigning for the government registration of music teachers:

If it offers good courses, or even certification, surely it can do that on its own merits? The New Zealand Association of Economists, for example, has no statutory backing.

I asked my children's piano teacher yesterday what he knew of the Act, or the Institute. He is a smart young guy, who is active in music teaching programmes in schools and privately. And he had never come across the body.

So perhaps the Act does both little harm and little good. In other words, it is largely irrelevant. Those of us hiring music teachers presumably do so mostly the old-fashioned way – by repute, and word of mouth. And we keep them on if we judge that they are helping our children learn (Redell 2015).

6.2.6 Common features

This brief examination of five associations reveals the similarities and differences that they have with the SASMT.

The ISM is very similar to the SASMT in emphasising professional membership of teachers, although its merger with the former SMA probably now gives it a wider constituency than the SASMT.

Although they share some characteristics, each of the other four organisations has a slightly different focus. MM fulfils more of an advisory and advocacy role, whereas MMA supports the work of music teachers working in schools. The MU, as its name implies, is concerned with helping self-employed musicians with legal aspects of a wide range of issues including employment, performing, copyright and contracts as well as aspects of health and safety.

Finally, the activities of the IRMT are very similar to those of the SASMT. It also shares the feature of maintaining strict criteria for membership although it is aided in this by operating under an act of parliament. It would be interesting to know if, in the eyes of the public, this makes any particular difference when selecting a music teacher, particularly in light of another organisation, New Zealand Teachers Online which appears to offer the same service but without the government approval (New Zealand Teachers 2015).

It is worth noting that there is hardly anything mentioned above that the SASMT has not at one time or another attempted to supply for its membership, even if only for a very short time, namely:

- a) Qualifications, accreditation, professional status
 - b) Employment issues
 - c) Professional development
 - d) Lobbying and advocacy
 - e) Performing and other musical activities (not specifically teaching)
- (New Zealand Teachers 2015).

6.3 Umbrella organisations

An umbrella body can be defined as a central, coordinating organisation that represents a group of smaller, independent bodies, all of which have a similar purpose (Cambridge Business English Dictionary). In most cases this does not necessarily mean that the smaller bodies are affiliated to the umbrella body, but

merely that their interests are represented. In many cases the umbrella body for music education in a particular country is also the ISME National Affiliate (INA).

South Africa does not have an official umbrella body charged with oversight of music education in general, although at times the SASMT takes on this role. The dual role of the SASMT as a specialist organisation but also as the South African INA will be examined in detail later on.

The following selection gives some information about the functioning of umbrella bodies in other countries.

6.3.1 Music Education Council (MEC)

The MEC is the umbrella body for organisations connected with music education in the UK. Its role as the INA brings an international perspective to its work as well as the opportunity to learn from worldwide best practice.

According to its website, the MEC believes that music needs to remain as part of the national curriculum and that every child should have the opportunity to learn an instrument and to sing in school (Music Education Council 2011).

6.3.2 Australian Society of Music Education (ASME)

ASME was established in 1967 and is Australia's INA, operating under a National Executive and Council, with chapters in the Australian states and territories. ASME seeks to encourage and advance music education at all levels as an integral part of general education and community life through the following aims:

- a) Supporting the right of every person in Australia to access a quality music education
- b) Promoting continuous, sequential and developmental music education experiences

- c) Fostering the development and extension of professional knowledge and skills in music education
- d) Seeking to improve the status of music education in all learning contexts
- e) Providing opportunities for the exchange of ideas and research
- f) Encouraging Australian music and composers
- g) Promoting the rich diversity of musical traditions within Australia
- h) Encouraging the use of emerging technologies in music education
- i) Recognising and encouraging innovative pedagogies in music education (Australian Society of Music Education n.d).

ASME uses the following as a means of achieving its aims:

- a) The *Australian Journal of Music Education*, *ASME Update*, Chapter Newsletters and Journals, reports of ASME conferences and other relevant publications
- b) Conferences, lectures, seminars and workshops at both national and chapter levels
- c) Encouraging increased involvement in music and music education by ASME members and students
- d) Establishing and promoting liaison between music educators at all levels – within countries and internationally
- e) Co-operating with all music organisations, with other official bodies representing other fields of education, and with those responsible for administration at all levels of education throughout the nation (Australian Society of Music Education n.d).

The membership of ASME includes:

- a) Tertiary music academics
- b) Generalist and specialist teachers at all school levels
- c) Studio (vocal and instrumental) teachers
- d) Music teachers in non-institutional settings
- e) People working in community music education

- f) People working in various facets of the music industry related to music education
- g) Music students and music education students (Australian Society of Music Education n.d.).

6.3.3 Music Education New Zealand (MENZA)

MENZA is the national professional body that represents the interests of all music education sectors in New Zealand. It is also the INA representing ISME. According to their website, membership is open to all, for the following reasons:

- a) Because you care about music education
- b) Because you want to develop professionally
- c) Because you want to be part of a national network of music educators
- d) Because there is greater strength in one united voice (Music Education New Zealand n.d.).

The membership benefits are described as follows:

- a) Free copies of the MENZA Magazine *Tune-me-in* (at least 2 per year)
- b) Free copies of the MENZA *eNotes*
- c) Access to MENZA events and professional development at reduced rates
- d) Networking, consultation and advocacy in Aotearoa/New Zealand
- e) Access to videos of past conferences and professional development
- f) Inspiration and best practice on the MENZA Pinterest site (Music Education New Zealand n.d.).

6.4 National Association for Music Education (NAfME)

The Music Supervisors National Conference (MSNC) was founded in 1907 in the USA and from 1934 was known as the Music Educators' National

Conference (MENC) with a further name change in 2012 to the National Association for Music Education (NAfME).

The National Association for Music Education (NAfME) is the national voice for music education in the USA. It represents all levels and fields of specialisation within music education and its purpose is the advancement of music and the preservation of music education as a core part of the curriculum of United States schools (National Association for Music Education 2015).

Two major projects of MENC need a brief mention as they are indicative of the type of activity that can best be carried out and implemented by a national umbrella organisation.

6.4.1 The Tanglewood Symposium

The Tanglewood Symposium took place in 1967, to discuss and define the role of music education in contemporary American society and to make recommendations on its effectiveness. Participants included sociologists, scientists, labour leaders, educators, representatives of corporations, musicians and people involved with other aspects of music (Mark 1996: 38-44).

The deliberations of the symposium were contained in the Tanglewood Declaration which considered the following to be the essential features of a successful music education system:

- a) Music must maintain its integrity as an art
- b) All styles, forms, cultures and periods must be included
- c) Adequate time must be given to music on the timetable
- d) The arts must be a part of the senior high school
- e) Technology must be used to promote music study and research
- f) Greater emphasis must be placed on the individual pupil
- g) Music education must address social problems and issues
- h) The needs of special interest groups such as the handicapped must be addressed (Choksy et al. 1986: 17).

6.4.2 The GO Project

MENC established the Goals and Objectives Project (GO) in 1969 in order to implement the recommendations of the Tanglewood Symposium and in 1970 a list of 35 Goals and Objectives was published. These were intended to help teachers to achieve the following:

- a) Build a vital musical culture
- b) Produce a musically enlightened public
- c) Establish a comprehensive music programme in all schools
- d) Involve people of all ages in learning music
- e) Provide high-quality teacher training
- f) Use the most effective techniques and resources for instruction
(Choksy et al. 1986: 19; Mark 1996: 45-48).

Two commissions were appointed, one of them dealing with the structure and function of MENC and its affiliates (Organisational Development) and the other dealing with the way music is taught in schools (Instruction).

The need for educational reform and accountability led MENC to develop the School Music Programme – Descriptions and Standards, in 1974, which were revised in 1986 and ultimately published in 1994 as the National Standards for Arts Education. The document includes guidelines for curriculum and its implementation in the four school phases (early childhood, elementary, middle/junior high and high school) and gives a list of skills that a student should have at each grade level. These skills are divided into performing/reading, listening/describing and valuing.

Also included are standards for implementation with details of scheduling/course offerings, staffing, materials/equipment and facilities. In conclusion, there is a brief description of assessment.

An important aspect of this work is the adoption of standards which are used by educators to determine the objectives of their teaching. The standards are:

- a) Singing, alone and with others, a varied repertoire of music
- b) Performing on instruments, alone and with others, a varied repertoire of music
- c) Improvising melodies, variations and accompaniments
- d) Composing and arranging music within specified guidelines
- e) Reading and notating music
- f) Listening to, analysing and describing music
- g) Evaluating music and music performances
- h) Understanding relationships between music, the other arts, and disciplines outside the arts
- i) Understanding music in relation to history and culture (Mark 1996: 50-51).

6.4.3 Tanglewood II

In June 2007, an international group of distinguished music educators, performers, researchers and scholars met to assess the changes that have taken place in music and music education since 1967. This resulted in the Tanglewood II declaration, the conclusion of which reads as follows:

Improvement in music learning and teaching will come about when all stakeholders take upon themselves the responsibility to critically assess current practice and develop appropriate action plans to effect necessary changes. Professional and accrediting organisations, universities, and Pk-12 schools must encourage and implement policy, curricular, and pedagogical innovations, which will engage all children as musicians (Tanglewood II 2007).

The Tanglewood Declarations and the GO Project are examples of activity that falls broadly under the heading of music education advocacy, where organisations actively seek greater endorsement for music as a legitimate and essential field of study. Other examples of such activity are the Contemporary Music Project (1959), the Yale Seminar (1963), the National Endowment for the Arts (1965), The Ann Arbor Symposium (1978) and the Multicultural Symposium in Music Education (1990).

Advocacy of this type is not an area that has received much attention in South Africa and even if there has been curriculum reform since 1994, the time is surely ripe for a concerted effort to deal with the problems associated with its implementation.

The majority of teachers in post-apartheid South Africa have not, however, been exposed to this kind of learning and/ or teaching. Not only did the pre-1994 curriculum concentrate on promoting Western lifestyles, behaviour patterns, heritage, knowledge and belief systems, to the detriment of many indigenous cultural practices, but its successful implementation was stifled by a strict regime of drill and practice instead of an approach that saw learning as a process of constant discovery. ... The teaching of musical arts after the introduction of the revised curriculum in 1997 does not appear to have changed (Herbst et al. 2005: 264).

6.4.4 The Role of NAfME

Charles Hoffer was President of MENC (now NAfME) from 1988-1990 and wrote the following in 1992:

Sometimes professional associations look rather irrelevant (MENC excluded, of course!). Many of their members join because they believe it is a professional obligation on their curriculum vitae ... Some associations have a near fixation on their Constitutions and bylaws, which have proposed changes nearly every other year. Such a preoccupation smacks of organizations that look mainly inward and have forgotten their reason for being (Hoffer 1992: 8).

Hoffer carries on to make the point that such an association was satisfactory in the past, but that the world of the arts has changed so much that it will not serve the twenty-first century, where educators face social problems such as the demographic loss of school-age children, single parent families and substance abuse (Hoffer 1992: 8).

In his view, the main purpose of an association is to declare publicly and clearly the importance of the profession, and secondly to have an efficient mechanism for dealing with opportunities and problems. He maintains that if the focus stays

on these two goals, the association will not run the risk of turning inwards (Hoffer 1992: 9).

In order to deal with this, MENC adopted a process called *Future Directions* which identified priorities at the time. Hoffer suggests that all associations regularly go through a similar process and the following could certainly be applicable to the SASMT:

- a) Most of the problems faced are complex and cannot be corrected within the term of a national president
- b) Programmes should not come and go depending on the interests and abilities of the current leadership
- c) The leadership needs to tap into the capabilities of the membership
- d) Involving the membership gives them a feeling of ownership of any strategic planning
- e) There is a need to balance the tendency to split into smaller, focused groups, at the same time as keeping a shared sense of purpose
- f) The association needs to be orientated towards action, rather than focused on internal organisation (Hoffer 1992: 9-10).

When discussing the external and internal challenges facing arts associations, Hoffer identifies advocacy as foremost among these:

This general lack of understanding makes it difficult for the arts to be considered to be subjects that require rigorous and systematic instruction. If the arts are nice but not essential or basic, then school experiences in them can be superficial and piecemeal. According to this view, it does not matter if the students dabble around in arts classes, because there is no vital body of knowledge or skills that students should be learning (Hoffer 1992: 10).

He attributes this in part to the perception that the arts do not provide economic benefit in quite the same direct way as other school subjects. In the drive for the USA to be economically dominant it is easier to justify placing importance on

producing a trained workforce, while music and other arts are viewed as entertainment (Hoffer 1992: 10).

Finally, Hoffer identifies the music teacher at local level as the most important cog in the wheel. The association can make this task easier by giving help and support, but there is ultimately no substitute for the work of the local teacher (Hoffer 1992: 11).

In terms of the difficulties of funding advocacy, Hoffer gives an example of a successful partnership in 1990 called "Music Makes a Difference" which by bringing together stakeholders in three segments of the music industry, namely education, manufacturing and entertainment, enabled the use of resources worth \$1 000 000 (Hoffer 1992: 11).

In terms of internal problems, Hoffer identifies teachers devoting too much time to gaining favour, by offering entertainment that has little educational value. This, he says, diverts teachers from their mission of teaching music, concentrating instead on productions, musicals festivals, etc. The other danger in this approach is that the talented few get exposure and attention, while the majority lose out. This is an example where the association can raise what he calls issues of conscience:

- a) Reaching more students in every school
- b) Keeping music primarily educational
- c) Giving information about the entire music curriculum and not relying on performances only
- d) Reducing the time and effort spent on raising money
- e) Reaching every child through programmes that emphasise cultural diversity (Hoffer 1992: 12).

6.5 International Society for Music Education (ISME)

If the abovementioned associations function as umbrella organisations in their respective countries, there is a sense in which ISME does so for the world.

ISME was formed at a conference convened by UNESCO in 1953 to stimulate music education as an integral part of general education. This has always been ISME's main concern and over the years the organisation has grown into an international, interdisciplinary and intercultural network of professionals, which respects all musical cultures and believes that everyone has the right to music education. ISME is affiliated to the International Music Council (IMC) and is present in over eighty countries (International Society for Music Education 2015).

6.5.1 The mission of ISME

The stated aim of ISME is that the experience of music is a vital part of life and should be enhanced by:

- a) Building and maintaining a worldwide community of music educators characterised by mutual respect and support
- b) Fostering global intercultural understanding and cooperation among the world's music educators
- c) Promoting music education for people of all ages in all relevant situations throughout the world (International Society for Music Education 2015).

To build and maintain a worldwide community of music educators ISME affirms that:

- a) There is a need for music education in all cultures
- b) Effective music education depends on suitably qualified teachers who are respected and appropriately compensated for their work

- c) All teacher education curricula should provide skills in and understandings of a selection of both local and international musics
- d) Formal and informal music education programmes should serve the individual needs of all learners, including those with special needs and exceptional competencies
- e) Music education programmes should take as a point of departure the existence of a wide variety of musics, all of which are worthy of understanding and study (International Society for Music Education 2015).

With respect to international and intercultural understandings and cooperation, ISME believes that:

- a) The richness and diversity of the world's music provides opportunities for intercultural learning and international understanding, co-operation and peace
- b) Respect for all kinds of music should be emphasised.

In its promotion of music education worldwide, ISME maintains that:

- a) Access for all people to music learning opportunities and to participate actively in various aspects of music is essential for the well-being of the individual and Society
- b) In teaching the musics of the world, the integrity of each music and its value criteria should be fully respected
- c) Access to music, information about music and opportunities to develop musical and related skills can occur in a range of ways that are essential in satisfying peoples' diverse musical needs, interests and capacities (International Society for Music Education 2015).

In summary, ISME has two functions, namely to foster communications and knowledge exchange and to provide opportunities for professional development.

For ISME, one of the most important activities to promote meaningful dialogue and knowledge exchange within the music education community is the organisation of the Biennial World, Regional Conferences, and Commission seminars (González Moreno 2014: 13).

ISME extends this global communication and networking through its publications. In addition to conference proceedings and commission/forum publications, ISME produces the *International Journal of Music Education* which is the primary means of dialogue between music educators in nearly 80 countries within ISME (Dinn 2013: 16).

ISME ... (and) INAs around the world share the goals of serving music educators by providing accessible opportunities to share knowledge, experiences and expertise, in order to nurture and promote music education across the globe.... We, as music educators, can contribute to this global community and can enhance our professional practice by actively engaging in our communal efforts (González Moreno 2014: 14).

6.5.2 ISME National Affiliates (INAs)

An INA (formerly called an ANO, or Affiliated National Organisation) is a national organisation or institution engaged in music education activities with open membership to any music educator in the nation and which has recognised national status and a vision or mission which supports that of ISME.

Collectively, the ISME board is representative of many facets of music education as well as cultural and ethnic groups spanning the globe. But they cannot do it alone. In order to ignite and sustain the board's efforts globally, ISME engages its National Affiliates (INAs) ... (Dinn 2013: 16).

The following four points, drawn from the eleven duties and responsibilities of being an ISME affiliate, are of particular relevance to this discussion of the SASMT:

- a) An INA agrees to pass on information to all ISME members in the nation.

- b) An INA agrees to promote ISME in the nation by developing ISME's profile and by organising or facilitating national participation at conferences and the like.
- c) An INA agrees to increase ISME membership in the nation, by meeting agreed targets for Individual Members and Group Members.
- d) An INA agrees to contribute to ISME international projects by providing advice, contacts, personnel and materials whenever possible (International Society for Music Education 2015).

This kind of collaboration among other things could be beneficial as to enrich each country's knowledge about music education. It could lead to exchange research results with each other, gather and circulate information about announcements and news from the INAs about different music education research programs, conduct research projects between researchers from different countries, exchange publications, national curricula, teaching strategies, textbooks and other educational material with each other (International Society for Music Education 2015).

An assessment needs to be made as to whether or not the SASMT is fulfilling its obligations as the ISME National Affiliate in South Africa.

6.6 Pasmae

The Pan African Society for Music Education (PASME) was formed in August 2000 in Harare, Zimbabwe. A year later in Lusaka, Zambia, a name change to the Pan African Society for Musical Arts Education (Pasmae) was made to reflect the integrated nature of music, dance and theatre in Africa. Pasmae is affiliated to ISME, and in turn to the International Music Council (IMC) and UNESCO. Pasmae strives to promote musical arts education throughout Africa through the following:

- a) Advancing the research, study and understanding of African musical arts.
- b) Informing the governments of African countries on the values of musical arts education.

- c) Assisting musical arts educators in Africa in the preservation and teaching and practice of knowledge of the music cultures of African societies which will enable intercultural respect, understanding and cooperation.
- d) Guiding and facilitating the teaching and understanding of the music of other cultures of the world in Africa for human understanding and cultural respect.
- e) Acting as a clearing house for musical arts education in Africa.
- f) Encouraging and supporting the development and production of appropriate materials for life-long musical arts education.
- g) Developing creative artists who will be capable of promoting knowledge about the content, practice and meaning of African musical arts.
- h) Encouraging the sharing of knowledge and experiences relative to musical arts education in Africa with the rest of the world (Pan African Society for Musical Arts Education 2015).

The activities of Pasmae include conferences, research publications, the production of resource materials, instruction at educational institutions and engaging with governments. Pasmae's work relates directly to efforts to Africanise music education, which was eroded during the colonial era.

The term "musical arts" reminds us that in African cultures the performance arts disciplines of music, dance, drama, poetry, and costume art, are seldom separated in creative thinking and performance practice. However each has a distinctive feature with unique theoretical or descriptive terms in every culture area (Nzewi 2003: 13).

The first Pasmae conference to be held in South Africa took place in Centurion, near Pretoria, in 2014 with topics including music therapy, research, music technology, teaching music in schools, teacher education and early childhood music (Hoek 2014: 19).

Pasmae's work is not restricted to South Africa, but there are similarities to be made with the ideals of SAMES during the 1980s and 1990s.

Implicit in the ideals of PASMAE is the importance of teaching music as heritage, a new and worthy aspect which was all-too-neglected in the past. However, only time will tell whether or not PASMAE will have made inroads into providing the pedagogical tools to promote intercultural understanding and cooperation, so sorely lacking in many troubled countries of Africa.

Despite the lofty ideals articulated by organizations such as SAMES and PASMAE in their vision and mission statements, these remain merely templates on which to build an equitable system of music education within South Africa. The nagging question remains: What is the situation on the ground regarding social justice in South African music education or musical arts education in the nomenclature of PASMAE? (Petersen 2009: 160)

6.7 Assessing the effectiveness of a professional association

Working in the public relations field, Abdullah and Threadgold consider the following to be necessary features of a successful professional association:

- a) Keep members informed about worldwide best practice
 - b) Apply standardised accreditation or registration
 - c) Adhere to benchmark standards from around the world
 - d) Develop and foster relations with similar bodies around the world
 - e) Encourage the professional development of members
 - f) Apply a code of ethics and procedures
 - g) Make various benefits available to members
 - h) Oversee training programmes and certification of qualifications
- (Abdullah and Threadgold 2007: 21).

Without much adjustment these could be applied to almost any profession and they do not differ substantially from those suggested by Barrett for an association for music education:

- a) Excellent, rigorous standards of leadership, mission, events and initiatives
- b) Orientation to socially just, democratic and ethical principles
- c) Engagement by the membership (Barrett 2014: 3-4)

The last of these points made by Barrett is particularly relevant to a society such as the SASMT which is comprised of members who join voluntarily. If the contribution made by the leaders and members ceases to be meaningful, worthwhile or fulfilling, the organisation runs the risk of losing its relevance.

It is not easy to measure the impact that a professional organisation has on the community it aims to serve. The following questions are drawn from Barrett and might serve as a basis for evaluating the contribution of the SASMT:

- a) Is the umbrella organisation or a specialist organisation the best route? According to Barrett (2014: 3) even NAFME has followed the trend toward specialisation, by creating new councils and societies.
- b) How well do organisations extend their influence to non-members?
- c) How well does the leadership inspire, organise, delegate and persist with the organisation's stated aims?
- d) How quickly has the organisation adapted to using new technologies in communication to achieve its aims?
- e) Is there continuity between office bearers or do new leaders tend to promote their own ideas?
- f) To what extent has the organisation responded to the moral, ethical and political issues in the community it serves?
- g) To what extent is the membership engaged in the work of the association?
- h) To what extent are new members engaged to help with the constant renewal and relevance of the organisation?
- i) Is there potential to use postgraduate students to feed directly into the work of the organisation (Golde 2006)?
- j) Does leadership of the organisation imply status in the profession or in the community? Are leaders called upon for opinions with regard to issues raised in the media (Barrett 2014: 3-5)?

6.8 A professional association in South Africa

The questions listed above, together with the examples of associations from elsewhere in the world, enable a comparison to be made between the role that the SASMT has served in South Africa and that of organisations elsewhere.

6.8.1 Who does the association serve?

Many countries have multiple organisations serving music education in addition, very often, to an umbrella body.

The SASMT's Memorandum of Association refers to unifying the music teaching profession in order to protect and promote the art of music, as well as maintaining a high code of professional honour. This is very broad and although there have been times when the SASMT has contributed to class music, protected the rights of school teachers and even provided insurance benefits, for the most part it has concentrated on supporting instrumental teachers.

6.8.2 What are the benefits to members?

The most tangible and enduring membership benefit of the SASMT is its magazine, which also includes the directory of members. The various centres arrange local activities which are valued by members for their educational and collegial input. One feature that comes out clearly in other organisations is the level of in-service training and professional development that takes place, and this is something that is urgently required in South Africa.

Shieh draws attention to those members who are compelled to join NAFME (as are some secondary teachers in certain American states) and are less inclined to be active members. Even though their joining swells the national membership and is important for advocacy purposes, it is essential that members join a local specialised society which caters for their own involvement and growth and which in turn could become affiliated to NAFME (Shieh 2012: 61). The South

African situation is different from that described here, but the equivalent would be joining the local centre of the SASMT while taking advantage of the profile of the national organisation.

6.8.3 How engaged is the membership?

It is very hard to assess the level of membership engagement in an organisation. If this was based solely on attendance at meetings and conferences, then the SASMT would fare badly. It is necessary, however, to take more into account, such as the extent to which the membership supports the policies of the SASMT and to what extent they are prepared to help it to achieve them.

When institutional membership was extended to all music staff at universities the effect was that, in addition to the instrumental teachers of these institutions, there were now significant numbers of performers, musicologists, academics and even allied professionals joining the Society. This relates back to the first question of who exactly the SASMT serves and the benefit of membership to institutional members themselves is not immediately apparent. This is particularly the case for musicologists and other academics for whom the SASMT must seem to have little to offer.

We have gained many new Institutional Centres but most of these, whilst strengthening the Society by uniting the teaching profession do not actively promote the SASMT (Conrad 2009/10: 5).

According to Skocpol (2003 in Shieh 2012: 59) members of an association need to benefit in two ways: firstly by local involvement and engagement in their association, and, secondly, by taking advantage of the profile and leverage offered by the national association. This last point overlaps with the role of the leadership, which is addressed in the next question.

6.8.4 To what extent is the leadership engaged?

The SASMT functions without any full time office staff and relies largely on the contributions of elected office bearers, who are probably all very busy in their careers. In addition to this, resources are limited and there is no money available to mount expensive promotional or educational campaigns.

Issues raised by Presidents often fade away at the end of their term of office and this lack of continuity also contributes to the ambiguity surrounding who and what the SASMT stands for.

Many overseas organisations have fundraising and marketing partnerships with large corporations, whereas in South Africa sponsorship of the arts tends to be limited to competitions and festivals. There is great potential for the SASMT to consider such a partnership linked to music education advocacy and promoting the mission and vision of the Society. Shieh (2012: 62) names examples of NafME partnerships both within the music industry (Yamaha, EMI Classics, and Sibelius) and outside (Disney, Texaco and Pepsi) which have resulted in, for example, the National Standards for Arts Education and the drafting of the 21st Century Skill Map for the Arts.

6.8.5 Do new members contribute to renewal and relevance?

Many overseas organisations have well-developed programmes for student members, which not only ensure the growth of membership numbers, but also enable the organisation to draw on the enthusiasm and knowledge of new members.

It would be good for the SASMT to tap into the expertise of postgraduate students and others working in the field of teacher training which can often be the source of new ideas, not to mention new members:

... (postgraduate students) are the primary presenters of in-service sessions to practicing teachers at national, state and local

teacher conferences; they are the primary producers of current research on music teaching and learning. Simply stated, they, more than the members of any group, understand the challenges and have aggregate knowledge and experience to develop the solutions (Ester and Brinkman 2005: 40-41).

While it may be tempting to try to emulate what happens overseas, it is important to remember that we are dealing with vastly different circumstances. NAFME's membership includes over 75 000 teachers and 130 000 members, and its work pivots around large-scale national initiatives. But, on the other hand, a local branch or NAFME affiliate's work may consist solely of co-ordinating a festival or contest, similar to what happens in South Africa (Shieh 2012: 57).

6.8.6 What is the impact on non-members?

One of the enduring concerns of the SASMT throughout its history has been expanding its membership. It is, however, not obligatory to be a member of SASMT in order to be a music teacher and the only way, therefore, to attract members is to offer a range of membership activities that entice teachers to want to join. Alternatively, the Society needs to be seen as advocating for music education in all its various facets in such a way that teachers would want to be part of it.

Barrett (2014: 3-5) contends that the leadership of the association should have a community status as leading experts to whom the media would turn if a specialist opinion was sought.

Attendance at meetings and conferences by non-members is also an indicator of the impact of the association. It has been noted several times that South Africa is in great need of teachers that are correctly trained to teach the new music curriculum in schools. Offering training courses, seminars and workshops would be an excellent way of attracting new members to the SASMT.

Professional associations, most notably MENC and affiliated state music educators associations, have a longstanding commitment to professional development through annual conferences (Barrett 2006: 24).

6.8.7 Are there moral, ethical and political issues?

Membership of the SASMT does not require adherence to an explicit code of teaching ethics. For those members working in South African schools, this aspect is taken care of with the requirement to register with SACE.

Prior to 1994 the SASMT functioned under the prevailing apartheid laws of South Africa. The injustices of the period are well documented and with hindsight it is inexplicable that discriminatory legislation was the norm, particularly racially-based membership up to the mid-1970s. A generation later, however, it serves no real purpose to postulate as to what the outcomes might have been had the Society acted differently.

Even if it is accepted that the SASMT, like many other institutions, conformed to the status quo of the time, it is unfortunate that the Society did not confront the issue from an educational or cultural point of view. It is worth pointing out that such issues were in fact confronted by SAMES. It is unfortunate that the SASMT did not seize the chance to continue this work after the demise of SAMES. The reality in 2015 is that the demographic makeup of the SASMT has barely changed post-1994 and does not reflect the cultural diversity of the country. This is particularly relevant when considering the Society's role in representing ISME in South Africa.

6.8.8 To what extent is communication technology used?

Communication technology has revolutionised the way that the world operates and the benefits of email and the internet need no explanation. Educational and recreational resources are readily accessible on the internet and members of an association do not need to attend physical meetings in quite the same way as they did a generation ago in order to benefit from membership. Associations,

therefore, need to be particularly innovative in the use of technology, for example webinars, online meetings and social media. It is important that information is disseminated efficiently, but at the same time it is critical that the personal touch is not lost.

It is important to take into account the fact that many South Africans do not have easy or unrestricted access to the internet. It is not always possible, therefore, to apply overseas methods of communication in quite the same in this country.

6.8.9 Are relations fostered with similar bodies internationally?

The ease of communication described in the previous paragraph makes it possible for associations to stay abreast of what is happening in the rest of the world. This is well summed up in the words of the President of the MEC, particularly as he relates it to part of the work of being an ISME affiliate:

I believe that the Music Education Council (MEC) has the capacity to bring together in a working relationship all those organisations and institutions in the United Kingdom involved in music education and music education training. MEC can facilitate a common meeting ground and opportunities for the exchange of information and the promotion of joint or connected activities.

During my period as chair, it is my intention to continue to improve communications, ensuring we have a strong evidence base for everything MEC says on behalf of music education. There is more that unites than divides us and, by working together, we can unite all those who wish to make a difference to the lives of children and adults through the power of music.

As ISME's National Affiliate for the UK, MEC also brings a unique international perspective to all we do, as well as the opportunity to learn from best practice all over the world (Hallam 2015).

Needless to say, the socio-political challenges that face a professional organisation in South Africa are daunting and not necessarily comparable to the issues of other countries. This has resulted in a situation where music education in South Africa is relatively isolated from the rest of the world:

... it is not really possible for them (music education students) to become an immediate part of a local-regional-national-international chain of music educators in the same way as it is possible for their counterparts in other parts of the world (Van Niekerk 1997: 6).

6.8.10 Is there a strategic plan in place?

According to Shieh (2012: 58) there is a need to draft vision documents and a strategic plan on a regular basis. The NAFME Strategic Plan 2011-2016 reflects the vision that all students will receive a comprehensive and sequential music education. The details of this vision can be summed up as follows:

- a) Opportunity – everyone must get the chance to learn and participate in music
- b) Comprehensiveness – students must be able to develop the skills to create and respond to music
- c) Professionalism – music education needs well-trained teachers of the highest standard
- d) Research – teachers (and students) need to benefit from research that informs the best practices in curriculum design and tuition
- e) Collaboration – with like-minded organisations and the general community will promote music education
- f) Leadership – collaboration and integration between state, division and national structures
- g) Responsibility – commitment to achieving the stated goals of music education (National Association for Music Education 2012: 4).

This list provides an ideal starting place for an organisation such as the SASMT to craft a vision and mission statement that would address many of the issues that have been raised in this chapter.

6.9 Summary and conclusions

Previous chapters traced the history and contributions of the SASMT whereas in this one the general features of a professional association were examined.

There are two main types of professional associations: those that are self-regulating and others that are established by statute. Music teachers fall into the first category as there is no requirement to register in order to work, as would be the case, for example, with a doctor or an engineer. Furthermore, associations of music educators are distinguished as either specialist organisations or a so-called umbrella that caters for all the activity in a region or country.

An examination of organisations in other countries showed that some of these specialist organisations share features with the SASMT. It was also evident that many countries benefit from the services of an umbrella organisation and although there have been times when the SASMT has attempted to fulfil this role, it does not have the requisite membership base and resources to do so effectively.

The SASMT is the National Affiliate of ISME and it is important to examine what this entails. The INA is required to be open for membership by any music educator, and to fulfil certain ISME requirements, such as promoting the ISME presence in South Africa and contributing to its projects worldwide. The membership demographic and focus of the SASMT suggest that the Society is falling short in this regard.

Finally by drawing on the characteristics that make for effective professional associations, ten questions were used to examine the SASMT. While acknowledging that the South African situation is unique and that local resources are limited, the following became apparent:

- a) It is not absolutely clear specifically who the SASMT represents and what aspects of music it serves, resulting in a membership that is not

particularly engaged. This is also reflected in a lack of continuity between the work of the various Presidents.

- b) The SASMT does not appear to make full use of its institutional members, especially in offering professional development and in-service training to other members and non-members. School music is a particular area of need and a contribution in this area would also serve the purpose of fulfilling an aspect of the Society's obligations to ISME.
- c) South Africa needs to develop a philosophy of music education that serves the entire country, and area in which the SASMT could take the lead.
- d) The SASMT does not have a significant public profile and does not undertake large scale advocacy or outreach projects. Partnering with corporations or organisations would help to attract the more diverse membership which is imperative in post-1994 South Africa.
- e) There is a need for the SASMT to devise ways to make it more appealing to non-members. This could encompass many of the things referred to above such as conferences, in-service training, outreach and membership drives. This would also serve the purpose of developing a membership that more fully represents the diversity of South Africa.
- f) Overseas organisations regularly undertake strategic planning as a means of remaining effective and relevant.

Chapter 7 Conclusions and recommendations

The aim of this thesis was to document the history and contribution of the SASMT to South African music education.

In Chapter 1 the research question was formulated as:

What contribution has the SASMT made to the development of music education in South Africa?

In order to answer this, it was necessary to consider two further questions:

To what extent has the SASMT transformed to meet the educational and political changes that have taken place, particularly since 1994?

What features does the SASMT share with similar organisations from other countries and to what extent is it aligned to the vision and mission of ISME, of which it is the National Affiliate?

7.1 History and contribution

In the early part of its existence the Society provided support for music education and teachers in a developing country. In this sense the SASMT provided a link between Europe and South Africa and its mission was colonial in nature. The Society helped to unify the music teaching profession through various activities and particularly through the publication of its magazine, the *SAMT*. This in itself is significant as much of the history of music education in South Africa, and the individuals who contributed to it, is probably not recorded elsewhere.

In many ways the SASMT was at its strongest during the period from its formation until approximately the 1970s. During this time it focused almost entirely on developing Western Art Music in South Africa. This suited the prevailing socio-political dispensation when little attention was given to questions about the role of multicultural music education.

Notable achievements during this period were the establishment of student artist tours and orchestral camps (which ultimately led to the formation of the SANYO), significant input into Unisa's music examinations and help in establishing music posts in state schools. This is in addition to the normal activities expected of such a Society, such as regular educational and social meetings for its members.

7.2 Recurring themes

A number of recurring themes can be identified which occur in various forms throughout the history of the SASMT.

7.2.1 Membership

The SASMT has always grappled with defining its membership. Apart from the need to increase the numbers in order to be more representative, there has been much debate over the years as to the various types of membership and who, in fact, should be members.

The proposed State registration of music teachers occupied much time and effort during the early years of the Society. Eventually this campaign failed, but it raises the important question as to the purpose of the SASMT. If it is considered necessary for music teachers to be registered, and not merely qualified, then the membership register of the Society becomes critical.

In 2014/15 this question arose once again in the form of the accreditation of music teachers for the purposes of entering candidates for Unisa exams, as well as the proposed requirement that music teachers in schools register with the South African Council for Educators (SACE). For this purpose, membership of the SASMT does not suffice, because it is not a requirement for a music teacher to be a member in order to give lessons. It would be interesting, albeit impossible, to speculate as to what might have happened if, many years ago, the SASMT had become the official body for the accreditation of music

teachers. This situation is, nevertheless, not unique to music teaching and could be applied to many other professions where membership of a professional body is optional. It might, however, be more complex for the music teaching profession, due to the plethora of qualifications, specialisations and genres of music available. Additionally there are two routes to qualification, namely through a tertiary institution (which in South Africa can include various combinations of academic, practical and teaching aspects) and the system of graded exams and licentiates available through several independent bodies such as ABRSM.

7.2.2 Aims and objectives

Apart from the question of accreditation raised above, the matter of membership is closely related to the aims and objectives of the SASMT.

The SASMT's Memorandum of Association refers to unifying the music teaching profession in order to protect and promote the art of music, as well as to maintain a high code of professional honour. This is understandably broad, and over the years the Society has been drawn in one direction or the other by a particular President, often, as noted previously, as a direct result of their own particular areas of expertise or interest. For this reason it is not always easy to narrow down the abovementioned objectives into anything more specific. It is, however, fair to say that the main focus of the Society over the years has been to promote and support the teachers of instruments.

7.2.3 English and Afrikaans

In spite of its initial almost colonial zeal to bring Western Art Music to South Africa, the Society soon actively promoted Afrikaans music and musicians. Although still firmly in the Western ethos, this shows that the SASMT was also keen to develop local expertise and not to look solely to Europe. The urgent need in the very early days was to have Afrikaans speaking examiners, who could obviously not be supplied by the overseas examining bodies. This in turn

led to the close relationship that the SASMT fostered with the exams department of what would later become Unisa.

As with other aspects of South Africa's development, the relationship between English and Afrikaans speaking people created a particular blend of traditions within the SASMT. Although united in the Western musical tradition, the two language groups drew from their heritage, either in England or continental Europe, and this is particularly evident in the type of university departments that were formed in later years. The Afrikaans community had more incentive, politically, to establish local music education structures and has probably always been more active and prominent in the SASMT than English speakers. The language of official communication has nevertheless always been English, possibly partly due to the fact that Michael Whiteman edited the journal for so long and had such influence on the direction of the Society.

7.2.4 Private vs employed

While the SASMT has always championed the cause of private, instrumental teachers, there have been times when this has, of necessity, changed into fighting for the rights of instrumental teachers working in schools. This was particularly evident during the period when the education departments quite widely employed instrumental teachers in schools and music centres.

More significantly, however, after 1994 was the need to support the many music teachers who were previously employed by the education departments and now had to fend for themselves. It seemed, therefore, that the SASMT might revert to its original focus on representing private individual teachers. At times like these, there have been calls from some quarters for the SASMT to act almost as a type of trade union, standing up for the rights of the employed but also providing guidance for the private teacher who might need help, for example, with organising their business affairs, pension planning or medical aid.

7.2.5 Institutional membership

In the 1940s and 1950s the SASMT was instrumental in facilitating the large scale employment of teachers by the education departments, but ironically this meant that for a time the membership numbers of the Society declined. With the support of their employers, teachers no longer felt the need to belong to the Society. This prompted the introduction of institutional membership, which was designed specifically to swell the membership.

When institutional membership was extended to all music staff at universities this had the effect that, in addition to the instrumental teachers of these institutions, there were now significant numbers of performers, musicologists, academics and even allied professionals joining the Society.

There is an obvious boost in the status of the SASMT in having all university music staff enrolled as members and it certainly fulfils the stated aim of the Society to unify the profession. In another sense, however, it begs the question as to who or what the SASMT actually serves. The benefit to institutional members themselves is not immediately apparent and it would seem that, in general, few institutional members play an active role in the Society. This is particularly the case among musicologists and other academics for whom the SASMT has little to offer.

The role of school institutional membership is similarly ambiguous and it is noticeable that most of the institutional school membership is made up of independent schools. It is also interesting to note that some of the teachers in the schools are presumably involved in preparing pupils for the written components of the school leaving exam, which is once again not an area with which the SASMT is particularly concerned.

This raises the most contentious question concerning the membership and aims of the SASMT, namely whether the Society serves instrumental teachers (whether private or employed), those members teaching class music (referred to in the current terminology as "Arts and Culture") or both.

7.2.6 Class music

Due to its involvement with instrumental teachers in schools and through the efforts of various prominent people in the Society, there have been times when the SASMT has also addressed the needs of class music teachers. These occasions have generally, however, been short lived.

Although there are some highly specialised class music teachers in South Africa, the subject is often taught by unqualified teachers or by generalist primary school teachers, with some training in class music. For this reason, the SASMT's association with class music teachers is closely linked to its membership criteria and this is why it became such an issue during the political upheavals of the 1980s.

7.3 Transformation

Chapters 2 and 3 recorded the history and contribution that the SASMT made in the earlier years. Chapter 4 dealt with the effect of the formation of SAMES and it is here that the need for transformation of the SASMT starts to become evident.

7.3.1 Changes in the 1980s

The 1980s saw the formation of SAMES, whose activities were in stark contrast to those of the SASMT. At this time the call for the unification of the education system became increasingly strident and SAMES focused on the aspects of this that were of relevance to music education. SAMES did not last for much more than a decade, and this may have been because many of the social and educational issues that were pressing at the time have since been resolved, for example a single education department and a multicultural curriculum.

The contrast between SAMES and SASMT was most evident in the membership of the two organisations, with the new Society open to all,

regardless of qualifications. The period saw several national conferences about music education in South Africa at which, possibly for the first time, local music teachers grappled with the complexities of supplying meaningful class music in a multicultural country.

This highlights the need in South Africa for a body to promote a wider concern for music education than that supplied by the SASMT. While the SASMT had arisen during the colonial era and served the needs of those times, SAMES grew out of the turbulence of the 1980s and sought to respond to that.

7.3.2 After 1994

This period is contained in Chapter 5. With hindsight, it is perhaps fair to say that during this time the SASMT missed out on the chance to reform its outlook in the period immediately following the political changes of 1994. In some respects it would have been the ideal opportunity to broaden its vision and embrace the new South Africa. On the other hand, it could also be argued that the SASMT was better suited to stay with what it had always done and support the needs and aspirations of qualified teachers of instrumental and vocal Western Art Music, leaving the challenges of multicultural music education to other associations.

In reality, the SASMT appears to have lost much of the public profile that it enjoyed during its first fifty years. In the period following the activity of SAMES and the national conferences, it is noticeable that the SASMT has become increasingly introspective. Participation in reforming the education system has been negligible and input to the Unisa examinations system scaled down to the extent that the Society no longer holds a permanent seat on the committee.

7.4 Professional association

Chapter 6 looked at the features of professional organisations elsewhere in the world. An examination of their shared characteristics, as well as the need for South Africa to have an umbrella body, make it possible to assess the extent to which the SASMT has transformed.

In summary, the vision and mission of the SASMT is not entirely clear. This results in a membership that is not particularly engaged in the work of the Society and is also reflected in a lack of continuity between the work of the various Presidents.

There is a need for the SASMT to offer professional development and in-service training both to its members and non-members. The school subject Arts and Culture is a particular area of need and a contribution here would be a valuable aspect of the Society's obligations to ISME.

The SASMT lacks a significant public profile and does not undertake large scale advocacy or outreach projects. Partnering with corporations or organisations would help to attract the more diverse membership which is imperative in post-1994 South Africa.

The SASMT is the National Affiliate of ISME and is required to fulfil certain ISME requirements, such as promoting its presence in South Africa and contributing to its projects worldwide. The membership demographic and focus of the SASMT suggest that it is falling short in this regard and some of these roles might even be better suited to an organisation such as PASMAE. This would, however, not be possible or appropriate as PASMAE is a regional, continent-wide body and not restricted to South Africa.

Further research is needed as to the role and efficacy of INAs particularly in post-colonial countries as this would provide useful information as to a future role for the SASMT.

7.5 Conclusions

The music education system in South Africa is in need of an organisation that will direct and co-ordinate its efforts. For most of the 20th Century, music education in South Africa was limited to the promotion of Western Art Music and the SASMT was effective in its role of supporting teachers in this field.

Attitudes to music education have changed worldwide and in South Africa this is felt even more keenly due to the socio-political changes that took place after the dismantling of apartheid. The brief flourishing of SAMES in the late 1980s brought into sharp focus the shortcomings of the SASMT's contribution to school music in a multicultural South Africa. Subsequently, the SASMT has not changed its vision substantially enough to match the new education system and this is also evident in reduced public participation and membership statistics which do not reflect the demographic makeup of the country.

In many countries music education is overseen by numerous professional organisations and it is suggested that the situation in South Africa is too complex to be handled by one organisation. In addition to a range of specialised professional organisations, South Africa lacks a professional umbrella body to oversee the entire music education system, a role which is undertaken, for example, by the NAfME in the United States.

It is beyond the scope of this study to surmise whether the SASMT could reinvent itself as an umbrella body or whether it should leave that daunting task to someone else, and rather focus its own efforts on a narrower specialisation.

Overseas organisations regularly undertake strategic planning sessions as a means of remaining effective and relevant. It is suggested that the SASMT would benefit from a similar exercise with specific focus being placed on its mission and purpose. This would, in turn, require a decision as to whether the current membership requirements are the most appropriate for achieving the Society's aims and objectives. It could be stated that the SASMT needs to

decide whether it should serve music teachers or music education in a broader sense.

The SASMT has a long history of serving music teachers in South Africa and has made a valuable contribution. It is a stable organisation with an established infrastructure and has the distinction of being the ISME National Affiliate. It is suggested, however, that a reform of its vision and mission is needed if it is to serve fully the needs of a South Africa that is very different from the one in which the SASMT first operated.

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Appendix A Ethical clearance

DEPARTMENT OF ART HISTORY, VISUAL ARTS AND MUSICOLOGY

☒ SUNNYSIDE CAMPUS, BLDG 12C, PO BOX 392, UNISA 0003 ☎ 27 12 429-6419 ☎ +27 12 429-3556

29 July 2015

Reference number: 2015_AVME_STUDENT_0010

Proposed title: The South African Society of Music. Teachers: Its role in Music Education.

Principal investigator: A P Brown (4799674)

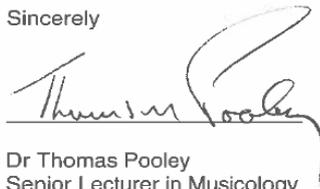
Approval status recommended by reviewers:

Dear Mr Brown

The Research Ethics Review Committee of the Department of Art History, Visual Arts and Musicology at the University of South Africa (DRERC) has reviewed your application for ethical clearance.

Ethical clearance has been granted on condition that your original questionnaire is withdrawn, and on condition that research is limited to archival methods and the revised questionnaire submitted to the DRERC. Please ensure that the informed consent documents accompany the revised questionnaire and that only responses from this instrument are included in the results submitted for your doctoral thesis.

Sincerely



Dr Thomas Pooley
Senior Lecturer in Musicology
Chair: DRERC
Department of Art History, Visual Arts and Musicology
pooletm@unisa.ac.za
012-4296537

Appendix B Participant information sheet



PARTICIPANT INFORMATION SHEET

01 July 2015

The South African Society of Music Teachers (SASMT): Its role in music education

Dear Prospective Participant

My name is Andrew Brown and I am doing research under the supervision of Prof Marc Duby (of the Department of Art History, Visual Arts and Musicology at UNISA) and Prof Caroline van Niekerk (formerly of University of Pretoria) towards a DLitt et Phil, at the University of South Africa.

The aim of the study is to record the history and contribution that the SASMT has made towards music education in South Africa.

This survey has been sent to all present members of the SASMT. Full contact details of all members of the SASMT were obtained from the Society's website www.sasmt-savmo.org.za. The membership list includes individual members, as well as staff of University music departments and schools that are Institutional members of the SASMT.

You are invited, as a member of the SASMT, to complete a questionnaire that indicates the members' opinions on the role of the Society. There are also some questions about the members' personal details, such as type and length of membership, as well as main teaching activity, for example instrumental, class music, etc.

The questionnaire is attached and can be completed in MS Word or by hand, and returned by email, fax or post. Members may indicate if they are willing to be contacted by the researcher for further clarification, should this be necessary.

Participation is entirely voluntary. If you decide to take part, you are asked to sign a written consent form. Completion of the survey should not take more than about twenty minutes of your time.



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We do not foresee that you will experience any negative consequences by completing the survey. The researcher undertakes to keep any information provided herein confidential, not to let it out of his possession and to report on the findings from the perspective of the participating group and not from the perspective of any individual. Even if you choose to identify yourself, as mentioned above, your name will not be used in any research report.

All records will be kept for five years for audit purposes, after which time they will be destroyed. Hard copies will be shredded and electronic copies permanently deleted.

You will not be reimbursed or receive any incentives for your participation in the survey.

This research was reviewed and approved by the Research Ethics Review Committee of the Department of Art History, Visual Arts and Musicology, College of Human Sciences at UNISA.

The primary researcher, Andrew Brown, can be contacted during office hours at 021 883 9798 or 082 480 2667.

The study supervisor, Prof Marc Duby, can be contacted during office hours on 012 429 6895.

Should you have any questions regarding the ethical aspects of the study, you can contact the chairperson of the Research Ethics Review Committee of the Department of Art History, Visual Arts and Musicology, College of Human Sciences, UNISA. Alternatively, you can report any serious unethical behaviour on the University's Toll Free Hotline 0800 86 96 93.

By continuing to the next page, you are making a decision whether or not to participate. You are free to withdraw from the study at any time prior to returning the attached form.

Thank you for taking time to read this information sheet and for participating in this study.

ANDREW BROWN

Appendix C Consent to participate

CONSENT TO PARTICIPATE IN STUDY

SOUTH AFRICAN SOCIETY OF MUSIC TEACHERS Its Role in Music Education

I, _____ (participant's name), confirm that the person asking my consent to take part in this research has told me about the nature, procedure, potential benefits and anticipated inconvenience of participation.

I have read and understood the study as explained in the information sheet.

I have had sufficient opportunity to ask questions and am prepared to participate in the study.

I understand that my participation is voluntary.

I am aware that the findings of this study will be anonymously processed into a research report.

I have received a signed copy of the informed consent agreement.

Participant Name & Surname..... (please print)

Participant Signature.....Date.....

Researcher's Name & Surname: **ANDREW BROWN**

Researcher's signature.....Date.....

Appendix D Questionnaire

QUESTIONNAIRE – SOUTH AFRICAN SOCIETY OF MUSIC TEACHERS		
Name (optional)		
If you are willing for me to contact you for further information or clarification, please indicate and give me contact details.		
What is your primary role in music teaching? (If you are retired, please indicate what you did previously)	<ul style="list-style-type: none"> • Private instrumental teacher • Instrumental teacher in a school • School Music (Arts and Culture) teacher • University lecturer • Other (Please specify) 	<i>Please add comments or detail if you wish</i>
Who is your primary employer?	<ul style="list-style-type: none"> • Self-employed • Independent School • State School or Music Centre • Tertiary Institution • Other 	
What is your category of SASMT membership?	<ul style="list-style-type: none"> • Professional • Supporting • Student • Employed by an Institutional Member 	

When did you join the SASMT?	<ul style="list-style-type: none"> • Before 1980 • Before 2000 • Before 2010 • After 2010 	<i>Please add comments or detail if you wish</i>
Why do you retain your membership of the SASMT?	<ul style="list-style-type: none"> • Social / professional contact with colleagues • Opportunities for educational advancement • Professional registration / recognition • The SA Music Teacher magazine • Other (please give detail) 	
What other personal membership benefits would you like there to be?		
What do you see as the primary role of the current SASMT?	<ul style="list-style-type: none"> • Support for instrumental teachers • Support for school music (Arts and Culture) teachers • To promote South African music education in general • Other (please give detail) 	

<p>The SASMT has traditionally promoted Western Art Music by supporting instrumental teachers. Do you think that this focus should change or be expanded to include any or all of the following?</p>	<ul style="list-style-type: none"> • Class music (Arts and Culture) teachers • Musicologists and other academics • Ethnic African Music • Jazz, pop, etc. • Related fields such as music therapy • Other 	<p><i>Please add comments or detail if you wish</i></p>
<p>How could or should the SASMT be involved in the following?</p>	<ul style="list-style-type: none"> • Education departments • Other teacher organisations / unions • Eisteddfods and Festivals • Examining bodies • Recording and publishing companies • Other allied organisations (please explain) 	
<p>Are you aware that the SASMT is a member of ISME?</p>	<ul style="list-style-type: none"> • Yes • No 	
<p>Of what relevance is this to you personally or to the Society as a whole?</p>		

<p>Were you ever a member of SAMES (South African Music Educators' Society)? Yes / No</p> <p>Do you think that SAMES fulfilled a need that is no longer being met? Please explain.</p>
<p>What are your views on the SASMT opening its membership to school music teachers and others who are not necessarily formally qualified?</p>
<p>What do you see as the current role of the university music departments as Institutional Members of SASMT?</p>
<p>Please add any other comments or thoughts that you consider to be relevant.</p>

Thank you for taking time to complete this questionnaire.

	Andrew Brown (Researcher)	Prof Marc Duby (Supervisor)
Tel	082 480 2667 or 021 851 0793	012 429 6895
E Mail	apbrown1509@gmail.com	dubym@unisa.ac.za
Address	Postnet 217, P Bag X29, Somerset West 7129	Dept of Art History, Visual Arts and Musicology, Unisa Sunnyside Campus, Building 12C, PO Box 392, Pretoria 0003

Appendix E Summary of responses to survey

1 What is your primary role in music teaching? (If you are retired, please indicate what you did previously)				
Private Music teacher	Instrumental teacher in school	School Arts and Culture Teacher	University lecturer	Other
44%	29%	15%	7%	5%

2 Who is your primary employer?				
Self employed	Independent school	State school or music centre	Tertiary Institution	Other
50%	32%	6%	9%	3%

3 What is your category of SASMT membership?			
Professional	Supporting	Student	Employed by Institutional Member
88%	-	-	12%

4 When did you join the SASMT?			
Before 1980	Before 2000	Before 2010	After 2010
28%	38%	17%	17%

5 Why do you retain your membership of the SASMT?				
Social and professional contact with colleagues	Opportunities for educational advancement	Professional registration or recognition	The SA Music Teacher magazine	Other
30%	25%	25%	13%	7%

6 The SASMT has traditionally promoted Western Art Music by supporting instrumental teachers. Do you think that this focus should change or be expanded to include any or all of the following?					
Class music (Arts and Culture) teachers	Musicologists and other academics	Ethnic African Music	Jazz, pop, etc.	Related fields such as music therapy	Other
17%	10%	13%	15%	13%	32%

7 How could or should the SASMT be involved in the following?					
Education departments	Other teacher organisations or unions	Eisteddfods and festivals	Examining bodies	Recording and publishing companies	Other allied organisations
25%	19%	23%	17%	2%	14%

8 Are you aware that the SASMT is a member of ISME?	
Yes	No
67%	33%

9 Of what relevance is this to you personally or to the Society as a whole?	
None personally	Of relevance to the society as a whole
57%	43%

10 Were you ever a member of SAMES (South African Music Educators' Society)? Do you think that SAMES fulfilled a need that is no longer being met?			
Yes	No	Don't know anything about it	It fulfilled a need then
4%	96%	85%	15%

11
 What are your views on the SASMT opening its membership to school music teachers and others who are not necessarily formally qualified?

Yes, for class music teachers	Yes, but in a different membership category	They must be qualified	Yes, for purposes of in-service training	They belong in a different organisation
30%	17%	33%	10%	10%

12
 What do you see as the current role of the university music departments as Institutional Members of SASMT?

Mostly unaware that they have a role	To give information and share expertise	Music students and SASMT should work together	There should be a role in the community such as outreach
60%	-	20%	20%