

COMMUNITY BRASS: ITS ROLE IN MUSIC EDUCATION AND THE DEVELOPMENT OF PROFESSIONAL MUSICIANS IN THE WESTERN CAPE

by

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Declaration

By submitting this thesis electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the owner of the copyright thereof (unless to the extent explicitly otherwise stated) and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

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Abstract

Community music is at the innermost heart of any music society, yet its generally informal training structures have rendered it somehow second-class in the general view. South Africa's formal education structures have tended to favour the elite at the cost of those who are historically deprived, a pattern which developed centuries before the advent of legal *Apartheid*. This lack of official favour may be the source of the intensity of community music development in the Western Cape, a locus of cultural and ethnic diversity remarkable even in South Africa.

Brass instruments, with their inherent portability and relative affordability, have been at the heart of much church music in the past two hundred years. For the Salvationists, the brass band has long been the 'peripatetic organ' for use at services indoors or outdoors. For the German-related churches, the *Posaunenchor*, now a brass choir, fulfils many of the same functions. These and other informal structures like them tend to reproduce themselves by means of 'apprenticeship' of novitiate players to experienced bandsmen. A substantial number of church-trained players have become professional in the context of military bands in the Cape and elsewhere in South Africa. Some have, with more formal training, become symphonic instrumentalists of considerable rank in South Africa.

This dissertation sets out to describe the milieu from which brass-players have emerged when formal instrumental instruction has been unavailable to them. It describes past and current efforts to bolster and upgrade brass training for youth, and the ways in which this couples with social upliftment for youth. Perhaps most importantly, it furnishes information and tools for South Africa to join fully with international efforts to research the phenomena of community music and to better understand their significance.

Opsomming

Gemeenskapsmusiek is die kern van enige musieksamelewing maar die informele opleidingstrukture lei daartoe dat dit eintlik as tweederangs beskou word. Suid-Afrika se formele onderrigstrukture neig om die elite te bevoordeel ten koste van die wat 'geskiedkundig ontnem' is – 'n patroon wat eeue voor die aanbreek van wetlike *Apartheid* ontwikkel het. Hierdie gebrek aan amptelike bevoorregting kan dalk die oorsaak wees van die intensiteit van die ontwikkeling van gemeenskapsmusiek in die Wes-Kaap, 'n omgewing wat selfs in Suid-Afrika opspraakwekkend is wat betref die kulturele en etniese diversiteit.

Koperblaasinstrumente is uiteraard draagbaar en relatief goedkoop, dus lê hulle na aan die hart van baie van die kerkmusiek in die afgelope tweehonderd jaar. Vir die Heilsleer was die koperblaasorkes al die jare die 'rondgaande orrel' vir gebruik by buitelug- en binnenshuise dienste. Vir die Duitsgeoriënteerde kerke vervul die basuinkoor, nou 'n koperblaaskoor, baie van dieselfde funksies. Hierdie en ander soortgelyke informele strukture neig om hulself voort te sit deur middel van 'ambagsopleiding' van beginners tot ervare orkesspelers. 'n Aansienlike aantal kerk-opgeleide spelers het beroepspelers geword in die konteks van die verskeie militêre blaasorkeste in die Kaap asook elders in Suid-Afrika. Van hulle het met bykomstige formele opleiding simfoniese instrumentaliste van formaat geword in Suid-Afrika.

Hierdie tesis het ten doel om die koperblaasspelers se milieu te beskryf waar formele instrumentale opleiding nie beskikbaar was nie. Pogings in die verlede word beskryf om koperblaasopleiding vir die jeug uit te bou en te versterk, sowel as die wyse waarop dit kombineer met sosiale opheffing van die jeug. Dalk nog belangriker is dat dit inligting en intellektuele werktuie beskikbaar maak vir plaaslike akademici om ten volle in te skakel by internasionale navorsing ten opsigte van die verskynsels van gemeenskapsmusiek en om die belangrikheid daarvan beter te verstaan.

Acknowledgements

This thesis is the product of my experiences in the Western Cape since my arrival here in 1987. My first encounters with community brass started shortly after my arrival here and there are many whom I need to mention who have influenced my thoughts on this topic. I need also, to acknowledge those who assisted me in the formulation and writing of this thesis.

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I need to acknowledge a debt of thanks to colleagues in the early years of the Genesis project, notably Henriette Weber, Marlene le Roux, Paul and Martin Chandler, Rudi Engel, Michelle Pietersen and Dr Michael Blake, who were profoundly positive influences and many of whom continue to play a significant role in the music life of the Cape.

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A particular word of thanks to my close colleague and friend, Felicia Lesch who has initiated many projects in this field, and continues to be a major source of energy and inspiration to me.

I must acknowledge the support of my family in this thesis, but also historically for their participation in community music over the years. A special word of thanks is due to my husband, Sean Kierman, who has been at the epicentre of many community brass initiatives in this country. He has exemplified the spirit of altruism throughout his long career.

Lastly, I would like to dedicate this thesis to the late Albert Engel, my predecessor at Stellenbosch University and a lifelong enthusiast in the field of community brass.

Pamela Kierman

3 November 2008.

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Chapter 1

INTRODUCTION

As a preface to the introduction of this thesis which deals with community music that is wholly or partially comprised of amateur brass players, I include the writings of Trevor Herbert (1997: 177), modern and early – period trombonist with leading London orchestras, chamber and early music groups and Senior lecturer in music at the Open University in the United Kingdom:

Virtually every major involvement of the lower social orders with brass instruments in western cultures dates from the nineteenth century. There are exceptions of course; Moravian trombonists were not professional players, and there are instances of horn and trumpet calls being sounded by enlisted military musicians. However, the engagement of *masses* of ordinary working people with brass instruments, both as players and listeners, starts between 1830 and 1850. The idea that the brass players who populated Europe from the Middle Ages - *alta* band players, *waits*, *Stadtpeifer*, court or church musicians, state trumpeters or whatever else they were called - were connected to or had a causal relationship with, the amateurs who bought valve instruments in the nineteenth century is spurious. To deny the compelling reality that widespread brass playing was new in the nineteenth century, a feature of modernity, is to misunderstand one of the most remarkable sociological shifts to have occurred in the history of music. Almost anyone who, in say 1820, possessed a sophisticated skill on an art-music instrument and did not make a living at it was, virtually by definition, an aristocrat or a member of the wealthy bourgeoisie. Yet, within a single generation, such skills were commonplace among amateur brass band players across Europe and America. It was a moment of vast importance; it led to changes in the idiom of many brass instruments, and it was one of the ways in which sophisticated music making can genuinely be said to have contributed to social emancipation.

1.1

INTRODUCTION TO COMMUNITY BRASS

Community brass as a musical phenomenon has its roots in England in the first half of the 19th century. The Victorian period produced a uniquely British musical format; the brass band, which, unlike brass bands in other countries, developed over a very short time span to develop the musical, technical and idiomatic characteristics which make it distinctive (Herbert, 1997: 179-189). The industrialisation of brass instrument-making, based on the newly developed families of valve brass instruments for the French and Prussian military bands, rendered brass bands relatively cheap (Bainbridge, 1980: 4-31). Bainbridge notes (1980: 8-15) that enlightened industrialists, anxious to be seen to give cultural development to their employees, started brass bands which performed an important social function in the United Kingdom and, somewhat later on the Continent, where the bands tended to be municipally supported. Anthony Baines (1983: 259) provides information on brass bands outside of the United Kingdom as follows:

- USA: The Boston Brass Band was established in 1835. Brass bands in the USA reached peaked in popularity from 1860-80, but dwindled almost entirely thereafter with the expansion of military bands under the direction of Sousa and Gilmore
- France: The *fanfare* were accepted as including brass as well as saxophones
- German-speaking lands have numerous bands which are exclusively comprised of brass instruments
- Germany: The *Posaunenchor*, which was all-brass and was founded for religious purposes, is prevalent here. The *Posaunenchor*¹ was used for the performing of chorales and similar works.

Colonial expansion was responsible for the spread of culture and efforts were made by individuals, firms, schools and even governments to bring this accessible music to Africa and Asia. Herbert (1997: 188) provides several aspects that may have assisted in the introduction of brass instruments to the colonies:

- Colonist forces generally had bands attached to them: These are seen to be major contributors to the spread of brass
- Emigration: Individual players who emigrated or became colonists, some of whom were responsible for teaching brass in the colonies
- Christian missions.

The seeds of colonial expansion found fertile ground in India, for example, which now boasts the largest number of ‘professional’ brass players (500 000 - 800 000) in the world, according to Herbert (1997: 189). Brass bands in India have come to be viewed as important accompaniments to social functions such as weddings and funerals. As in the UK, community brass was virtually a spontaneous development of the 19th and 20th Centuries (Herbert, 1997: 189-190). This did not occur with the same fervour in South Africa and whilst there have been some notable community brass groups since the mid-1800’s, brass in the community context has simply been absorbed into existing ensembles such as the Minstrel bands and the Christmas Choirs. Liturgical brass has flourished in those churches which imported what is essentially a European musical custom and usage.

One can assume that the trombone choirs of the Lutheran churches, and later the Salvation Army benefited from this proliferation of brass instruments. The whole gregarious ethos of brass-banding developed strongly at that time and it was seen as ‘democratic’ music, favouring the working

¹ The name comes from *Posaune* in the biblical sense of ‘angel’s trumpet’ and not ‘trombone’ in the usual sense according to Baines (Baines, 1983; 259).

classes (Bainbridge, 1980: 7). The intrinsically more expensive military and concert bands developed later, and never quite displaced this ‘democratic’ and perhaps socialistic ethic. Implicit in this community brass movement was its non-professional roots and its lack of formal, stepped instruction; learning was more associated with ‘apprenticeship’ to experienced players within a band (Bainbridge, 1980: 26 and Herbert, 1997: 178-190).

Herbert suggests (1997: 188) that where western brass playing has influenced the music of indigenous populations, the resultant music is a mixture of western and local traditions. He notes (1997: 188) that brass instruments and bands have had prominence in acculturation practices since the nineteenth century and provides simple practical reasons for this as follows:

- Sonic impact of brass: This is likely to have been appealing to indigenous populations
- Brass instruments were highly visible in public ceremonies likely to be witnessed by local people
- Practical utility of brass: They are considered to be easier to play at a primary level than other instruments, excluding percussion
- Brass instruments are less affected by humidity or extreme changes in temperature
- The player’s lips form the vibrating membrane and as a result there is no need for constant renewing of parts as in the string (strings) or woodwind (reeds) families.

The concept ‘community brass’ used in this study refers to:

- Community Music which is exclusively comprised of brass instruments as in the case of the Lutheran/Moravian brass choirs, the Salvation Army bands and community brass bands
- OR
- A subset of Community Music which includes a larger variety of instruments as is the case in the Christmas Choirs, New Apostolic Church Orchestras, Brigade Bands, Outreach and Social upliftment projects and community orchestras or wind bands.

Paul Chandler (2002: 1), currently third trumpet of the Cape Philharmonic Orchestra, attributes the development of a dynamic and exciting culture of music and musicianship amongst historically disadvantaged communities in the Western Cape to South African historical trends, which spawned historic segregation and later apartheid, as well as the lack of any government-sponsored education in the field of Western classical music. Whilst apartheid and lack of state funding are clearly not responsible for the origins of such a culture, as similar cultures existed in communities not traditionally considered to be historically disadvantaged, it is likely that the inequalities propagated by these issues could have contributed to the expansion of these cultural forms. Chandler suggests

(2002: 2) that the independent musical development in non-white communities in this region gave birth to good, viable music programmes in various churches, namely the Moravian Church, the New Apostolic Church and the Salvation Army. In addition, he describes the role that the Christmas Choirs and music projects, such as the Eoan Music Group, played in providing music education to previously-marginalised communities. In addition, these programmes were generally community or parish-based and church programmes were intended to enhance and enrich religious service. Chandler notes (2002: 2) that while charitable influences from both national and international sources contributed to motivation and elementary tuition, there were shortcomings in terms of manpower and resources. In addition, the aim of training was to do with community development and specific religious goals, rather than the development of future professional musicians.

In many historically disadvantaged communities, access to music education (in the less formal sense) was through numerous community music organisations, many of which are still currently operational. While formal instrumental training is now more readily accessible, non-formal music education has continued, and plays an important role in music education in current-day South Africa. Notable changes to the informal music instruction sector has been an increasing emphasis on the improvement of practical proficiency, plus the introduction of theoretical training in many of the organisations described in this thesis. The brass programmes of the South African College of Music as well as the Music Department, Stellenbosch University, reflect the success of these non-formal training grounds, and there is an increasing pool of university graduates from these institutions who have entered the professional field of music in both the orchestral and educational spheres.

1.2

PERSONAL INTEREST

My personal interest in community music focussing on brass education began in 1987 on my arrival in Cape Town with my husband, Sean Kierman, former head of brass studies, South African College of Music, Cape Town. The late Albert Engel, former brass lecturer at Stellenbosch University, was my husband's first brass student at the University of Cape Town, and it is through this connection that I came to know a number of musicians in the Moravian Church, attending workshops that my husband presented at the Moravian Mission Station at Genadendal, the small village in close proximity to Greyton, outside of Caledon, Western Cape. A number of Moravians were active in the Genesis Brass Outreach Project, established in the early 1990's by Sean Kierman and Dr. Michael Blake. I was also involved in this project, which was administered jointly by the South African College of Music, UCT and the then Cape Town Symphony Orchestra.

My first encounter with students from the New Apostolic Church and the Salvation Army was in 1990 whilst involved with a teaching contract at the South African Army Band (ex-SA Cape Corps Band) based in Wynberg, Cape Town in 1990, as a brass teacher at Plumstead High School, Plumstead (1991-1998) and later as Head of Brass at the Beau Soleil Music Centre, in Kenilworth (1998-2004). After the untimely death of the late Albert Engel, I was appointed brass lecturer at Stellenbosch University on 1 February 2004. My duties in this post include working with students in the Certificate Programme, a bridging course initiated by Albert Engel and currently co-ordinated by Felicia Lesch. Many of the brass students in this programme acquired their practical brass skills in community music organisations and have entered this course in an attempt to acquire the requisite theoretical and practical skills necessary for entry into tertiary music studies.

Whilst I acknowledge that community music was not limited to historically disadvantaged communities, and a number of community music organisations are included in this study that are clearly rooted in communities that were not previously disadvantaged, more in-depth studies and interviews were restricted to the organisations which yielded much of the student body of both Sean Kierman and my primary, secondary and tertiary level teaching practices since our arrival in the Cape in 1987. As the vast majority of these students were indeed from historically disadvantaged communities, it is difficult to exclude the legacy of apartheid entirely, as many of the residential areas where brass playing is currently expanding are products of forced removals introduced under this system. The current socio-economic environment in these communities is of a very low standard and many of these areas are gang ridden.

Social and economic empowerment remain important issues in the historically disadvantaged communities. It is believed that music can play a leading role in ensuring that youth are constructively occupied in their leisure hours, and can acquire skills which facilitate earning potential at a later stage. An increasing pool of professional musicians had their formative years in brass tuition in community music settings that will be studied in this thesis.

1.3

COMMUNITY MUSIC

Although the concept of Community Music is described in greater detail in chapter 3, I will provide a brief description of my understanding of the concept which underlies the research undertaken in this thesis. The preface to the article *The many ways of community music* written by Kari Veblen (2004: 1) records that:

This article examines the concept of Community Music from a variety of perspectives and in relation to a wide array of “living examples” of CM around the world. The author does not seek a definition of CM; she is not aiming for closure. The point of her essay is to emphasize the inherent diversity of CM programs, their situated natures, and the fluidity of this global phenomenon.

The Editorial Board of The International Journal of Community Music has an open concept of Community Music and records (INJCM, 2008: online) that:

For readers who wish a basic starting point, we suggest (we merely suggest) that Community Music may be thought as...music teaching-learning interactions and transactions that occur ‘outside’ traditional music institutions (e.g., university music departments, public schools, conservatories) **and/or** music teaching-learning interactions and transactions that operate in relation to traditional institutions.

The more detailed description in Chapter 3 emphasises the fact that the concept of Community Music does not currently have one fixed definition. Veblen and Olsson (2004: 730), in an attempt to provide an international overview of Community Music note that:

Although defined differently internationally, all definitions concur that community music concerns people making music.

They also suggest (2004: 730) that the following (obviously based on North American activities) could constitute a partial list of scenarios for activities that could be incorporated in the term Community Music:

- Church choirs
- Brass bands
- Local orchestras
- Music programs for the young
- Ethnic celebrations
- Parades
- Fêtes
- Festivals
- Internet users
- Fan clubs
- Chat rooms
- Youth bands
- Adult barbershop quartets

- Non-profit coffee houses with local performers
- Barn dances
- Contra dances and square dances with live musicians
- The local jazz ‘scene’
- Recorder ensembles
- Bell ringers
- Local music schools
- Private piano studios
- Voice lessons in the home

Veblen (2004: 2) suggests that Community Music is not exclusively informal in context, but also encompasses formal contexts of music activity and refers to the North American model where both formal and informal music co-exist and interact. Veblen (2004: 2) highlights five issues which are relevant to Community Music:

- Kinds of music and music making: This includes performing, creating and improvising and is not limited to any specific genre and a great diversity of music is incorporated
- Intentions: Lifelong learning and access to all is a central feature
- Participants: It serves a wide range of participants and diverse community music programs include people of all ages, cultures, levels of ability, socio-economic backgrounds, political and religious beliefs etc
- Teaching, learning and interactions: The focus is on active music making and applied music knowing, and few CM programs include the teaching of music appreciation, theory or history. It is, however, important to note that CM does not exclude the teaching of these concepts in the traditional manner. CM leaders and students are generally not restricted by written curriculum plans and subjected to rubrics and standard evaluation criteria common to school music, but this is not always the case
- Interplays between informal and formal: The idea of what constitutes community has been the subject of much research and many theories have proliferated and those involved in CM will find it difficult to establish a single meaning, as ‘community’ could include: geographical situated, culturally-based, artistically concerned, re-created, virtual, imagined and many more.

The basic premise that I have used for my research into community music (brass) has been to adopt the approach proposed by current researchers in this field, which provides **no single definition of either community or community music**. I acknowledge that there is a great diversity in all the community music groups that I have studied and described, and that they all embody the characteristics of Community Music proposed by Veblen and Olsson (2002: 731) (in an attempt to provide an international overview of Community Music) **to a lesser or greater degree**. Although these characteristics are included in chapter 3, a table is included below which describes the degree to which the organisations involved in community music described in this thesis adhere to these concepts.

Table 1: Characteristics of Community Music: Organisations involved in Community Music

CHARACTERISTICS OF COMMUNITY MUSIC (Veblen and Olsson, 2004: 731) AND DEGREE EACH GROUP DESCRIBED SUBSCRIBES TO THEM:							
Characteristics of Community Music	Churches:	Minstrels and Christmas Choirs	Community Music Schools	Associative Organisations	Social upliftment projects	Outreach initiatives of universities	Community music performance organisations
Variety & diversity of musics	Music played during the service is generally religious in nature, but in most instances introit or gradual music is often chosen from the standard 'classical' repertoire.	A wide variety of music is performed from local music to adaptations of 'popular' music.	Wide variety of music is performed. If external examinations are performed, music is selected from UNISA or Trinity College syllabi.	Wide variety of music is performed. If external examinations are performed, music is selected from Trinity College syllabus.	Music performed is varied and diverse.	Wide variety of music is performed. If external examinations are performed, music is selected from UNISA, ABRSM or Trinity College syllabi.	Music performed is varied and diverse.
Active participation in music-making	All participants play an instrument.	All participants play an instrument	All participants play an instrument	All participants play an instrument	All participants play an instrument	All participants play an instrument	All participants play an instrument
Development of active music knowing	Yes, some in a more formal manner, and others in a less formal manner. There is a move towards a more formalised approach to music literacy.	Yes. Initially this was largely by rote, but there has been a strong move towards more formalised music literacy programmes.	Yes. These are characterised by the inclusion of practical and theoretical music instruction.	Yes. Practical music instruction is prevalent and theoretical instruction has been introduced.	Yes. Most include both practical and theoretical instruction to a greater or lesser degree.	Yes. These are characterised by the inclusion of practical and theoretical music instruction.	Yes, but as part of ensemble learning.
Multiple learner/teacher relationships	This is quite strongly the case.	This has been the case up until now, although there is an increasing emphasis on establishing community music schools within these groups.	Yes, but to a lesser degree than the first two categories.	Yes, but to a lesser degree than the first two categories.	Yes, but to a lesser degree than the first two categories.	Yes, but to a lesser degree than the first two categories	Yes

Characteristics of Community Music	Churches:	Minstrels and Christmas Choirs	Community Music Schools	Associative Organisations	Social upliftment projects	Outreach initiatives of universities	Community music performance organisations
Commitment to lifelong learning and access to all	Strongly subscribes to these characteristics.	Strongly subscribes to these characteristics.	Subscribes to these characteristics.	Subscribes to these characteristic.	Subscribes to these characteristic.	Subscribes to these characteristics, but to a lesser degree, particularly in the more advanced programmes.	Subscribes to these characteristics, but to a lesser degree.
Inclusion of disenfranchised & disadvantaged individuals or groups	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.	Subscribes minimally.
Social and personal growth of participants as important as musical growth	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.
Belief in value and use of music to foster intercultural acceptance and understanding	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.
Respect for cultural property of given community and acknowledgement of individual and group ownership of musics	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.
Accountability through regular & diverse assessment & evaluation procedures	Public performances or church services subject these organisations to regular assessment/ evaluation.	Public performances and annual competitions provide opportunities for assessment and evaluation.	Internal and external tests/exams and public performances provide opportunities for assessment and evaluation.	External exams, public performance as part of ensembles and annual auditions provide opportunities for evaluation and assessment.	There is opportunity for assessment and evaluation through regular public performance as part of an ensemble and individually should external examinations be pursued.	External and internal tests and exams, and solo or ensemble public performances provide opportunities for evaluation and assessment.	Regular public performances forms the basis of assessment and evaluation procedures in these instances.
Fostering of personal delight and confidence in individual creativity	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.	Strongly subscribes.
Flexible teaching, learning and facilitation modes	Strongly subscribes.	Strongly subscribes.	Subscribes to a lesser degree as teaching is more formalised.	Subscribes to a lesser degree as teaching is more formalised.	Subscribes to a lesser degree as teaching is more formalised.	Subscribes to a lesser degree as teaching is more formalised.	Subscribes to this.
Excellence/ quality in processes and products of music making relative to individual goals of participants	This is generally the case in these groups.	This is generally the case in these groups.	There is greater emphasis on individual goals of participants.	There is greater emphasis on individual goals of participants.	There is greater emphasis on individual goals of participants.	There is greater emphasis on individual goals of participants.	There is less emphasis on individual goals of participants.

A number of the projects included in this thesis do not have a long history. However, as they adhere to the characteristics of community music as proposed by Veblen and Olsson, I have included them in this study. In addition, community music does not necessarily imply that the organisations involved in this activity are self-sustained cultural phenomena with separate training methods and self-funded. Both the Minstrel Troupes and Christmas Bands are funded by the Cape Provincial government as well as the Provincial Department of Sport and Cultural affairs. Both of these organisations have troupes that have already established community music schools or are in the process of doing so. Both Sean Kierman and I have been asked to assist with these undertakings, so I have personal experience in this area, and a number of Christmas Choirs and Minstrel Troupes make use of Military musicians to train their players in music literacy and ensemble playing. Many community music organisations rely heavily on corporate or state funding to pay the teachers involved with the instruction/training in these programmes.

In my research into Community Music as a concept, it became increasingly apparent to me that there is a large body of international research and interest in the topic, with many countries having umbrella organisations to assist community music organisations, groups and musicians in a wide variety of matters ranging from acquisition of sheet music to funding applications. In addition, the Commission for Community Music Activity (CCMA) of the International Society of Music Educators has been in existence in some or other form since 1974 and an International Journal of Community Music was established in 2004. The Cultural Diversity in Music Education website (CDIME), an organisation that exists purely in cyberspace, has strong links with community music and provides electronic access to CCMA conference articles. Much of the writing about community music tends to be in the form of shorter articles rather than larger publications, and although South Africa does have journal publications specifically concerned with community-oriented musical activities of the performing arts and music in particular, there seems as yet to be no single journal or publication that focuses solely on community music. In surveying much of the international literature on this topic, it became evident that community music is not limited to social upliftment and outreach aspects and that a number of typologies exist internationally to describe the different categories of community music. The most comprehensive typology is the one developed by Kari Veblen and Bengt Olsson in 2002, and I have adapted this to serve as a theoretical framework for this thesis.

1.4

PURPOSE OF STUDY AND RESEARCH PROBLEM

The purpose of this study was to:

- Provide a listing of organisations that are involved with community music in the Western Cape. Organisations were restricted to those that include brass instrument teaching in some form or another. There has until now been no comprehensive source document which provides a listing of this important information. Details of community music leaders, musicians and activities has been included where available
- Provide insight into the musical backgrounds of many community musicians in the Western Cape, who had little or no access to formal music education in their primary or secondary schooling. Cognisance has been taken of the fact that not all community musicians necessarily wish to participate in formal music education, and interviews were generally restricted to those heading up projects/organisations with fairly substantial brass offerings and those choosing to pursue music as a career, who would have benefited from prior access to formal music education
- Describe current perceptions by community musicians of the current state of formal music education and current access to it
- Provide a deeper understanding of the role which community music plays in music education
- Ascertain the role that community music plays in motivating community musicians to pursue music as a career.

The following, also included above, could be seen to constitute the dichotomous research problem

- *Community music (brass) plays a role in music education, particularly in communities where there is limited or no access to formal music education*
- *Community music (brass) plays a role in the development of professional musicians.*

The Veblen & Olsson typology (2002) of community music organisations was adapted to provide a framework for this thesis and a basis for the selection of interviewees. Breen's welfare/social upliftment typology (1994) was also added to the adapted typology in order to incorporate all community organisations studied. As this is research of a qualitative nature, the face-to-face, open-ended, semi-structured interview was chosen as the tool for research; and community music organisations with a substantial brass component were interviewed, with special focus on historically disadvantaged communities. All questions were carefully planned to provide an 'inside' view of the community musician. It may seem that interviewing young tertiary undergraduate students, particularly with respect to a schooling system of which they were not part, may not seem

to elicit the same response as interviewees who had first hand experience of this situation. However, most of these musician interviewees are extremely aware of the situation that pertained, having had personal accounts from their parents who were open and extremely informative about this system. In addition, many of these young students completed their schooling in secondary institutions which did not provide music education at all as a legacy of the segregated schooling system.

Babbie and Mouton (2007: 249) note that face-to-face interviews have proved to be the most common method of collecting survey data in South Africa due to the relatively low level of literacy of the South African population. They record (2007: 249) that it eliminates the need for respondents to read questionnaires, as questions are asked by researchers or interviewers who directly record their responses. While the level of literacy of musician interviewees was of a high standard, some of the advantages of face-to-face interviews are highlighted by Babbie and Mouton (2007: 250):

- Interview surveys attain higher response rates than questionnaires mailed or supplied to interviewees
- The presence of an interviewer decreases the ‘don’t know’ or ‘no response’ answer to questions
- Interviewers can clarify more complex questions, thereby obtaining relevant responses.

In surveying all of the above, issues of a political nature were impossible to avoid and although it is important to note that the researcher has no political agenda in this thesis, it is not possible to divorce the political and social history of a region from the music history of the individuals and organisations concerned.

1.5

CHAPTER LAYOUT

The chapter layout will be as follows:

Chapter 1: Introduction and problem statement

Chapter 2: A survey of literature on the topic

Chapter 3: A conceptual framework introducing the community music typology

Chapter 4: Research method and research design

Chapter 5: Religious typology, including discussion of churches and community music

Chapter 6: Community ceremonial groups

Chapter 7: Community music schools

Chapter 8: Associative organisations

Chapter 9: Social upliftment

Chapter 10: Outreach initiatives of universities and colleges

Chapter 11: Community performance organisations

Chapter 12: Conclusions and recommendations.

1.6

SUMMARY

It is clear that the concept of community music is very broad and no simplistic definition is readily available to describe this idea. The concept of community brass has been introduced to focus the research particularly on projects and programmes that include training in the playing of brass instruments, and also embrace the characteristics of Community Music as proposed by Veblen and Olsson. It is hoped that the final product will provide a future reference source on community music incorporating brass, and thus furnish valuable insights into the directions formal music institutions should be examining for the recruitment of future students.

Chapter 2

LITERATURE REVIEW

Information in the field of community music in South Africa varies from well and academically documented sources, to areas that are scarcely available except in the form of oral history. Many of the groups, which should be the subject of academic inquiry, have scarcely been touched and some of them are in danger of disappearing as their originators themselves are unlikely to be able to grant interviews with encroaching years and decline in health. This is a potential catastrophe as some significant projects were dependant on a few dynamic individuals who were unable to document the projects consistently.

The format of this review follows the organisation of the chapters as they are presented. Suffice it to say that many of the sources have been in the public domain for some years, but a number have been concealed in private collections or have disappeared as a result of neglect. The literature review will include the most significant sources of reference in each chapter, and will not be completely comprehensive. Those omitted from this review are included in the reference section of this thesis.

2.1

Chapter 1: Introduction and problem statement

As a basis for the concept of community music and community brass in the introductory chapter of this thesis, a number of publications proved insightful. *The Township Tutor*, a thesis by Paul Chandler of the Moravian Church draws attention to the important role some churches and other community organizations played in ensuring access to music for all. *The Practice of Social Research* (1998) by Earl Babbie and Johann Mouton provide guidelines for face-to-face interviews, whilst *Brass Band in the Vernacular Brass Traditions* (1997) by Trevor Herbert, an article in *The Cambridge Companion to Brass Instruments* and *Brass Triumphant* (1980) by Cyril Bambridge provides a background for the introduction of the concept of Community Brass. *Community music: toward an international overview* (2002) by researchers in this field, Kari Veblen, Associate Professor of Music Education at the University of Western Ontario, Canada and Bengt Olsson, of the University of Gothenburg, Sweden, (in *The new handbook of research on music teaching and learning*) surveys international concepts of community music, and provides a North American typology, which has been adapted for the purpose of this research. A number of Veblen's articles proved useful in providing insight into the concept of community music, such as:

- *Apples and oranges, solar systems and galaxies: comparing systems of community music* (2002)
- *The many ways of community music* (2004).

2.2

Chapter 3: Conceptual framework of community music

In providing a conceptual framework of community music, Veblen's articles used in Chapter 1 as well as the chapter written by Veblen and Olsson described above were consulted. Constantijn Koopman from the Amsterdam School of the Arts, Netherlands, discusses the educational potential of community music in his article *Community music as music education: on the educational potential of community music* (2007).

Internet sources consulted include:

- *International Journal of Community Music*, an electronic journal, also available in hard copy, which includes articles on community music and community activities globally
- *International Society for Music Education (ISME)*
- *Cultural Diversity in Music Education*, a website which publishes the conference proceedings of the Commission for Community Music Activity (CCMA).

2.3

Chapter 4: Research design and methodology

Babbie and Mouton's publication, *The practice of social research* (2001), mentioned in 2.1 of this chapter, provides guidelines for research design and method for both qualitative and quantitative research and proved useful in the designing of a framework within which to conduct this study.

2.4

Chapter 5: Religious

Publications of the Moravian Church that provided useful insight into the establishment of the Moravian mission and musical activities in South Africa and in the Western Cape included:

- *The pear tree blossoms: the history of the Moravian church in South Africa 1737-1869* by Bernard Krüger (1967)
- *The pear tree bears fruit: the history of the Moravian church in South Africa 1860-1980* by Krüger & Schaberg (1984)
- *The Unitas Fratrum: two hundred and fifty years of missionary and pastoral service in Southern Africa (western region)* by De Boer & Temmers (1987).

The pear tree blossoms and the pear tree bears fruit provide a more historical perspective, with occasional references to musical activity whilst *the Unitas Fratrum* provides details of Moravian mission stations in the Western Cape. Music is not the central feature of these publications, but background is provided. Krüger (1979) provides a description of music activity in the Moravian church in his article *Church music of the Brüderkirche in South Africa* which appears in the *South African music encyclopedia*, edited by Malan, although it is rather dated.

Detail of the establishment of the New Apostolic Church internationally and in South Africa is provided by Bischoff (1968) in *History of the New Apostolic Church*. Publications relevant to the Salvation Army include:

- *Salvation Army bands and their music* by Ball (1979), which appears in the book titled *Brass bands in the 20th century*, edited by Brand & Brand
- *Salvation safari: A brief history of the origins of the Salvation Army in Southern Africa (1883-1993)*
- *Play the music, play!* by Boon (1978) includes a chapter on the establishment of the Salvation Army in South Africa.

Salvation safari provides the most comprehensive review of the history of this movement in South Africa, although only *Salvation Army bands and their music* offers more detail with respect to music.

Die Geschichte der Posaunenerarbeit in den Kirchen Südafrikas (2001) by Ulrich Sachse provides a record of the brass activities in both the Moravian and Evangelical-Lutheran Church in South Africa and Namibia.

The thesis, *Today's boys, tomorrow's men: A short history of the Boys' Brigade of Britain, with further reference to the Boys' Brigade in South Africa (circa 1880s-1990s)* by Adonis (1995) provides a useful source of information on the origins of the brigades as well as an overview of their activities in South Africa, although it does not provide much detail of Western Cape activity. *Die NG Sendingkerk-Brigade* by May (1955) is an exceptionally significant source for this research. This publication is no longer available and is virtually extinct and provides details of the brigade and its founder in South Africa, with special reference to the Western Cape. The centenary brochure of the Church Lads' Brigade provides details of this movement, which is affiliated to the Anglican Church. This publication describes the establishment of the movement in South Africa and the Western Cape in particular.

An important source of information with respect to missionary activity and the establishment of different churches in South Africa is the publication *Christianity in South Africa* edited by Elphick & Davenport (2002). A number of chapters of this book are written by church authorities relevant to the religions described in each chapter. It provides excellent insight into many established religions in South Africa, but does not include the New Apostolic church, Salvation Army or any mention of the Brigades which are so important in the Western Cape. The chapters describing the various religions proved to be a good source of reference for historical perspectives of the churches described in chapter 5. In order to gain additional insight into the origins and musical activities of some of the religions surveyed, both the international and national official websites were consulted and in the case of the Moravian church, the Moravian Brass Movement website was accessed. Although much documentation was available with respect to traditional religions, there is a paucity of written information with respect to the brigades and oral accounts of events appeared to be the most reliable source of information.

2.5

Chapter 6: Community ceremonial groups

Much literature exists with reference to the minstrel carnival in the Cape, but the most significant researcher in this domain seems to be French academic, Denis-Constant Martin, whose writings in this regard culminated in the publication of *Coon carnival: New year in Cape Town, past and present* (1999). It provides details of slavery in the Cape and the early beginnings of minstrelsy in South Africa, which Bouws in *Solank daar musiek is* (1966) also describes. Although there are many other books that describe the minstrels, discussions tend to be limited to chapter entries in these publications and other than a masters thesis by Lisa Baxter titled *History, identity and meaning: Cape Towns coon carnival in the 1960's and 1970's* on the minstrels, the most comprehensive self-contained book on this topic is the one by Martin and I refer to it under advisement of John Mason, professor of history at the University of Virginia, USA, who has spent the past twenty years visiting Cape Town on an annual basis in preparation for his lectures on this topic and his preparation of a pictorial account of the carnival, which is due for publication later this year. I have not consulted the thesis as I intended to merely provide a brief insight into the minstrels and particularly in the period since 1987, which this thesis does not cover. Other books that provided insight into slavery and the minstrels in the Cape from early times are:

- *Cape Town: The making of a city* (1998) by Nigel Worden, Elizabeth van Heyningen and Vivian Bickford-Smith
- *Cape Town in the twentieth century* (1999) by Vivian Bickford-Smith, Elizabeth van Heyningen and Nigel Worden.

Martin's book also includes brief detail of the Christmas Choirs, but this receives a far more detailed description in *This is our sport! Christmas band competitions and the enactment of an ideal community*, by Bruinders (2007). It should be noted that some of the detail differs from my personal experience of Christmas Choir competition adjudication over the past two decades in the Western Cape.

2.6

Chapter 7: Community music schools

Details of the Genesis programme were retrieved from project documents as well by means of personal communication with one of the founders, Sean Kierman. Literature was also accessed online in the case of the Amy Biehl Foundation, Kidz Can and St. Francis Adult Education Centre. Much of the detail about Redefine and Musedi was sourced in personal interviews with Ronnie Samaai and Henriette Weber respectively and the funding proposal for Jamestown Sounds provided information relevant to this project.

2.7

Chapter 8: Associative organizations

A brochure titled *Cape Philharmonic Orchestra: Outreach and Education Programme* (2008), the CPO website and an interview with the manager of the programme, Henriette Weber, provided details of the establishment and functioning of the Outreach and Education Programme of the orchestra.

2.8

Chapter 9: Social Upliftment

The official websites of the relevant organizations were consulted for:

- Field Band Foundation
- Amy Biehl Foundation
- St Francis Adult Education Centre.

Details of Izivunguvungu were obtained from online articles and from e-mail correspondence and information on the Western Province Marching Band Association were obtained by means of personal interviews and newspapers articles.

2.9

Chapter 10: Outreach initiatives of universities and colleges

Personal interviews and the 2007 annual report were a source of reference for the detail provided in this chapter.

2.10

Chapter 11: Community performance organisations

The website of Cape Town Concert Brass provided details of this community music organisation and documents written by one of the founders, who is also one of the committee members of Windworx, provided the reference source for this symphonic wind ensemble.

2.11

Chapter 12: Conclusions and recommendations

Personal interviews, communication, a publication by Hauptfleisch and articles from the *International Journal of Community Music* provided insights into the future of community music education.

2.12

All chapters

Further information was obtained by means of personal interviews (see appendices) with those involved with community music organizations. The interviews are listed in categories as follows:

- Religious
- Community music schools
- Associative organisations
- Social upliftment
- Outreach initiatives.

Chapter 3

CONCEPTUAL FRAMEWORK: COMMUNITY MUSIC

This chapter will provide an overview of global perspectives of community music; introduce a number of international typologies and present current thoughts on community music in education.

3.1

COMMUNITY MUSIC

In an article in the inaugural issue of the *International Journal of Community Music* (IJCM), associate editor Kari Veblen (2004: 1) notes that definitions of Community Music (CM) have ranged from a collective name for ‘music education’ programmes that exist beyond the framework of curriculum-based, formal music education (from those who question the existence of CM), to a multitude of divergent definitions by CM researchers and practitioners. Veblen (2004: 1) suggests, therefore, that it is necessary to consider Community Music from these varying perspectives and to take cognisance of global research and practices in seeking commonality. The website of the International Society for Music Education (ISME, 2008: online) provides details of the Commission for Community Music Activity (CCMA), which has been the main unifying force in Community Music since its establishment in 1982. It also describes (ISME, 2008: online) the predecessors of this CCMA, namely the Education of the Amateur Commission (1974) and the Out of School Activities Commission (1976), both under the auspices of the International Society of Music Educators. Seminars are held every two years, with the first taking place in 1988. The vision of this organisation propagates the belief that everyone has the right and ability to make, create and enjoy their music-making (ISME, 2008: online). At the CCMA seminar in Liverpool in 1996, David Elliott (editor of IJCM) and Kari Veblen (associate editor), were tasked with researching a ‘working’ definition of Community Music.

Veblen (2004: 1) suggests that Community Music includes both formal and informal musical activities and is shaped and defined by the social setting in which it exists. Cultural Diversity in Music Education (CDIME), an informal network established in 1992 when the first conference (called *Teaching World Music*) was convened in Amsterdam, provides (CDIME, nd: online) the following description of Community Music, which seems to encompass current global perspectives:

Music in community centres, prisons and retirement homes; extra-curricular projects for school children and youth; public music schools; community bands, orchestras and choirs; musical projects with asylum seekers; marching bands for street children. All this – and more – comes under the heading of community music. One of the central features of all these activities is that the starting point are (sic) always the competencies and

ambitions of the participants, rather than the teacher or leader. But a single definition of community music is yet to be found.

The website (CDIME, nd: online) describes the organisation as:

...a platform for exchange of ideas, experiences and practice in an area that is still gaining ground in music education at all levels throughout the world....

The conference report of the 7th International Symposium on Cultural Diversity in Music Education (CDIME, nd: online), records that CDIME has facilitated lively interaction between musicians, educators and scholars and helped to set the stage for interdisciplinary discourse on the transmission and learning of both formal and non-formal music. The organisation has no fixed administration or office, and functions in accordance with the underlying principle that it will remain in existence for as long as deemed necessary. Conferences have been held every two years since inception, with the most recent taking place in Seattle in March 2008 (CDIME: online).

3.2

ASPECTS OF COMMUNITY MUSIC (CM)

The following list by Veblen appears in chapter 1 of this thesis but I have included it in this chapter with slightly more or less details in some points. Veblen proposes (2004: 2) that Community Music, which generally occurs in some form of social setting, be considered in terms of the following five aspects:

- **Types of music and music-making:** Active music making is the core element of CM and could include performing, composing and other such activities. These could occur as part of cultural events, celebrations, ceremonies, rituals, social upliftment programmes and more
- **Intentions:** Lifelong learning and access to all is central to community music. Social and personal well-being is important and individual and collective identity is nurtured
- **Participants:** Participants and programs include diverse ages, cultures, ability levels, socio-economic circumstances, political and religious beliefs, among others which exist for widely divergent reasons. CM specialists have a variety of names, which include Community Music (CM) ‘worker’ (in the UK and Europe) or CM facilitator/musician/educator/trainer/tradition-bearer to name but a few. In addition, apart from the role as prompter, mentor, facilitator, coach and/or director, the CM worker may have to draw on expertise as a music educator, therapist, arranger, entrepreneur, social worker, fundraiser, performer etc

- **Teaching, learning and interaction:** Active music making and applied music knowledge is characteristic of community music rather than music history and theory. Teaching and learning modes are a mixture of oral, notational, experimental, spiritual and analytical elements
- **Informal and formal music interplay:** Numerous theories have been proposed to describe ‘community.’ Most recently the ‘idea of belonging’ has been suggested (Veblen, 2002: 2).

3.3

CHARACTERISTICS OF COMMUNITY MUSIC

Veblen & Olsson (2002: 731) provide the following list of characteristics of community music activities:

- A variety and diversity of musics is emphasised
- Active participation in all kinds of music making
- Development of active musical knowing
- Multiple teacher/learner relationships and processes
- Commitment to lifelong musical learning with access to all
- Awareness of need for including disenfranchised and disadvantaged individuals or groups
- Recognition that social and personal growth of the participant is of equal importance to musical growth
- A belief in the value and use of music in fostering intercultural acceptance and understanding
- Respect for the cultural property of a specific community and acknowledgement of both individual and group ownership of musics
- An ongoing commitment to accountability by means of regular and diverse assessment and evaluation procedures
- Personal delight/enjoyment and confidence in individual creativity is encouraged
- Flexible teaching, learning and facilitation modes are used, such as: oral, notational, holistic, experiential and analytic
- Excellence or quality in the processes and products of music making relative to participants’ individual goals is emphasised
- Origins and intents of specific music practices are honoured or preserved.

3.4

COMMUNITY MUSIC TYPOLOGIES

Veblen examines thoughts about community music groups, systems and networks in several countries, and notes (2002: 1) that in the process of searching for typologies, the old dichotomies of local vs larger communities resurfaced in her contemplation of this topic. She refers (2002: 1) to the

German thinker, Ferdinand Tönnies, who described societal organisation in terms of *Gemeinschaft* (community) and *Gesellschaft* (society) and suggests that these divergent concepts be revisited in surveying global community music typologies and summarises each as follows:

- *Gemeinschaft*: Deep, personal interactions, lasting social relationships and a clear understanding of individual's roles characterise this concept. Relationships are small scale, and church and family are important
- *Gesellschaft*: Characterised by rational, calculative interactions. Relationships are transitory; there is social, geographic and role flexibility. The state, business, education and media are powerful.

According to Veblen (2002: 2) Tönnies saw industrialisation and other forms of progress, such as urbanisation, as negative forces causing a breakdown in the community. She highlights (2002: 2) three characteristics in these early thoughts that bear relevance to the concept of community music, namely, geographic expression, local social system and type of relationship. Veblen notes (2002: 2) that there have been many world changes in the intervening century, and suggests that one contemplate the ways that current typologies of CM confirm or advance the sociological ideas of community, as first proposed by Tönnies and others.

A number of typologies of community music have been formulated globally, with elements of similarity and diversity in all. Three of particular interest are included in this section, the North American typology, by Veblen and Olsson (2002: 740), which expands on the framework initially established by Leglar and Smith (1996: 95-108); an Australian one by Breen, and one appropriate to the United Kingdom, constructed by Veblen. The UK model was based on writings by Tim Joss, one of the initiators of *Sound Sense*, a UK Community Music Advocacy Group (Veblen: 2002).

The UK typology constructed by Veblen (2002: 4) from writings by Tim Joss include the following:

- Creative amateur activities
- Composer-in-residence schemes
- Participatory projects to develop indigenous music-making
- Community recording studios
- Outreach programs by orchestras and opera companies
- Local music amateurs
- And much more.

Breen's typology described by Veblen (2002: 5) includes interest continuums that receive public funding and suggests seven purposes for the existence of Community Music in Australia which include:

- Utilitarian: Least developed with minimal community participation opportunities
- Industrial: Performance/product is linked with media and commercial enterprises
- Oppositional: Community music serves as a vehicle for the expression of political or minority views
- Pluralistic: Access and tolerance prioritised
- Normative: Community music takes place in defined groups
- Consensus: Specific groups are targeted and social upliftment is often the aim
- Welfare/Social: Community music exists in the form of welfare programs, which provide opportunities for music participation to disadvantaged social groups.

Veblen & Olsson's typology of Community Music was based on a previous model suggested by Leglar and Smith (1996: 95-108), which listed community music schools, community performance organisations and ethnic or preservation groups in this earlier typology. Veblen and Olsson (2002: 740-742) expanded the list to formulate a 2002 North American typology:

- Community music schools: Individual, freestanding academies and members of the National Guild of Community Schools, a body which exists in the USA with the mission 'Arts for All'
- Community performance organisations: Orchestras, bands, choirs and other non-profit groups
- Ethnic/preservation groups: Immigrant communities and indigenous groups and the purpose of gatherings is often to celebrate or build community
- Religious groups: Church organists, soloists, cantors, members of church choirs, processional bands and other ensembles. Public performance is present, but this is often seen as either 'worship' or participation in church ritual
- Associative organisations with schools: These complement school music opportunities and include orchestras, opera companies and other professional organisations that partner with school systems and other branches of the community
- Outreach initiatives of universities and colleges: These include choirs, bands, orchestras, other ensembles incorporating members of the community, outreach efforts into schools or the community and sponsorship of local music events
- Informal, affinity groups: Like-minded music makers that meet for a common purpose and it is suggested that most forms of CM fit into this category, although there is much overlapping between categories.

Veblen & Olsson (2002: 736) note that South Africa is viewed as an emerging programme with music education rooted in missionary church music and the British educational system. They refer (2002: 736) to the lack of music as an examinable subject in 'black' schools, and suggest that equal education to all is a central feature in the current day South Africa. The adapted typology of CM used for the research (on Community brass) in this thesis is included below:

- Religious: Choirs, processional bands and other kinds of ensembles
- Community ceremonial groups: This has been developed and incorporated into the typology in order to include the Christmas Choirs and the Minstrel Troupes who traditionally perform in the Christmas and New Year season in Cape Town
- Community Music Schools: Isolated freestanding academies
- Associative organisations: Partnerships between orchestras and other professional organisations and schools or other branches of the community
- Social upliftment: This section has been adopted and adapted from the Australian typology constructed by Breen (1994). For the purpose of this study it describes projects of which social upliftment is the core function
- Outreach initiatives of universities and colleges
- Community performance organisations: This includes performance organisations such as non-profit choirs, bands or orchestras
- Informal/affinity groups that meet with the common purpose of music. Whilst I am aware that there are number of informal affinity groups that meet regularly in order to make music and sometimes to perform, and that some of them include brass, they are highly variable and will not be included in this thesis.

3.5

COMMUNITY MUSIC IN EDUCATION

Constantijn Koopman's discussion (2006: 157) of the educational aspect of community music is of relevance as it provides added insight into the important role it plays in music education, particularly in South Africa where so many have previously been denied access to formal instruction. Koopman suggests (2006: 157) that community music links with new concepts of teaching and learning in educational science and notes that although traditional schools experience difficulties in adapting to these new ideas, community music has a natural affinity to them. Koopman (2006: 157-159) provides details of new educational concepts (which could be applicable to community music) which differ from the traditional as follows:

- Authentic learning. This is thought to embrace meaningful insights, abilities and experience and is initiated by the intrinsic motivation of the learner. It includes the following characteristics:

- Productive learning environments as opposed to pre-structured learning contents
- Active, personal contribution
- Lifelike learning experience as opposed to abstract
- Practice-oriented in the company of others as opposed to socially-removed, sterile classrooms.
- **Situated Learning:** Learning is considered to be an integral ingredient of social practice and is not imposed. It is not an individual act as all participants learn and learning is distributed among co-participants. Music-making is a group activity and community music slots into this view of learning. Participants may assume various roles in the activity (Koopman, 2006: 158)
- **Process-directed education:** Past theories focused on the initiative for transfer of standard knowledge and basic skills resting with the teacher. Process directed education assists pupils in the guidance and control of their own learning processes by means of the following: setting aims, orientation, carrying out learning activities, evaluation and regulation. Koopman (2007: 159) describes the act of developing process-directed learning in a community music setting as follows:

In most community music practices, participants are encouraged to make their own contribution right from the beginning, not only at the level of playing, but also at the level of planning, carrying out activities and evaluating. Although initially the initiative is bound to reside largely in the leading musician (whom we may call ‘music educator’ by now), the participants can increasingly participate in *setting aims*, determining the kinds and order of activities, as well as evaluating and defining criteria for successful performances.

The above concepts seem to indicate the educational value of community music, which in South Africa has been the only access to music for many historically disadvantaged individuals.

Koopman (2007: 159) concludes with a description of the challenge for community music:

Learning activities in community music are characterised by direct experience (learning by doing) and social interaction. The challenge for community music is to integrate verbal and symbolic information (e.g. music theory, notation) and reflection meaningfully into the experience-dominated practices.

3.6

SUMMARY

A CM typology has been developed from the North American and Australian model for the purpose of this study, and will be used as a framework for research design and method described in the next chapter.

Chapter 4

RESEARCH METHOD AND RESEARCH DESIGN

Babbie and Mouton (2001: 270) suggest that the qualitative research approach focuses on social action from the perspective of the insider and record that it is distinguishable from quantitative research in that:

- It takes place in the natural setting of the 'social actor'
- Process rather than outcome is emphasised
- Insider perspective receives greater emphasis
- A comprehensive understanding of behaviour and events is important
- A contextual understanding of social action is desired, rather than the generalisation of a theoretical population
- It has an inductive approach to research, resulting in new hypotheses and theories
- The 'main instrument' in the research process is the researcher.

All the above indicate the suitability of the qualitative approach for the purpose of this study.

4.1

RESEARCH METHOD

Babbie and Mouton (2001: 289) note that the basic individual interview is one of the most frequently used methods of data gathering in the qualitative approach. The following details pertain to the open-ended interviews used for the purpose of this study:

- An adapted typology of community music (specifically including brass) was constructed for the purpose of this research and interviewees were categorised accordingly
- In an attempt to provide an overview of Community Music organisations that incorporate brass in some way or another, much personal communication took place as in many instances written records do not exist
- In order to survey community brass music relevant to the research problem, open-ended interviews were used. The interviews were semi-structured and a list of questions was drawn up. This allowed both interviewer and interviewee to deviate from the set questions in order to add additional information
- Questions were formulated in order to provide information for a narrative of each interviewed community organisation as well as to elicit responses pertinent to the research problems for later analysis
- Interviews were limited to organisations that had produced a significant number of brass tertiary level students and professional musicians over the past two and a half decades in the Western

Cape, as well as those that play a significant role in current brass education. Leaders in these organisations were interviewed, and where relevant, musicians were interviewed.

4.2

INTERVIEWS

Interview templates are provided below for both Project/Church leaders and musicians. Questions were generally adhered to as listed although, as they are open-ended interviews, there was a degree of flexibility in the questions, which in some cases were posed in a manner that was more easily comprehensible to the interviewee. In addition, in some cases, the order was not strictly adhered to as the researcher provided opportunities for elaboration and reminiscence.

4.2.1

QUESTIONNAIRE: MUSICIANS

Questions 1-15 provided insight into access to formal music education as well as the path to the choice of music as a career, where applicable. Questions 16-19 were significant to the research problem.

Table 2: Questionnaire: Musicians

STELLENBOSCH UNIVERSITY		
MASTERS		
Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS		
Musicians		
1.	Name of Student	
2.	Instrument	
3.	Church/Project	
4.	Schools	
5.	Was formal music education available to you at your primary or secondary school? If yes, which instruments were available and were you part of this system?	
6.	If formal music education was not available to you at your primary or secondary school, were you part of any other formal music structure, like the music centres in the Western Cape? If yes, please give detail.	
7.	Did you receive music instruction at any other project?	
8.	At what age did you start playing a music instrument? Where and whom was your first teacher?	
9..	How did you decide on the instrument you wished to play?	

10.	Do you own your own instrument?	
11.	Did either of your parents play a music instrument? If yes, which instrument?	
12.	Did you have theoretical instruction at all? If yes, provide details.	
13.	What career plans do you have for the future as a musician?	
14.	Do you participate in any local or national orchestra courses, or competitions or eisteddfods? If yes, please provide details.	
15.	Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory? If yes, please elaborate.	
16.	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education? Please provide detail.	
17.	Do you think the project/church plays the role of music educator in areas where there is very little, or no formal music education? Detail.	
18.	Do you feel that the music education and musical experiences provided by the project/church played a role in motivating you to pursue music as a career? Give detail.	
19.	Are you involved in teaching at all either at your church or in projects?	
20.	Any other comments on above.	

4.2.2

QUESTIONNAIRE: PROJECT LEADERS/CHURCH CONDUCTORS

Questions 1-25 provided information for the narrative on the project/church and questions 26-29 were significant for the research problem

Table 3: Questionnaire: Project leader/church conductor

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS PROJECT LEADERS/CHURCH CONDUCTORS		
1.	Name of Project	
2.	Name of Project Leader	
3.	Formal training/qualifications	
4.	Brief history/background of projects	
5.	Why was the project established?	
6.	Describe the national structure of the project.	
7.	Describe the Western Cape structure of the project and give details of where	

	the project meets.	
8.	Who teaches in the project?	
9.	Are these persons professionally trained musicians? If yes, please give details.	
10.	How are learners selected for the project?	
11.	Which brass instruments are taught?	
12.	How is the instrument selected for the learner?	
13.	Does the project own any brass instruments? If yes, provide details of what is owned and where they are purchased.	
14.	Do any students own instruments or encouraged to buy their own instruments?	
15.	Do learners receive individual practical instruction? If yes, provide details of tutors used.	
16.	If no, does the student have group tuition? If yes, provide details.	
17.	If no individual lessons take place, does the learner acquire music reading skills?	
18.	Does any theoretical teaching take place? If yes, please provide details of when and who teaches it.	
19.	When does the project meet weekly? Days of week etc.	
20.	Does any ensemble coaching take place? If yes, provide details of conductor, rehearsals and repertoire.	
21.	Is there any publication by the project or from any other source that is used for individual lessons, ensemble rehearsals or theoretical teaching? If yes, provide details, and preferably an example.	
22.	Does the brass learner read music in the correct transposition for the brass instrument concerned? If not, please provide details and reasons for doing so.	
23.	Do learners participate in any local or national orchestra courses, or competitions or eisteddfods? If yes, please provide details.	
24.	If the project has an ensemble, where do they perform and does the project have any annual workshops or festivals where the ensemble performs? Please provide details.	
25.	Describe the demographics of the project.	
26.	Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory? If yes, please elaborate.	
27.	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education? Please provide detail.	

28.	Do you think the project plays the role of music educator in areas where there is very little, or no formal music education? Detail.	
29.	Do you feel that the music education and musical experiences provided by the project, plays a role in motivating learners to pursue music as a career? Please provide examples.	
30	Any other comments on any of above?	

4.3

RESEARCH DESIGN

According to Babbie and Mouton (2001: 278-279), in qualitative research, the emphasis should be on studying human action in its natural setting and through the eyes of the actors themselves. They suggest (2001: 278-279) that qualitative designs share the following features:

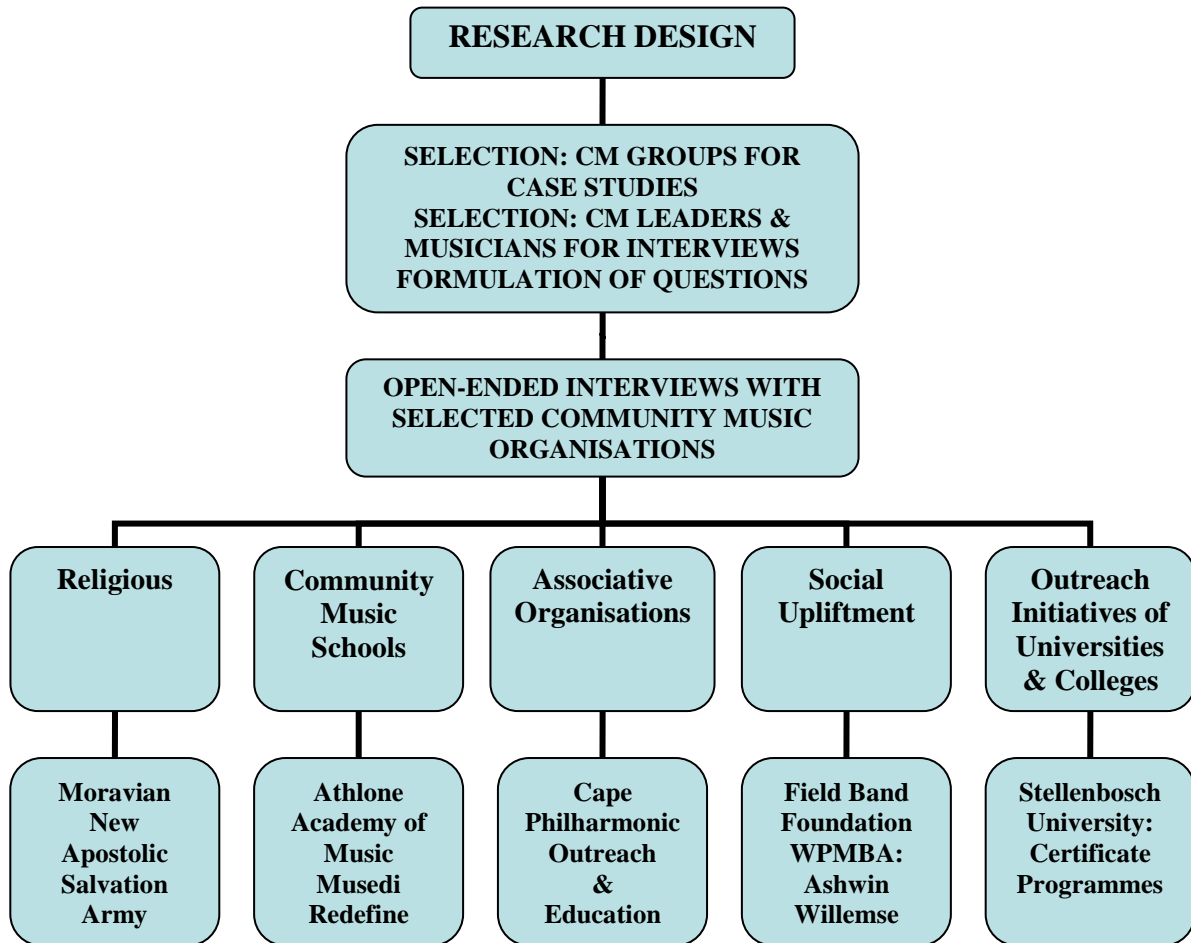
- Detailed engagement/encounter with the object of study
- Selection of small number of cases to be studied
- Openness to multiple sources of data (a multi-method approach)
- Flexible design features, which allows the researcher to adapt and make changes to the study when/where necessary.

Babbie and Mouton (2001: 279) describe three design types that are generally used in qualitative research, namely, ethnographic studies, case studies and life histories. Case studies were deemed to be the most appropriate research design for the purpose of this study. Babbie and Mouton describe (2001: 310) case studies as:

...an intensive investigation of a single unit. This unit can vary: from individual people, families, communities, social groups, organizations and institutions, events and countries.

The following diagram provides details of the research design from its selection of CM groups for case studies and lists CM organisations that will be drawn up from the typology described in chapter three.

Figure 1: Research Design



Chapter 5

RELIGIOUS ORGANISATIONS

There are a number of churches which utilise brass groups as an adjunct or alternative to the organ as an accompaniment to the musical activities of the church service. In some cases a broader instrumentation, such as a full orchestra in the New Apostolic Church, is utilised. The brass and wind groups are somewhat more mobile and are aptly described as a ‘peripatetic organ,’ or an organ that walks, by General Bramwell Booth (Ball,1979: 186), whose main functions were, as they are currently, to accompany congregational singing and lead ‘soldiers’ on the march, in the case of the Salvation Army. In addition, voluntaries could be played by the band when required (Ball, 1979: 186). These processional bands, common to the Moravian church, the Salvation Army and the brigade bands (fife, drum and bugle) associated with the Uniting Reformed Church and Anglican Church, traditionally perform at weddings, funerals, church festivals and other special occasions.

For many in South Africa who had limited access to formal music education, the church played a pivotal role in exposing and promoting music, albeit through the liturgy. Without this influence, I believe, many leading musicians in South Africa today would not have emerged. This overview will be confined to the Western Cape region and will include discussions of the following churches:

- Moravian Church
- New Apostolic Church
- Salvation Army
- Lutheran Church
- Uniting Reformed Church Boys’ Brigade
- Anglican Church: Church Lads’ Brigade
- Calvinist Protestant Church.

Interviews were restricted to the Moravian Church, New Apostolic Church, Salvation Army, URCSA and the ACSA. Much of my brass teaching practice over the past twenty years at both secondary and tertiary institutions and at the SA Army Band currently stationed at Youngsfield, Cape Town, had their formative years of brass instrumental education in these churches. Sean Kierman (Personal communication, April 21, 2008) also confirms that in the twenty years that he was employed at the South African College of Music, UCT, a great number of brass students who passed through his brass ‘studio’ had their early music experiences in these churches. He notes (personal communication, April 21, 2008) that many musicians currently in military bands (SANDF Band, Youngsfield and SA Navy Band, Simonstown) and the Police Band in the Western Cape had

their early music training in the brass bands of the Salvation Army and the fife, drum and bugle brigade bands of the URCSA and ACSA. Churches interviewed will be described with reference to background, national/regional structure, musical activities, functioning/operations and interviews. The Brigades will be described in terms of historical background and activities of the movements.

As an introduction to the religious typology, it is necessary to consider early missionary activity in the Cape since the mid 1700s. A number of the religious groups described have their roots in early missionary activity and in some instances; brass instruments are incorporated into the musical activities of the church.

5.1

EARLY MISSIONS IN THE CAPE

Krüger (1967: 12), a former Bishop of the Moravian Church, recalls the history of the Cape in 1652, in which a settlement was established by The United East Indian Company (*Vereenigde Oostindische Compagnie*, VOC). De Boer & Temmers (1987: 5) note that this station was important as a temporary respite for ship crews, a means of ensuring optimal functioning of the VOC fleets, and for political and commercial reasons due to the increasing demand for victuals by passing ships travelling to East India from Europe. They also note (1987: 5) that demand for land, originally occupied by the indigenous inhabitants of the area, increased in order to establish numerous cattle posts. These were to cater for passing crews, as provisions bartered from the Khoikhoi,² who were pastoralists, were insufficient to deal with rising demands. Slaves, seen to be a source of cheap labour to staff cattle posts, were imported around 1657, as the San³ and Khoikhoi were regarded as vagrants (De Boer & Temmers, 1987: 5).

A local governor and council were appointed in the Cape by the Council of Seventeen, at Middelburg in Holland, who were the rulers of the VOC at that time (De Boer & Temmers, 1987: 5). Krüger notes (1967: 12) that although the VOC's main interest was commercial, one of the principles of the company was to spread the Reformed faith. The VOC provided financial support to the Dutch Reformed Church (DRC), which had already established congregations in Stellenbosch, Cape Town and Drakenstein. Slaves of the company were permitted to send their offspring to school, where religious instruction took place (Krüger, 1967: 12). According to Krüger (1967: 12), the Khoikhoi, however remained separate from the jurisdiction of the company and the church and as a result, had not been converted to Christianity. De Boer & Temmers (1987: 12) report that

² Ethnic group who had migrated to the West of Southern Africa, and known by the colonists by the derogatory term, 'Hottentots.'

³ The original inhabitants of the South Western Cape, also known as 'Bushmen.'

although the children of slaves received religious instruction at school, a very small percentage had been converted to Christianity.

Scriba & Leslerud (1997: 174) note that although a number of early white settlers in Cape Town were German Lutherans who, in 1665 were granted permission by the Dutch Reformed Church to participate in services and to partake in Holy Communion, formal mission work was initiated by the Moravians in 1737. Gerstner (1997: 28) describes the Moravian church as a Pietist movement that developed in Germany, and was established in Herrnhut on the estates of Count Nikolaus Ludwig von Zinzendorf.⁴ De Boer & Temmers (1987: 5) note that the VOC, who financed the DRC, wished for the Khoikhoi to be converted, but that there were insufficient predicants to embark on serious mission work. As a result, a letter was sent to Zinzendorf requesting a Moravian missionary for the Cape, and German-speaking George Schmidt (a former butcher) was tasked with bringing the gospel to the indigenous people and drawing them to church. He was expelled from the Cape for actually baptising the Khoikhoi he had converted (De Boer & Temmers, 1987: 5). According to Elbourne & Ross (1997: 34-35), the Moravian mission was re-established in 1792, and in 1799 the London Missionary Society (LMS) established a mission to the Cape Colony headed by Johannes Theodorus van der Kemp, a philosopher, theologian, doctor, soldier and courtier to the Prince of Orange. Elbourne & Ross (1997: 34-35) note that he established a number of mission stations in the Eastern Cape, Transorangia and Namaqualand and add that Van der Kemp was instrumental in the founding of the South African Missionary Society in Cape Town. This society, in 1804, had a membership of 400 with 'daughter' societies in a number of towns in the Cape (Elbourne & Ross, 1997: 34-35).

Scriba (2006: 2) notes that although the German Lutherans arrived in South Africa shortly after the arrival of Jan van Riebeeck and that the first congregation was established in Cape Town in 1778, much of the Lutheran missionary activity in South Africa and Namibia, took place in what, according to Knutson (2005: 1), is known as the pioneer period, from 1829-1889. Nine mission societies from Germany and Scandinavia arrived, establishing themselves as follows:

- Rhenish Missionary Society (RMS) in 1829: Cape and Namibia

Scriba and Lislrud (1997: 175) note this mission was established under the guidance of Dr. John Philip of the London Missionary Society in Wuppertal, Stellenbosch and Tulbagh in the Cape and that in the 1930s and 1940s, due to financial hardship, these stations were handed over

⁴ Count Nikolaus Ludwig of Zinzendorf, Saxony, who gave up his government service in Dresden to move to the newly-established Moravian settlement in Herrnhut (Krüger, 1966: 12).

to the Dutch Reformed Church, except for Wuppertal, which was transferred in 1966 to the Moravians

- The Berlin Mission Society (BMS) in 1834: Cape, Natal, Transvaal (now Gauteng), with Botshabelo established as an important mission station
- Norwegian Missionary Society (NMS): 1844, Natal
- Hermannsburg Mission (HM), called Evangelical Lutheran Mission (ELM): Natal, 1844 and Transvaal (Gauteng), 1857
- Church of Sweden Mission (CSM): 1876, Natal
- Norwegian Lutheran Church in America (NL:CA), called American Lutheran Mission (ALM) at a later stage: 1927
- Finnish Missionary Society (FMS): 1868, South West Africa (Knutson, 2005: 2).

Elbourne & Ross (1997: 41) note the Rhenish mission took over work done by LMS missionaries in Stellenbosch, Tulbagh and Worcester around 1830 and a church was founded by the Paris Evangelical Missionary Society in what is now known as Wellington. The Church of England, according to Davenport (1997: 52) acquired semi-official status in the Western Cape in 1806, at the time of the return of the British. Davenport notes (1997: 53) that a small number of Presbyterians arrived with the second British occupation of the Cape and that members of the Church of Scotland and the Scottish Free church established more than twenty mission stations. In addition, Davenport notes (1997: 54) that the Wesleyan Missionary Society in England was founded in 1813. Missionary, Barnabas Shaw was sent to the Cape where he worked in areas such as Simonstown, Stellenbosch and in Caledon. English Baptists arrived with the 1820 Settlers and established themselves in the Eastern Cape, expanding to the Western Cape, more notably the Cape Flats (1891) where an Afrikaanse Baptiste Kerk was established largely in the 'coloured' community and the Unitarians set up in the Cape in 1867 (Davenport: 54). Elbourne & Ross note (1997: 47) that from the 1850s, due to an overextended financial situation, missionary control was secondary to financial self-sufficiency and legislation was passed in 1873 whereby LMS mission station plots could be transferred to individuals. In the case of the Moravians, this did not occur until later. Davenport (1997: 53) notes that by 1855 most missions no longer had ties with London and a number of towns in the Eastern Cape had been taken over by Congregationalists, which was known as the Congregational Union of South Africa in 1877.

Elbourne & Ross (1997: 50) note that by the late 19th century, much of the mission work had been done with most of those who had slave or Khoisan ancestry being converted to Christianity,

excluding the Muslims. A number of the missions had important implications for community music and a more detailed description of those most relevant to this thesis is included in the next section.

5.2

CHURCHES WHERE CONDUCTORS/MUSICIANS WERE INTERVIEWED

Churches where conductors/musicians are interviewed will be described in terms of:

- Background of the church both nationally and specifically in the Western Cape
- National and regional structure
- Music activities and functioning/operations:
 - Congregational band/orchestra
 - Regional or district bands/orchestras
 - Instrumentation
 - Role of church band/orchestra
 - Role of district band/orchestra
 - Conductors
 - Rehearsals
 - Repertoire
 - Recruitment of musicians
 - Transmission of musical skills: practical and theoretical
 - Festivals/workshops.
- Interviews with conductors/musicians.

Where church conductors and musicians have not been interviewed, a brief background of the church will be included, plus the musical activities relevant to brass performance, where information was readily accessible.

5.2.1

MORAVIAN CHURCH

Krüger (1979: 237) comments that the history and the music of the Moravian Church in South Africa are intertwined and as a result, a description of the Moravian Mission at the Cape will be provided.

5.2.1.1

BACKGROUND: MORAVIAN MISSION AT THE CAPE

Scriba and Lislrud (1997: 175) note that 26 year old George Schmidt, the first Moravian missionary to the Cape, settled at Baviaanskloof,⁵ where he erected a hut and established a garden. The period 1755-1792 was without leadership and Scriba and Lislrud (1997: 175) note that when the mission re-opened, the three Moravian missionaries assigned to Baviaanskloof came upon one of Schmidt's blind converts, Lena, being read to from the Dutch bible. These missionaries, namely Hendrik Marsveld, Christian Kühnel and Daniel Schwinn were instrumental in the building of a house, church and school and re-establishing the garden, which proved to be a draw-card for the Khoikhoi (Scriba & Lislrud, 1997: 175). De Boer and Temmers (1987: 5) note that in order to enlist the participation of local persons in spreading the gospel, a training school for teachers was established in 1838, by Hans Peter Halbeck, head of the mission at the time. This allowed the ordination of missionaries and preachers to take place locally (De Boer & Temmers, 1987: 5).

The Moravian Church in South Africa, however, only became a fully independent province of the *Unitas Fratrum*⁶ in 1960, at which stage mission properties were handed over by the German Mission Department of the Moravian Church to the Moravian Church in South Africa (De Boer & Temmers, 1987: 6-7). The Training School for Teachers united with the Rhenish Mission Society and the Lutheran Church in Worcester. This closed down in 1938 and a seminary was established, which is currently situated in Heideveld, Athlone. The transition from mission to church was problematic (for various socio-economic reasons) and in the period 1911-1926, a number of mission station villages elected to be administered by a government board of management (De Boer & Temmers: 1987: 6-7).

Moravian mission stations were as follows:

- Baviaanskloof-Genadendal (1737/1793)
- Groenekloof-Mamre (1808)
- Enon (1818)
- Elim (1824)
- Clarkson (1839)
- Goedverwacht (1845)
- Wittewater (1859)
- Pella (1869)

⁵ Later renamed Genadendal (Scriba & Lislrud, 1997: 174).

⁶ The United Brethren

- Wupperthal (1830), initially a Rhenish mission station which joined the Moravian church in 1965 (De Boer & Temmers, 1987: 7).

5.2.1.2

REGIONAL STRUCTURE:

Moravian Church congregations in the Western Cape and Eastern Cape are:

- Arcadia
- Bellville
- Blueliliesbush
- Bonteheuwel
- Bridgetown
- Clarkson
- Ebenezer
- Elim
- Elsiesrivier
- Emmaus
- Enon
- Gelvandale
- Goedverwacht
- Groenland
- Herrnhut
- Lansdowne
- Maitland
- Mamre
- Maranata
- Matroosfontein
- Mitchell's Plain
- Moutonsvallei
- New Brighton
- Newclare
- Pella
- Pietermaritzburg
- Salem
- Steenberg
- Wittekleinsbosch

- Wittewater
- Wupperthal
- Wynberg (De Boer & Temmers, 1987: 97).

5.2.1.3

MUSICAL ACTIVITIES AND FUNCTIONING/OPERATIONS

Music has always played a role in the Moravian church in one form or another and many of the Moravian missionaries in South Africa were proficient musicians. Krüger (1967: 109) in his history of the Moravian Church in South Africa from 1737-1869, notes that singing and music played a great role in the church and provides a description of instrumental accompaniment (cornet, clarinet, flute and violin) to the singing of the hymn *Now thank we all our God*, at the Old Year's Night Service in 1809. The Moravian Brass Band Union of South Africa (BBSA) ascribes the tradition of brass band or *basuinkoor* to Moravians in Herrnhut, Germany in 1734 (BBSA, 2005: online). Krüger (1967: 210) notes that teacher training courses at the theological seminary in Genadendal, established by Hallbeck on 12 September, 1838, included music as one of the subjects. Krüger (1979: 239) records that teachers and evangelical workers were trained at the seminary. He notes (1967: 269) that Benno Marx, a joiner, teacher and organist in the Moravian Church in Germany, appointed as director of the Training school from 1855, formed a brass band which performed on festival days and in funeral processions, similar to the German Moravian congregations. Krüger (1979: 239) emphasises that graduating students from the seminary were also competent musicians who, on completion of their studies, began to assume the roles of organists and choir-leaders in their communities, replacing the missionaries. Krüger and Schaberg (1984), in *The History of the Moravian Church in South Africa, Western Cape Province 1869-1980*, provide numerous accounts of brass instrumental and band performance.

Balie (2005: 1-2) notes that both Bishop Hans Peter Hallbeck and the Reverend B. Marx encouraged musical talents, requiring public performances primarily at the consecration of schools and churches and ensuring that the brass formed an integral part of Moravian church music. Krüger and Schaberg (1984: 134) report that the first brass band festival took place in Lansdowne on 6 August 1951 which motivated the establishment of the *Broederkerk Blasers Bond*, a brass band union. Balie (2005: 1-2) notes that the main objective of this union was to promote brass band music in congregations in accordance with the biblical instruction in Psalm 150, verse 3: *Praise Him with Trumpets*. He concludes (2005: 1-2) that it was decided that both the Eastern and the Western Cape would have a branch of the Moravian Brass Band Union.

The Eastern Cape and the Western Cape branch of the BBSA both elect executive committees responsible for the annual activities and functions of the bands and each committee is made up as follows:

- Chairperson
- Vice-chairperson
- Secretary
- Assistant Secretary
- Treasurer
- Two Committee members.

The following problems were encountered in the first fifteen years after the establishment of the BBSA in 1951:

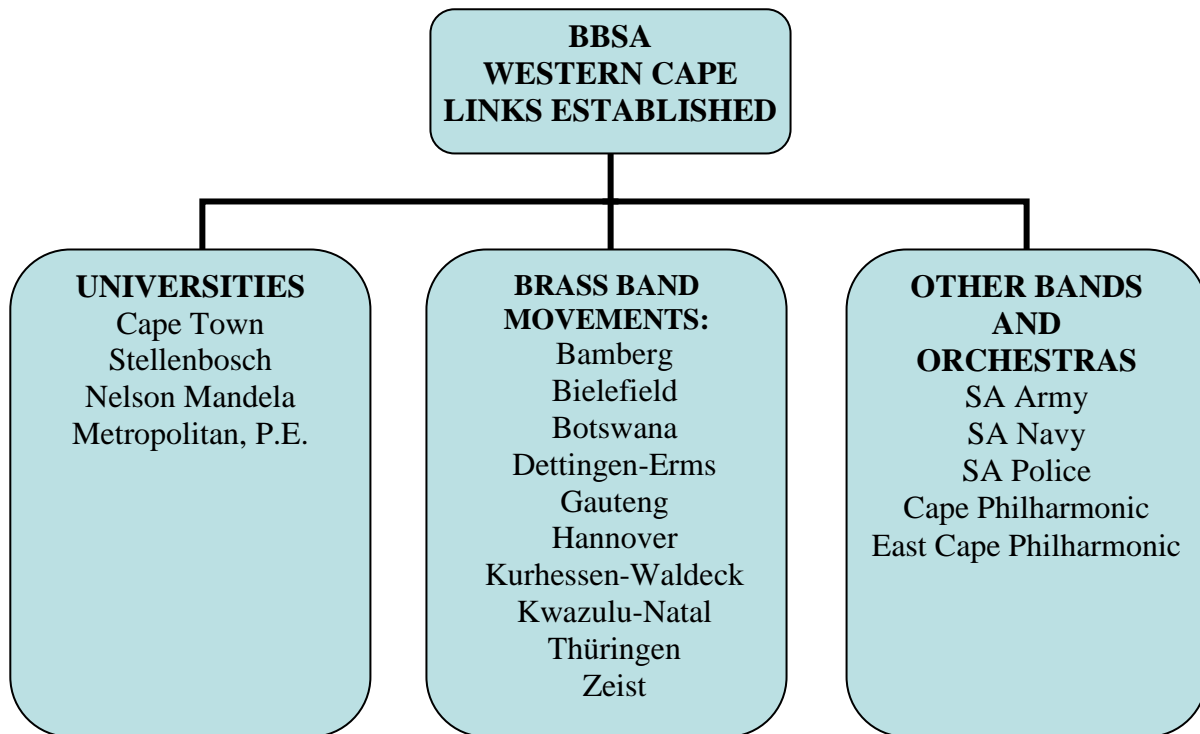
- Brass instruments were in disrepair, with no apparent concern for this state of affairs from adult, male band members who used them
- Band leaders had little guidance or training in warm up techniques, breathing, sound production, instrument maintenance and ensemble playing
- No available music books for church bands, apart from chorale books and church choir pieces which required transposition as ‘military’ fingering was in use
- Minimal or no annual contributions by members
- The preparation of music for different instrument voices for festivals or performances occasioned an inordinate amount of work for the secretary
- Although there were two branches, regions were not clearly delineated and brass bands operated in isolation (BBSA, 2005: online).

These issues were addressed by church authorities in 1966 during a Synod at the Goedverwacht mission station and a committee initiated by Rev. I. Balie was established to ensure the smooth running of activities (BBSA, 2005: online). The advent of the Rev. Karl Schiefer at Genadendal who, contrary to tradition, trained young boys in 1971 and the first contact with the Dettingen Brass Band in 1974, who brought with them *Posaunenklänge*⁷ books and new instruments, was seen to rejuvenate the unions. Subsequent leadership seminars, brass festivals, visitors from Germany and a mission to Germany to attend the Dettingen Brass Band 90th anniversary celebrations provided further impetus to the ideals and enthusiasm of the BBSA (BBSA, 2005: online).

⁷ Literally means ‘trombone sounds.’

The Moravian Brass Band Union has established links with universities, other bands in Europe, South African Army, Navy and Police Bands and local orchestras in the Western and Eastern Cape as a number of Moravians are either students at tertiary institutions, orchestral musicians, or members of the national military bands. These links are tabulated in the following diagram:

Figure 2: **BBSA Western Cape: established links**



(BBSA, 2005: online)

Musical operations will be described below and all details were compiled from an interview with Appel (2008) of the BBSA and from a meeting with Rudi Engel (Personal communication, March 13, 2007), a member of the Moravian Church Music Committee. Operations/functioning are as follows:

- Church band: A number of congregations have traditional brass bands or *basuinkore*
- Regional/district bands: musicians are drawn from all the congregational bands
- Instrumentation: trumpets, trombones, baritones, euphoniums and tubas are standard instruments used in brass choirs. The church owns a number of instruments, although a number of individuals have their own
- Role of church band: to accompany hymns and to perform pre-and postludes. In the absence of an organist, the entire service is accompanied by the brass band. Bands also perform at special services such as Advent and Lent and for weddings, funerals and other important life events
- Role of regional/district bands: performance at festivals or special services

- Band conductors: these are selected by band members and are approved by the church council; a district band conductor is elected
- Rehearsals: congregational bands rehearse once a week, whilst district bands rehearse as needed, generally in preparation for special services or church festivals
- Repertoire: church music from hymnals (chorale book), standard arrangements sourced in Germany. Special music booklets are put together for festivals. The Festival booklet for 2008 contains a number of arrangements of popular songs, hymns, choruses, and brass choir arrangements by local and international church musicians selected by the music committee
- Recruitment of musicians: this is done on a voluntary basis with members who express an interest in playing an instrument. The minimum age is nine
- Transmission of practical/theoretical musical skills: Bandleaders instruct learner musicians, in groups, at weekly band rehearsals and workshops are held for this purpose throughout the year. Rudi Engel (Personal communication, March 13, 2007) noted that Rev. Karl Scheiffer, a trumpeter, and leading personality in the church, compiled three manuals and Paul Chandler (currently 3rd trumpet of the CPO), compiled a *Manual for Brass* (2002), as part of his Masters submission. Theoretical training occurs in conjunction with practical lessons
- Festivals and workshops: Workshops are held regularly. There is an annual combined festival that takes place, and bands perform for traditional church festivals and special occasions. Often, professional musicians are brought in to coach in the masterclasses.

5.2.1.4

INTERVIEWS

A summary of interviews is included in all relevant chapters. Interviews were conducted with:

- Christo Appel
- Matthew Fombe
- Merlin McDonald
- Carlo Witbooi.

Table 4: Moravian Church interview: Christo Appel

INTERVIEWEE: Christo Appel
MORAVIAN BRASS UNION OF SOUTH AFRCIA: Western Cape Executive
FORMAL MUSIC TRAINING/ QUALIFICATIONS/ MUSICAL BACKGROUND
Musical training was acquired in the Moravian church where he learnt to play the trumpet and the tuba, and also had private piano and theory tuition at the age of 8.

QUESTIONS RELEVANT TO RESEARCH PROBLEM AND INTERVIEWEE RESPONSE

Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory?

Christo Appel expressed that although many historically disadvantaged learners had been denied access to formal music education due to the segregated school system, this had not been the case in the Moravian church. He noted that all ministers in the church were taught by Germans in Genadendal and were taught music, either organ, piano, or possibly even brass. Moravian mission schools or local schools that had Moravians as headmasters would have music as a subject and learners generally were proficient in both theory and practical music and had access to instruments owned by the church. He noted that the apartheid system had had little impact on Moravian music-making and that it continued throughout. He did, however, note that as mission schools had been taken over by the state, the curriculum had changed, and music education had suffered as a result.

Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?

If not, do you feel there are still inequalities in formal music education?

Christo's response was that inequalities still existed and although schools were open to all, in many schools where there were music teachers, their roles had changed and they were required to teach a broad spectrum of subjects, marginalising music. Financial issues also played a role in that music was still readily available at the more affluent schools in the suburbs, but at the more financially compromised schools, such as where his wife is currently teaching, there was no music education offered.

Do you feel that the church plays the role of music educator in areas where little or no formal music education exists?

Christo's response was that this was definitely so and that in fact it was even broader-spectrum in that they tutored communities as well.

Do you feel that the music education presented by the church motivates learners to pursue music as a career?

Christo felt that this was definitely the case and that it occurred on a regular basis in the Moravian church. He cited examples of Moravians who were professional musicians in orchestras, army bands, the Navy Band and Police bands.

Final comment:
No further comment.

Table 5: Moravian Church interview: Merlin McDonald

INTERVIEWEE: Merlin McDonald
MORAVIAN CHURCH MUSICIAN
CURRENT STATUS WITH RESPECT TO MUSIC
Former member of the SA Navy Band, Simonstown and South African National Defence Force Band, Youngsfield. (Principal trumpet) Currently Head of Brass: Beau Soleil Music Centre, Kenilworth, Cape Town.
BACKGROUND INFORMATION RELEVANT TO RESEARCH PROBLEM
Access to formal music education
No individual practical instruction available at either primary or high school. Class music available at primary school, taught by the organist of his church who taught simple rudiments of music.
Personal music education history
Merlin received his music instruction in the Moravian church, where he started playing the trumpet at the age of 8. His teacher was the brass band leader at the Steenberg Moravian Church and he received individual practical lessons which cost a very small amount. His decision to play the trumpet was motivated by a visit to a friend whose grandfather owned a trumpet. He expressed interest in the trumpet to his mother and she approached the church for him to become involved in the brass band. Although neither of his parents played any instrument, they were members of the Moravian Church, and he had also seen the trumpet prior to this in the church band every Sunday morning. Merlin attended weekly lessons at the band leader's home and used the <i>Silver Burdett instrumental series</i> by Phillips (1948) as his initial tutor supplemented by <i>First book of practical studies</i> , by Robert Getchell (1968). His musical activities were limited to church music, and he did not participate in orchestra courses or eisteddfods as he had no knowledge of their existence of them. His first exposure to any music outside the church was in the wind band at Heathfield High in the Cape, which he was alerted to by his teacher and band leader at the time, Albert Engel, and where he met Felicia Lesch, head of music at this school. There were financial constraints at home and further study was not affordable, thus the SA Navy Band seemed a good alternative.

QUESTIONS RELEVANT TO RESEARCH PROBLEM AND SYNOPSIS INTERVIEWEE RESPONSE
Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory? Elaborate.
Merlin responded that he felt that this was the case.
Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape? If not, do you feel there are still inequalities in formal music education?
Merlin felt that it had not been addressed, and that sport received far more attention. His secondary school still has no formal music education and now financial issues prohibit access to music. Wealthier schools have music facilities, and learners are more likely have the financial wherewithal to participate in music education at these schools. Instruments and lessons are costly.
Do you feel that the church plays the role of music educator in areas where little or no formal music education exists? Additional information.
Merlin felt very definitely that the church fulfilled this role. He noted that the only access to music education in many financially compromised communities would be the church. He added that this could sometimes be restrictive as church musicians are not always professionally trained musicians.
Do you think that the music education and musical experiences provided by the church played in a role in motivating you to pursue music as a career? Provide detail.
Merlin concluded that without his church music background, he would not have studied music or pursued it as a career and that there were many role models in the church that inspired him to do so. His role models were: Jerome and Albert Engel, Vernon Michels and David Hyde.
Further Comment
He feels that music institutions should make a greater effort to ensure that music was made available to the historically disadvantaged, particularly in the light of the fact that sport is currently receiving much attention in these communities, and felt that the arts should receive the same financial support and attention that the government is affording sport.

Table 6: Moravian Church interview: Matthew Fombe

<p>INTERVIEWEE: Matthew Fombe</p> <p>MORAVIAN CHURCH MUSICIAN AND EX-CERTIFICATE PROGRAMME</p>
<p>CURRENT STATUS WITH RESPECT TO MUSIC</p>
<p>Performers Diploma in Music: 2nd year – University of Cape Town</p> <p>Principal trumpet in Cape Philharmonic Youth Orchestra</p> <p>Trumpeter in UCT Wind Symphony and UCT Symphony Orchestra.</p>
<p>BACKGROUND INFORMATION RELEVANT TO RESEARCH PROBLEM</p>
<p>Access to formal music education</p>
<p>Piano and recorder tuition was available at his primary school, Silverlea Primary, in Belgravia.</p> <p>Piano and theory tuition was available for a period of six months at his secondary school, Belgravia High.</p>
<p>Personal music education history</p>
<p>Matthew started piano lessons at the age of 6 and played for about six months. His grandfather played the piano and Matthew’s parents were members of the Moravian church. His sister played the cornet and his brother played the tuba. He felt he should try an instrument other than those played by his siblings; felt the trombone was too large for him and decided on the trumpet. He started trumpet lessons at the Moravian Church and his first teacher was the band leader of his local congregation, Christo Appel. He had done intermittent lessons in theory at school when it was available and joined the Certificate Programme at Stellenbosch University in 2003, on the recommendation of the late Albert Engel. His participation in the Certificate Programme, Stellenbosch, expanded his musical activities and he played in the Stellenbosch University Symphonic Wind Ensemble, Symphony Orchestra, Cape Philharmonic Youth Orchestra and Symphonic Wind Ensemble. He also participated in the South African National Youth Orchestra Courses (2005, 2006, 2008), the Stellenbosch International Chamber Music Festival (2005-2008), the National Youth Jazz Festival (2004) and the National Youth Wind Ensemble at the Tygerberg Fanfare in 2006. As a student at the South African College of Music, UCT, he performs with the University of Cape Town Symphony Orchestra and Wind Symphony. He would like to explore studying overseas and ultimately would like to be an orchestral musician in one of the national orchestras.</p>

QUESTIONS RELEVANT TO RESEARCH PROBLEM AND SYNOPSIS INTERVIEWEE RESPONSE
Do you feel that the segregated education system during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory? Elaborate.
Matthew felt that in the apartheid years, with segregated schooling, very few non-white learners were introduced to music, as many of their schools had no music education at all.
Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape? If not, do you feel there are still inequalities in formal music education?
Matthew felt that there had been little or no change and cited the Athlone region as an example, where he was aware of only one school that had music education and that because of the expense attached to music, access remain for historically disadvantaged learners was extremely limited.
Do you feel that the church plays the role of music educator in areas where little or no formal music education exists? Additional information.
Yes: Matthew felt that the Moravian church did play the role of music educator in these areas and that it provided access to constructive activities after school hours and removed learners from exposure to negative activities. He also suggested that it provided learners with a career choice should they wish to pursue further study. He noted that there was a renewed interest in music in among the youth in general in his church. Matthew also teaches in his church.
Do you think that the music education and musical experiences provided by the church played in a role in motivating you to pursue music as a career? Provide detail.
Yes: Matthew felt that it had a major influence on his decision and noted that when he first started music, he had no intention of considering music as a future career. The late Albert Engel took him ‘under his wing’ and invited him to his home for extra lessons. He suggested to Matthew that he consider music as a possible career and persuaded him to enrol in the Certificate Programme. Matthew notes that if had not been for his church music experience, he would not have studied music.
Further Comment
Matthew feels that the church and other community music projects are going to expand as interest is increasing and access is open to all, both through the church and in many projects.

Table 7: Moravian church interview: Carlo Witbooi

<p>INTERVIEWEE: Carlo Witbooi</p> <p>MORAVIAN CHURCH MUSICIAN and CERTIFICATE PROGRAMME STUDENT</p>
<p>CURRENT STATUS WITH RESPECT TO MUSIC</p> <p>Certificate Programme Student: Stellenbosch University.</p> <p>Currently teaching in Certificate Programme at Caledon satellite campus.</p>
<p>BACKGROUND INFORMATION RELEVANT TO RESEARCH PROBLEM</p> <p>Access to formal music education</p> <p>Yes, no brass though. Piano, recorder tuition and basic theory was available at his primary school in Genadendal.</p> <p>There was no music education available at the secondary school he attended in Genadendal, despite it being located at a Moravian mission station.</p>
<p>Personal music education history</p> <p>Carlo started the piano at the age of 5, before he started school as both his uncle and his grandfather played the piano, though neither of his parents played any instrument. He started the euphonium at the age of 10 at the Moravian church as there was and still is a very active brass band in Genadendal. He had individual lessons from Basil Carelse and they took place in the church itself. He was given a euphonium to play in the brass band, and did not, personally, decide on the brass instrument he wished to play. It was the only brass instrument not in use at the time and so was available for him to use. When the euphonium required repair, a trombone became available and he switched. Albert Engel visited Genadendal and informed Carlo of the Certificate programme at Stellenbosch university, and he enrolled in this programme in his Grade 11 year, at the age of 16. His trombone lessons continued with Albert Engel at Stellenbosch University and he completed a Trinity College, London Diploma (ATCL) at the end of 2007. He travelled to Germany with the Moravian Brass Band of Genadendal in 2006 and was given a trombone. He currently conducts this ensemble and arranged music for the band in 2007. The brass band produced a compact disc recording of their music, including Carlo's arrangements, in 2007. Although his initial source of music education was through the church, Carlo's enrolment in the Certificate Programme at Stellenbosch University broadened his musical experience and he participated in the South African National Youth Orchestra Courses in 2004, 2005 and 2006, the Stellenbosch International Chamber Music Festival in 2005, was a member of the National Youth Wind Band at the Tygerberg Fanfare, Bellville in 2006 and had played with the Stellenbosch University Symphonic Wind Ensemble and Symphony Orchestra. Carlo is currently teaching</p>

brass in the Certificate Programme in Caledon and would like to pursue music teaching as a career and expand his conducting activities.
QUESTIONS RELEVANT TO RESEARCH PROBLEM AND SYNOPSIS INTERVIEWEE RESPONSE
Do you feel that the segregated education system during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory? Elaborate.
Yes: Carlo felt that it did deny access to formal music education.
Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape? If not, do you feel there are still inequalities in formal music education?
Yes, minimally in urban areas, but definitely not in rural areas: Carlo suggested that to a certain degree it has been addressed in the cities, but that rural areas still suffered, with formal music education being virtually non-existent in previously disadvantaged schools.
Do you feel that the church plays the role of music educator in areas where little or no formal music education exists? Additional information.
Carlo felt that the Moravian Church did assume the role of music educator as it allowed access to music, which otherwise would not have been available, but added that it often required supplementation, as not all church musicians were professionally trained musicians or had the necessary skills to teach music adequately.
Do you think that the music education and musical experiences provided by the church played in a role in motivating you to pursue music as a career? Provide detail.
Yes: Carlo felt that his church music experiences had influenced his decision to pursue music as a career and noted that there was a great deal of talent that could be developed. He felt that this has motivated his decision to pursue music teaching as a career, particularly in the Moravian Church in Genadendal.
Further Comment
No further comment.

5.2.2

NEW APOSTOLIC CHURCH (NAC)

The New Apostolic Church International website (NAK, 2008: online) records that both the New Apostolic Church and the Old Apostolic Church evolved from an ‘apostolic movement’ established

in the early 1800's when a number of Christians, dissatisfied with the current state of the churches with which they were involved, met regularly to study the Bible and for prayer meetings. In addition, it reports (NAK, 2008: online) that these groups eventually evolved into an 'apostolic' movement, later known as the Catholic Apostolic Church, although the name was not used at the time. An alternate name, 'Irvingites', appears in a number of sources with respect to this movement, although the New Apostolic church publication, *History of the New Apostolic Church* issued by Bischoff (1968: 23) is clear that Irving, a preacher in London at the time, was not the originator of the church. Bischoff (1968: 23) notes that the activities of the 'Holy Spirit' were a core focus of the church under the spiritual leadership of twelve nominated apostles, who were ordained on 14 July 1835 and gave up their homes and professions to move to the remote village of Albury (on the farm of one the apostles, Henry Drummond). According to Bischoff (1968: 81), in the period 1860-63 a split, called the 'Hamburg schism', arose as a result of opposing opinions as to whether new apostles should be elected or not, and the international website (NAK: online) records that the schism resulted in the establishment of the 'General Christian Apostolic Mission' and the advent of the New Apostolic Church.

The website of the Apostolic Church (AC: online) records the splitting of the New Apostolic Church in Switzerland (1954) and West Germany (1955). It reports (AC: online) that the split arose due to a lack of consensus about the teachings of Chief Apostle Bischoff in 1951, resulting in the formation of the 'United Apostolic Church' in 1956 by communities and congregations that were not in agreement.

The global expansion of the New Apostolic church is attributed to Swiss Chief Apostles Ernst Streckeisen, Hans Urwyler, and Richard Fehr according to the NAC International website (NAK, 2008: online). It also records (NAK, 2008: online) that Africa has over 8 million members, which constitutes approximately eighty percent of all New Apostolic members worldwide.

5.2.2.1

BACKGROUND: NAC SOUTH AFRICA

Bischoff (1968: 139) provides details of the immigration of German evangelist, Carl Klibbe, to Cape Town, South Africa, under the instruction of Apostle Niemeyer of Australia, in order to establish the church in this country. The New Apostolic website, South East Africa (NAC-SEA, 2006-8: online) records that Carl Klibbe, originally a Lutheran minister, who emigrated to Scotland and later to Australia, before being sent to South Africa, settled in Bellville and later moved to Worcester upon his arrival in the Cape. His missionary work in the Cape was limited by the fact

that he was German speaking and as there was a sparse population of German immigrants in Cape Town and Worcester, not much progress was made (NAC-SEA, 2006-8: online). The website (NAC-SEA,2006-8: online) records that Klibbe looked further afield to parts of the country where there were more established settlements of Germans and subsequently moved to East London in the Eastern Cape, where he established the first congregation with German immigrants in 1892. Klibbe ordained Georg Heinrich Wilhelm Schlaphoff, a shoemaker who visited the East London congregation, as Deacon-Evangelist in 1902, and commissioned him to reinitiate work in the Cape (NAC-SEA, 2006-8: online). The regional website of the NAC Cape (NACC, 2006: online), records the establishment of a chapel in Palmyra Road, Claremont, Cape Town in 1906. English and Afrikaans were introduced as the language of the divine service shortly after the establishment of this chapel (NAK, 2008: online). The NAC-SEA website (2006-8: online) reports the beginnings of a rift in the church in South Africa from 1912 and details a 1926 court ruling prohibiting Klibbe from using the name New Apostolic Church for his independent activities. The website (NAC-SEA, 2006-8: online) records that he was instructed to continue as The Old Apostolic Church of Africa. Work in the New Apostolic Church after this time was continued by Schlaphoff and Bischoff notes (1968: 143-147) that the church grew from 70 congregations in 1931 to 800 in 1968, with approximately 150 000 members.

Currently the New Apostolic Church in Africa has in excess of 8 million members, which constitutes eighty percent of New Apostolic Christians worldwide (NAK, 2008: online). The structure in Southern Africa follows in the next sections.

5.2.2.2

NATIONAL/REGIONAL STRUCTURE:

The national and regional structure of the NAC is detailed below:

- National Structure:
 - NAC South East: Botswana, Lesotho, Madagascar, Mozambique, South Africa, Swaziland
 - NAC Cape: Namibia, South Africa (Cape), St. Helena
- Regional Structure:
 - NAC South East Africa: Free State, Gauteng, Kwa-Zulu Natal, Mpumulanga, Limpopo, North West Province
 - NAC Cape: Eastern Cape, Northern Cape, Western Cape (NACC, 2006: online).

5.2.2.3

CHURCH MUSIC ACTIVITIES AND FUNCTIONING/OPERATIONS

The music of the NAC, Western Cape, is managed by Peter Lambert and Clarke Schilder, who both conduct and arrange music when necessary and are responsible for planning the musical activities of the church in this region (Schilder, 2008).

The NAC Cape website (NACC: online) reports the importance of music in the divine service of the church and notes that, apart from choir singing, instrumental music and orchestral performance is encouraged. Schilder (2008) notes that the musical activities of the NAC include:

- Music coordinator in every congregation: Their duty is to oversee all four music disciplines in the church, namely, the organist, Sunday school music, orchestral music and the choir
- Each of the four music disciplines have a leader
- Both the choir and Sunday school have their own repertoire collection, which was compiled by the church
- Recorder classes are available to young musicians as an initial introduction to music and later they are encouraged to progress to an orchestral instrument.

More specific details of musical activities or operations (especially relevant to brass) are listed below:

- Church orchestra: Each congregation has some form of ensemble, depending on the instrumental resources and they can vary from purely recorder ensembles, or a mixture of recorder and orchestral instruments, whilst larger congregations could have a large orchestra comprised of orchestral instruments
- District Orchestra: this is formed by all the congregations in a particular region. This group will generally rehearse once a month in preparation for a divine service, special services or performances
- Instrumentation: All instruments of the orchestra are included: Strings, brass, woodwind and percussion. The church does not own its own instruments; church musicians generally provide their own instruments
- Role of orchestra: Prior to the divine service there is a 25 minute programme of music performed which includes performances by the organist, Sunday school choir, adult choir and the orchestra. This takes place whilst the congregation is arriving and the orchestra will play again at the end of the service. They also perform at special services should the need arise
- Role of regional/district bands: performance at festivals, special services or performances. The top musicians would be selected for this occasion and it would generally be a joint orchestra and choir performance

- Band conductors: Congregational conductors are selected by the congregations, and district orchestras are conducted by Clarke Schilder and Peter Lambert
- Rehearsals: Congregational orchestra rehearse once a week, whilst district orchestras rehearse as needed, generally in preparation for special services, church festivals or concerts
- Repertoire: Music performed before and after the service is sourced from the hymn books or is orchestral music of a sacred nature. Choirs perform a collection of music collated by the church, or other relevant music sourced by the conductor. The regional orchestra's music would be determined by the material needed for a specific concert, particularly if it is a combined performance together with the regional choir
- Recruitment of musicians: The church performs instrument demonstrations from time to time, or parents approach music leaders to enquire about their child playing an instrument. A number of musicians receive music instruction in their schools or at local music centres. If members wish to play in congregational orchestras, the minimum musical level required would be Grade Two (ABRSM, Trinity, UNISA). They need to be able to cope with music in keys up to four sharps and four flats in order to play the hymn tunes
- Transmission of practical/theoretical musical skills: Congregational music coordinators source people to teach players, or players are referred to the local music centres, and in some instances, there are outreach programmes run in certain disadvantaged areas. The church is not prescriptive about tutors used and this is dependant on the choice by the teacher concerned. Students are, however, encouraged to begin on the recorder, which is taught in groups in the church. Clarke Schilder has put together a practical course (as yet unpublished) of twelve lessons, which covers approximately thirty-six pieces of different styles, scales and arpeggios. Theoretical instruction occurs in conjunction with the practical lessons
- Festivals and workshops: The conductors focus on the development of the congregation and workshops are put together based on the programme set up by Clarke Schilder. This is done on a district level. Festivals and concert performances take place throughout the year (Schilder, 2008).

5.2.2.4

INTERVIEWS

Interviews were conducted with:

- Clarke Schilder
- Joy Jacobs
- Alex van der Speck

Table 8: New Apostolic Church interview: Clarke Schilder

<p>INTERVIEWEE: CLARKE SCHILDER</p> <p>NEW APOSTOLIC CHURCH CAPE:CONDUCTOR: CLARKE SCHILDER</p>
<p>FORMAL MUSIC TRAINING/ QUALIFICATIONS/ MUSICAL BACKGROUND</p> <p>Music Teaching Diploma (UWC) in 1989, BA (UWC), 1994, B Mus – Conducting (UCT), 2004</p>
<p>QUESTIONS RELEVANT TO RESEARCH PROBLEM AND INTERVIEWEE RESPONSE</p>
<p>Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory?</p>
<p>Yes: Clarke felt strongly that this had been the case and noted that he had been a victim of this system. None of the schools he attended had music education available and his parents had to secure private music instruction for him, which was costly.</p>
<p>Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?</p> <p>If not, do you feel there are still inequalities in formal music education?</p>
<p>Yes, in very few cases, but generally No: Clarke felt that this had been marginally addressed in some of the disadvantaged areas, but not sufficiently, and there remained many historically disadvantaged learners without access to formal music education. He felt that the financial implications made it beyond the reach of many of these students currently and felt that music should be taken to the students.</p>
<p>Do you feel that the church plays the role of music educator in areas where little or no formal music education exists?</p>
<p>Yes: Clarke felt that the church did play a leading role as music educator as every congregation had extensive musical activities and that the church also went out to outlying areas to do workshops and expand and explore the talent there.</p>
<p>Do you feel that the music education presented by the church motivates learners to pursue music as a career?</p>
<p>Yes: Clarke felt that the church had encouraged many of its church musicians to pursue music as a career and cited a number of New Apostolics who were currently in the Cape Philharmonic Orchestra and many singers who were in the Cape Town Opera Company. He felt that their love of music was cultivated in the church.</p>

Final comment:
Clarke would like to be instrumental in establishing a New Apostolic Church Music School in the future and concluded by saying that this was one of his dreams!

Table 9: NAC interview: Joy Jacobs

INTERVIEWEE: JOY JACOBS
NEW APOSTOLIC CHURCH MUSICIAN: CERTIFICATE PROGRAMME STUDENT, STELLENBOSCH UNIVERSITY
CURRENT STATUS WITH RESPECT TO MUSIC
Instrument: French horn Certificate Programme student, University of Stellenbosch Member of horn section of Cape Philharmonic Youth Orchestra and Wind Ensemble. Member of New Apostolic district orchestra and choir.
BACKGROUND INFORMATION RELEVANT TO RESEARCH PROBLEM
Access to formal music education
No: Formal music education was not available to Joy at either primary school (Philadelphia & Wesfleur Primary) or High school (Robinvale High), in Atlantis in the Western Cape.
Personal music education history
Joy started recorder lessons, with Sharon Engelbrecht, at the age of 6 at Sunday school in the NAC. She noticed that other children were having lessons and followed their example. Her brass music education started with trumpet at the age of 10 at church, and later changed to trombone. She was taught by a friend of her father, who was also a member of the Fire Station Band in Atlantis. His name was Shaun Hector. Her father is musical and plays both saxophone and clarinet, which he learnt in the NAC. She had basic theory instruction in the practical recorder lessons. She joined the Certificate Programme in Music at Stellenbosch at the beginning of 2008 and was introduced to the French horn by Pamela Kierman, brass lecturer at the Music Department, progressing sufficiently to enable her to participate in the Cape Philharmonic Youth Orchestra and Symphonic Wind Ensemble. She remains active on both trombone and French horn in her church orchestra, playing with the Cape Town Orchestra of the church. She would like to become a music educator, specialising in brass in the future.
QUESTIONS RELEVANT TO RESEARCH PROBLEM AND SYNOPSIS
INTERVIEWEE RESPONSE

Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory? Elaborate.
Yes: Joy felt that in the past, public schools did not have the musical opportunities currently available, and that there were inequalities and cited the case of her father who would have loved to study music, but it was not available as a school subject.
Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?
If not, do you feel there are still inequalities in formal music education?
No: Joy felt there were still inequalities in music education as noted that the ones in Atlantis still did not have subject music available. She noted that although there were a number of learners interested in music, there were no music educators.
Do you feel that the church plays the role of music educator in areas where little or no formal music education exists? Additional information.
Yes: Joy felt that the church was her first music educator, as there was no formal instrumental tuition available at her school, and her entry into the Certificate Programme supplemented and advanced her formative training, which prompted the NAC to provide additional orchestral performing opportunities within the church, but at an advanced level.
Do you think that the music education and musical experiences provided by the church played in a role in motivating you to pursue music as a career? Provide detail.
Yes: Joy had previously not considered music education as an option, but does currently as both the NAC church and the Certificate Programme were her primary sources of music education. Joy currently assists with music theory at her ex-high school in Atlantis.
Further Comment
None

Table 10: NAC interview: Alex van der Speck

INTERVIEWEE: ALEX VAN DER SPECK
NEW APOSTOLIC CHURCH MUSICIAN: PERFORMERS DIPLOMA, UCT: 2ND YEAR.
CURRENT STATUS WITH RESPECT TO MUSIC

Currently 2nd year, UCT: Performers Diploma (trumpet)

Freelances with CPO when invited.

Performs with UCT Symphony Orchestra, Symphonic Winds and Big Band.

Recently performed with Namibian Symphony Orchestra.

BACKGROUND INFORMATION RELEVANT TO RESEARCH PROBLEM

Access to formal music education

Alex attended Rondebosch East Primary School, a former model C school. Music education was available at his primary school, but not brass, mostly piano and recorder and he also had access to music theory.

He attended Windsor High School, also an ex-Model C school, where there was no music education at all at the time. There had been piano and recorder in the past, but it was discontinued by the management of the school. He moved to Pinelands High School where both theoretical and instrumental tuition was available, including all brass. He also attended Beau Soleil Music Centre where both instrumental and theoretical tuition was available.

Personal music education history

Alex started playing the recorder in the NAC at the age of 10 and the recorder tutor he used was *Recorder Made Easy*, a church publication. His local NAC congregation required his parents to complete a form in order to request recorder lessons and he noted that the NAC approached potential students. At the age of thirteen he started with the trumpet, at church, with Peter Davey, then studying at UCT. His decision to choose the trumpet was personal, as he was attracted to the sound it produced, which he heard at church, and his mother also encouraged him to start the trumpet, as she felt that recorder was an initial introduction to music for him, but that he should pursue trumpet studies. Alex's one grandfather was a music teacher, and the other was a jazz pianist. He also learnt the piano, which he started in primary school and continued at Pinelands High school. He pursued his trumpet studies with Paul Chandler (3rd trumpet of CPO and UCT graduate, from Moravian Church) at the Beau Soleil Music Centre. He studied music as a subject at Pinelands High School, doing music theory and history at the school and performing in the schools' wind ensemble and jazz band.

He participates in the South African National Youth Jazz Festival in Grahamstown on an annual basis and also plays in the Cape Town Orchestra, the top orchestra of the NAC, and has participated in the International Chamber Festival in Stellenbosch over the past two years, performing in the Festival orchestra. Alex would like to study overseas on completion of his studies at UCT, but intends returning to South Africa. He assists in the church with music teaching activities, giving advice when asked, and also teaches the trumpet on a part-time

basis at a local primary school.

**QUESTIONS RELEVANT TO RESEARCH PROBLEM AND SYNOPSIS
INTERVIEWEE RESPONSE**

Do you feel that the segregated education system during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory? Elaborate.

Yes: Alex cited his grandfathers as examples of how previously disadvantaged persons had been denied access to formal music education. His maternal grandfather was Dutch, but living in Germany, before he came to South Africa and had access to all musical activities on his arrival in this country, whereas his paternal grandfather was denied access to musical instruction as he attended a 'coloured' school, where formal music instruction was limited, if available at all. He felt that 'white' schools had more musical opportunities.

Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?

If not, do you feel there are still inequalities in formal music education?

No, generally, although there were exceptions: Alex felt it could be available to all if they really wanted access to it, currently, but noted that the arts were not well funded governmentally. He felt that 'white' schools (meaning former model-C schools), which are generally more economically viable, have music available, whereas the less affluent schools, do not have a variety of instrumental tuition available. He felt that there was access to piano and recorder in these schools, but no brass and woodwind tuition.

Do you feel that the church plays the role of music educator in areas where little or no formal music education exists? Additional information.

Yes: Alex felt very strongly that the NAC performed this role and that, additionally, it provide equal access, which he felt was important.

Do you think that the music education and musical experiences provided by the church played in a role in motivating you to pursue music as a career? Provide detail.

Yes: Alex felt that the NAC was a motivating force in his decision to pursue music as a career and cited examples of professional musicians in the church who served as an encouragement to do so. In particular, he noted that the orchestral experience provided by the church had provided a major incentive to study music and cited Brandon Phillips, bassoonist in the CPO, as a role model.

FURTHER COMMENT
Alex's final suggestion was that if that if one wished to pursue something, in this case, musical studies, and it was not available in the area in which they lived, they should pursue this further afield, noting that there were resources available, but one needed to access it.

5.2.3

THE SALVATION ARMY

The Salvation Army movement was founded by William Booth in 1865 in London, England, and spread throughout the world. The formal name, with its military reference, was introduced in 1878 when the church was seen to be actively engaged in 'spiritual warfare' and uniforms, ranks and other soldier-like apparel served as reinforcement to this cause. Salvationists were drawn from the ranks of the poor as Booth was of the opinion that British mainstream churches were unsuccessful in bringing religion to the masses and the Salvation Army ministered in dangerous areas and were often subjected to physical assault (BBC, 2004: online). A disciplined, compassionate, abstemious and highly moral lifestyle is required of all Salvationists and social services aimed at improving the lot of the poor and dealing with world crises are core focuses of this movement (SAI, 2008: online).

5.2.3.1

BACKGROUND: THE SALVATION ARMY IN SOUTH AFRICA

Boon (1978: 105), records that the Salvation Army in South Africa was established on the arrival in Cape Town in February 1824 of Lieutenant Alice Teager, Captain Rose Clapham and Captain Francis Simmonds (shortly after their marriage). He notes that an old store in Loop Street was rented and during the course of building alterations, the length of the penitent-form⁸ was being decided, which was eventually made the entire length of the platform, on the urging of Simmonds. Boon (1978: 105) notes that the first 'seekers' who knelt at this form, were the four workmen responsible for its installation and that by the next evening, which was a Sunday, 112 seekers arrived to kneel there. According to Boon (1978: 105), despite a lack of verifiable evidence of musical activity at the first meetings, it seems that some musical support was present as it was recorded that the workers in attendance proceeded with their own choice of songs, whilst the Salvationists persisted with 'revival hymns.' Boon (1978: 105) notes that there were not many bands in South Africa in comparison to overseas and that much musical reinforcement and development was provided by Salvationists who were based in South Africa due to employment or

⁸ Also known as a mercy seat and is a bench provided as a place where people can kneel to pray, seeking salvation, or making a special consecration to God's will and service. It is usually situated between the platform and main area of Army halls as a focal point as a reminder of God's reconciling and redeeming presence. (SAI, 2008: online)

officers of the Salvation Army who had been posted to this region. Boon (1978: 105) provides further details of the band set up in South Africa noting that the first band in this region was Cape Town 1, although there were also bands established in Kenilworth, Salt River (started in 1905 as a response to the expansion of this area due to the newly established railway works), Kroonstad, Port Elizabeth and Johannesburg.

Although the standard of playing of many of the South African bands was not comparable in standard to those of the United Kingdom, Boon (1978: 105) observes that the Johannesburg City Band, under the direction of Bandmaster Frank Rawbone, previously of the esteemed Chalk Farm Band, UK, attained an excellent standard of playing and in 1952 was the first Salvation Army Band to broadcast in South Africa. Boon (1978: 107) lists a number of National Bands⁹ (African Corps¹⁰) in South Africa, including the African Central Band, Johannesburg; the Sydney Road Band, Durban and the Somtsea Road Bands in Pietermaritzburg. Brigadier Ephraim Zulu (a direct descendant of Cetewayo and Dingaan), provides an indication that musical training took place and describes in Boon (1978: 107) that:

During my years of officership I have seen the African bands grow from the mere ‘blasting’ stage to real musicianship. This reflects the great credit on the corps officers concerned who, in many cases, have been both trainers and bandmasters, especially in the smaller corps.

Captain Brian Tuck, in his second edition of *Salvation safari: A brief history of the origins of the Salvation Army in Southern Africa 1883-1993* (1993: 59-60) notes that new buildings were opened in 1952 in Athlone, which provided greater thrust to the work with persons of colour in the Cape and that further work in this domain was proposed with the establishment of a 10-year strategic plan, under guidance of Major Roy Desmond Olckers. HE was charged with heading up the Cape Western Division from 1970-1975 and Tuck (1993: 60-62) notes that a 5-year campaign for Christ took place in the early sixties, with an attempt at ‘Africanisation’ of missionary work and that African Salvationists continued their work during the tumultuous times of the Soweto riots. According to Tuck (1993: 61), the Centenary year, 1983, of the Salvation Army in South Africa, was known as the ‘Year of Review and Renewal,’ and statistics in South Africa were as follows:

- Officers: 299 active, retired 111
- Cadets: 1st year, 11; 2nd year, 14.
- Employees: 152
- Corps: 139

⁹ National Bands were ‘African’ in constitution.

¹⁰ A Salvation Army unit established for the preaching of the gospel and service in the community (SAI, 2008: online).

- Societies: 21
- Outposts: 58
- Schools: 3
- Institutions: 22.

Tuck (1993:61) notes a number of concerns with respect to the future of the movement in South Africa, namely:

- Inadequate self-sufficiency
- Standard of literacy of many officers
- Neglect of Afrikaans
- Lack of continuity in policy
- Greater effort needed at Christian education
- Rediscovery of essential mission of the Salvation Army, particularly in the open-air.

The number of brass bands at corps level has declined in the intervening years, although the Salvation Army is currently active in all major cities in South Africa, but not necessarily with the adjunct of a band. A number of centres were established to serve primarily social and humanitarian purposes as opposed to the service of the church itself. These include residential hostels for the homeless, abused, elderly and disabled, day care centres, addiction dependency programmes, service to the armed forces, emergency disaster response, services to the community and health and education programmes (SASAF, nd: online).

5.2.3.2

NATIONAL/REGIONAL STRUCTURE

The national divisions of the Salvation Army are:

- Territorial headquarters, Johannesburg
- Central Division (Pretoria)
- Western Cape Division
- Eastern Cape Division
- Mid Kwa-Zulu Natal Division
- Northern Kwa-Zulu Natal Division
- Eastern Kwa-Zulu Natal Division
- Mpumalanga & Swaziland Division
- Northern Division; Northern Province (SASAF, nd: online).

The Western Cape division, with headquarters in Mowbray, is distributed as follows:

- Athlone Corps
- Bonteheuwel Corps
- Cape Town Citadel¹¹ Corps
- Claremont Temple Corps
- Crossroads Corps
- Goodwood Corps
- Khayalitsha Corps
- Langa Corps
- Manenburg Corps
- Matroosfontein Corps
- Observatory Corps
- Paarl Corps
- Robertson Corps
- Tafelsig Corps Plant
- Worcester Corps
- Wynberg Corps (SASAF, nd: online).

The vast majority of the above centres cater to social and humanitarian needs and brass bands are therefore not prevalent at each of these stations. Petersen (2008) notes that centres that previously had bands are dwindling and that the current Observatory Corps is of interest in that it reflects the recent demographic shift in this area since the advent of Salvationists from the Congo, Rwanda and other African countries. Drums and guitars form a large part of the ensemble, rather than the traditional brass instruments (Petersen, 2008).

5.2.3.3

MUSIC ACTIVITIES AND FUNCTIONING/OPERATIONS

Ball (1979: 184) notes that in Victorian times, active participation in worship was encouraged by the Salvation Army and that church members were encouraged to use their talents in the service of God. He further records (1989:185) that, at this time, the brass band was becoming increasingly popular, and notes that the 'working class', mostly poor and underprivileged at this time, had a manner in which they could make music without too much expense. Persons who played instruments of any kind (woodwind, brass, banjos, accordion etc.), were encouraged to bring them to both indoor and open-air meetings of the Salvation Army in this era (Ball, 1979: 186). At one

¹¹ A hall used for worship (SAI, 2008: online).

particular open air meeting in Salisbury, UK, a difficult crowd attacked preachers from the Salvation Army, prompting local builder, Charles Fry, with his three sons, who had agreed to provide security at the meeting, to perform on their musical instruments, subduing the crowd and drowning out the noise (BBC, 2004: online). William Booth is said to have coined the phrase, *Why should the devil have all the best tunes?* and there was official recognition of the first Salvation Army band occurred in 1879 (BBC, 2004: online) and subsequent to this, a General¹² Order was issued by Booth in the *War Cry*¹³ in 1880, in an attempt to promote the establishment of brass bands and 1883 saw the publication of a the first volume of Salvation Army music (BBC, 2004: online).

Initially, according to Ball (1979: 186-189), there was no official policy relating to musical activities, but eventually Army Headquarters played a role in regulating music performed and instrumental music came to be based on religious songs and hymns with a corps of Salvationist composers providing much of this music. Richard Slater was thought to be the ‘Father’ of Salvation Army music, with many *protégées*, all members of the Music Editorial Department of the Salvation Army (Ball, 1979: 189). This department, according to Ball (1979: 189), has been responsible for an extensive body of repertoire for brass band. Ball (1979: 187) describes the main functions of the brass bands as the provision of accompaniment for congregational singing and leading ‘soldiers’ on the march, although the band often performs voluntaries during the course of a service.

The standard Salvation Army Brass Band consists of the following instruments:

- Cornets: E flat and B flat
- Flugelhorn
- Alto horn
- Euphonium
- Baritone
- Trombone: tenor and bass
- Tuba: E flat and B flat
- Percussion (BBC, 2004: online).

Information with respect to the functioning or operations of local church bands was compiled from personal communications and a personal interview with current and former members of the church. Functioning/operations are:

¹² The Salvation Army adopted a quasi-military structure and Booth was known as the ‘General’ (BBC, 2004: online).

¹³ Magazine published by the Salvation Army (Salvation Army, 2008: online).

- Church band: Not every church has a brass band. Currently Goodwood, Cape Town Citadel, and Observatory have bands. All are brass bands, except the one in Observatory, which is a mixed ensemble
- Regional/district bands: A district band is convened when the needs arises, as was the case with the recent 125th anniversary celebrations at the Citadel, in Cape Town. Players are sourced from the various bands in the region and this ensemble usually rehearses on a Sunday in the Cape
- Instrumentation: largely traditional brass band instruments, namely: cornets, baritones/euphoniums, and horns in E flat, trombones and tubas. Most of the instruments are owned by the church, although some of the band members do have their own. Each church has to raise funds if they wish to purchase instruments
- Role of church band: To accompany hymn singing, and to perform a freestanding piece or pieces on a Sunday, either during the service or as a voluntary
- Role of regional/district bands: To perform at special occasions, celebrations or festivals.
- Band conductors: Generally the person who has the most musical knowledge. A correspondence course for bandmasters is available via Britain, which equips one for conducting, but this is not often done in South Africa. The District or Divisional band is conducted by one of the leading musicians in the bands and occasionally, if there is a visiting bandmaster from England, they would rehearse the bands, providing new insights
- Rehearsals: These generally take place once a week, although, the increase in the price of fuel has made travelling long distances a costly exercise. As a result, rehearsals at the Citadel band have been reduced to two per month. Other bands still rehearse on a weekly basis
- Repertoire: New music is published bi-annually and is obtainable from the Salvation Army in England, although compact disc recordings of new works are available from Canada, USA and the UK. Local bands will listen to the music and decide what they wish to order. The Music Editorial Department had a body of composers who write for this genre and generally music is of a sacred nature. More recent developments have been the introduction of Praise and Worship style music, particularly aimed at the youth, but it is not always scored for brass
- Recruitment of musicians: Young potential musicians generally display a personal interest in the bands, and approach the players in this regard. Alternatively, if the band member or conductor is aware that a church member is interested in playing an instrument, they will approach them. In some cases, parents approach band members for lessons
- Transmission of practical and theoretical music skills: Some band leaders provide individual practical lessons for church members who wish to play an instrument. In some cases, musicians are taught by parents or relatives or they learn at church, where they start with a learner group, although much knowledge is acquired from simply performing with the ensemble, and as time

passes, more skills are acquired. Publications of the Salvation Army, such as *The Salvation Army: Studies for band training*, by Hawkes were used by the bands in the Cape. Hawkes notes (n.d.: preface) that the aim of his publication is:

...to supply in a simple form such exercises for united Band practice as will tend not only to a mastery of all the Scales and Intervals, but likewise to the production of a pure, rich tone, command of degrees of force, true intonation, right management of breathing, and technical skills in the execution of the most common difficulties as to fingering, tonguing and time.

Theoretical skills are generally acquired together with the practical. A publication, *Inside Music: Teacher's guide*, by Ballantine (1980), a Salvationist from the Canada and Bermuda territory, has also been used locally. Ballantine (1980) notes that:

INSIDE MUSIC is a complete music theory program designed for the use of the Salvation Army musicians at music camps and at the Corps level.

- Festivals and workshops: Regional workshops are scheduled, particularly when an international player or conductor comes to South Africa (from Salvation Army). At the workshops, various electives are offered, from which participating musicians may select an activity of interest to themselves. Salvation Army festivals and performances are also times when the regional band gets together, but external festivals, courses or workshops are also attended by church musicians, with the proviso that the sponsors should not represent something that is contrary to the doctrines and expectations of the church (Petersen, 2008) and (Simpson, J, Lang, T & Simpson, B, personal communication, October 21, 2007).

5.2.3.4

INTERVIEWS:

Interviews were conducted with:

- Eddy Petersen
- Kelly Bell
- Jack Simpson

Table 11: Salvation Army interview: Eddy Petersen

INTERVIEWEE: EDDY PETERSEN
SALVATION ARMY ATHLONE: FOUNDER MEMBER OF THE ATHLONE BAND
FORMAL MUSIC TRAINING/ QUALIFICATIONS/ MUSICAL BACKGROUND
Musical training: private violin lessons until high school, bugler in Boys' Scout Band, progressing to other brass in the Salvation Army.

QUESTIONS RELEVANT TO RESEARCH PROBLEM AND INTERVIEWEE RESPONSE
Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory?
Eddie felt that this was so and cited himself as an example. He noted that because of the system, where persons of colour did not receive the same attention to music as their white counterparts, there were many areas not accessible to learners of colour. He sang in a school choir in Athlone, but music was limited and his counterparts in a neighbouring white suburb, Pinelands, had access to formal music training. Learners of colour who wished to have access to formal music education would have to take private instruction, which was costly, and it was seen to be a status symbol if one read and played music.
Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?
If not, do you feel there are still inequalities in formal music education?
Yes: Eddie's view was that it would be a long process before this was addressed and that there are still inequalities in music education. He reiterated his earlier statement that music was a status symbol, as if one had the wherewithal, you would send your child to a school where all forms of music were available. Historically disadvantaged schools would appoint a maths teacher above a music teacher.
Do you feel that the church plays the role of music educator in areas where little or no formal music education exists?
Yes: Eddie felt this was the case as in Athlone, as many young musicians could not afford formal music education. Eddie purchased instruments and taught them to ensure that they had access to music.
Do you feel that the music education presented by the church motivates learners to pursue music as a career?
Yes: Eddie also felt that it opened new avenues to church musicians, who might previously not had aspirations in this direction and noted that there were examples of this in his church.
Final comment:
Eddie expressed gratitude at being in a position to influence young people or other people who had approached him and was pleased to be involved with young people with so much potential.

Table 12: Salvation Army interview: Kelly Bell

<p>INTERVIEWEE: KELLY BELL</p> <p>SALVATION ARMY MUSICIAN</p>
<p>CURRENT STATUS WITH RESPECT TO MUSIC</p>
<p>SACM, UCT music graduate: B Mus Hons</p> <p>Currently runs her own band which performs regularly, and active as freelance musician nationally.</p>
<p>BACKGROUND INFORMATION RELEVANT TO RESEARCH PROBLEM</p>
<p>Access to formal music education</p>
<p>No: At Northpine primary there was no music education.</p> <p>Yes: At Rondebosch East Primary there was music education available, but not brass.</p> <p>Yes: Her secondary school, Pinelands High School, had a large music department and she was a brass student at the Beau Soleil music centre.</p>
<p>PERSONAL MUSIC EDUCATION HISTORY</p>
<p>Kelly started her music career at the age of four, at the Salvation Army in Athlone. She accompanied her sister to her trumpet lessons and her sister struggled to produce a sound on the instrument. Kelly attempted, successfully, continued with the trumpet for the next seven years. Her first teacher was Eddie Petersen, the Athlone bandmaster at the time, and she received both practical and theoretical tuition at church.</p> <p>Kelly switched to the euphonium and trombone and did music as a subject in her years of secondary education, receiving all theoretical aspects of music at Pinelands High School and receiving tuition in both trombone and euphonium at the Beau Soleil Music Centre with Pamela Kierman, Head of the Brass Department at the time.</p>
<p>QUESTIONS RELEVANT TO RESEARCH PROBLEM AND SYNOPSIS</p> <p>INTERVIEWEE RESPONSE</p>
<p>Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory? Elaborate.</p>
<p>Yes: Kelly noted that in her primary years, the first school she attended provided no music education. It was in a historically disadvantaged area and people were also extremely financially compromised so all music activities were accessed at church. By the time she entered secondary school, South African democracy was in its fourth year and she attended Pinelands High, where music had always been a part of the curriculum, having been a former</p>

<p>model C school in a former ‘white’ area. Kelly studied music at the SACM, UCT, graduating with a B Mus Hons.</p> <p>She currently runs a band called Sistahood, and performs regularly as a free-lance trombonist playing funk, R&B, soul and jazz and has toured Scandinavia with a band. She is also involved in teaching and conducting at schools and at church.</p>
<p>Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?</p> <p>If not, do you feel there are still inequalities in formal music education?</p>
<p>No, not entirely: Kelly felt that in some instances, this issue had been marginally addressed, but that, for the most part, inequalities were still prevalent. She noted, however, although now one was not prevented from attending a school where music education was accessible, economic issues now prohibited access, as former Model C schools were far more expensive to attend than schools in historically disadvantaged areas.</p>
<p>Do you feel that the church plays the role of music educator in areas where little or no formal music education exists? Additional information.</p>
<p>Yes: Kelly cited personal experience, noting that she was once again involved in teaching in the Salvation Army and that in the areas that she worked, namely Bokmakierie, families were extremely financially compromised and unable to afford music education, although it was not readily available at the schools in these less affluent areas. Children went to church to have access to music instruments and to receive tuition.</p>
<p>Do you think that the music education and musical experiences provided by the church played in a role in motivating you to pursue music as a career? Provide detail.</p>
<p>Yes: Kelly’s first musical experiences were in the church, and even though she did participate in music at both primary and secondary level at school, her love and interest in music were fostered by the church.</p>
<p>Further Comment</p>
<p>She feels that music is fun, and that a lot of work is available if one looks for it, although she admits that it is not always easy. She created work for herself, in effect, by forming a band and is expanding into music composition...</p>

Table 13: Salvation Army interview: Jack Simpson

<p>INTERVIEWEE: JACK SIMPSON</p>
<p>EX-SALVATION ARMY BAND MEMBER</p>
<p>CURRENT STATUS WITH RESPECT TO MUSIC</p>

Sergeant-Major: South African National Defence Force Band, Youngsfield, Cape Town:

Principal bass trombone

Co-ordinator of the SANDF section of the Military Skills Development (MSD) and South African Development Countries (SADC) army students, who participate in the Certificate Programmes at Stellenbosch University.

BACKGROUND INFORMATION RELEVANT TO RESEARCH PROBLEM

Access to formal music education

Yes: Jack attended Tamboerskloof Primary school, where class music only was available, but no instrumental tuition of any kind. The school did stage musicals on a regular basis.

He attended Cape Town High School, which had a large music department. Piano, violin and recorder were available, but no brass instruction. Jack did not pursue music as a subject.

Personal music education history

Jack's brass instruction took place in the church. He started on the baritone at the age of seven and his first teachers were Wesley Fesmolt and later Kenneth Leibrandt senior, both cornet players. His decision to play a brass instrument was as a result of seeing them being played in the Salvation Army brass and he was fascinated by trombone slides. He was too small to play the trombone at the age of seven and started on the baritone which has a similar embouchure and range to the trombone. Neither of his parents played a musical instrument, although they were both very active in the Salvation Army. His father was a minister and his mother, a public relations officer. He received very basic theory instruction in the Salvation Army, but it was taught together with the practical, not separately. Initially, he wanted to join the Navy Band, but this did not come to pass and he was told about the band at Youngsfield, which he subsequently joined. He entered the military in 1985 and has been a member of the SANDF band for 21 years. At that time it was called the South African Cape Corps band. At this stage, he received private trombone instruction from Sean Kierman, head of brass at the University of Cape Town and played in the UCT Symphonic wind ensemble. Jack currently co-ordinates the teaching programme of the SANDF Band, Youngsfield, which has a partnership with the Certificate Programme of Stellenbosch University. He deals with the military side of this partnership which involves the Military Skills Development programme of the SANDF, targeted at young recruits and the upgrading of music skills of the South African Development Countries Defence Force Bands.

QUESTIONS RELEVANT TO RESEARCH PROBLEM AND SYNOPSIS INTERVIEWEE RESPONSE

Do you feel that the segregated education system during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory? Elaborate.
Yes: Jack felt that at the time, persons of colour were regarded as ‘inferior’ by the government of the time and that music was not regarded as a necessity in their schools.
Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?
If not, do you feel there are still inequalities in formal music education?
Yes and No: Jack felt that in certain instances it had been addressed, but that there were still inequalities, noting that schools would rather employ a mathematics or geography teacher, as opposed to a music teacher, particularly in historically disadvantaged schools, and felt that now the inequalities were financially driven, rather than due to racial discrimination.
Do you feel that the church plays the role of music educator in areas where little or no formal music education exists? Additional information.
Yes: Jack felt that the church exposed young children to music and music instruments, and although there were limitations with respect to correct teaching practice, it created an awareness of music in the young and generated great interest in learning an instrument.
Do you think that the music education and musical experiences provided by the church played in a role in motivating you to pursue music as a career? Provide detail.
Yes: Jack noted that a number of overseas brass band players settled in Cape Town, mostly from the United Kingdom, and most of them had grown up in a Brass Band culture. Some of them were members of the local defence force bands, and most of them performed with the Salvation Army bands. This served as a source of encouragement for Jack to pursue music as a career.
Further Comment
Jack stressed the importance of brass and wind playing in the Western Cape, particularly as it was part of the ‘coloured’ community in community music groups such as the Christmas Choirs and Minstrels. He felt that there was an understanding of the need for musical literacy in community music.

5.3

CHURCHES: NO INTERVIEWS

There are a number of churches which incorporate brass instruments into the musical activities of the church in one way or another. Whilst interviews have been restricted to those producing music students at tertiary level and professional musicians in largely historically disadvantaged

communities in the Western Cape over the past two decades, it is necessary to highlight Lutheran brass activities. The Lutheran Church has a very strong brass tradition and has produced a number of prominent South African musicians and musicologists. A number of churches were affiliated to the brigade bands, which are described in this chapter, and it must be stressed that the list of churches in this chapter is by no means comprehensive as a complete listing of those that include brass would form the basis of an entire new study.

5.3.1

THE LUTHERAN CHURCH

The early origins of the Lutheran Church including the Moravian and the Rhenish missions in South Africa have been described earlier in 5.1 of this chapter, but largely in reference to mission work in this country. While the Moravian Church has initiated and nurtured intense outposts of liturgical brass choirs, notably in the United States and in South Africa, the unquestioned parent figure of church brass worldwide is the Lutheran Church, which numbers well over 75 million adherents worldwide, of whom nearly two million live in Africa. Bishop Eduard Lohse of Göttingen noted in 2001 that the church has a 270-year tradition of liturgical wind music, and a conservatively-estimated 7000 brass choirs. (Sachse, 2001: foreword).

The Cape Lutheran Church has historically consisted of eight congregations, with a further eight in the Eastern Cape and Free State. The largest, oldest and most important of these has been the St Martini Church in Cape Town, particularly known for its church music performances (Sachse, 2001: 85). The first brass choir at St Martini was established in 1895, but its continuity was severely affected by both First and Second World Wars, during which many German-speakers were interned in South Africa. Some efforts were made to re-establish the brass choir, but the next real breakthrough occurred in 1966 at the Bellville Lutheran Church, where brass-players from St Martini, Bellville, Wynberg and Stellenbosch assembled to initiate a district brass choir, a *Bezirkschor*. This was led until the mid-seventies by Eberhard Ammerman of St Martini, thereafter for three years by Ulrich Sachse, and from 1979 to the date of writing by Dr Winfried Lüdemann, now professor at Stellenbosch University, himself a notable trombonist, church musician and composer (Ulrich Sachse, 2001: 88-89). In this new formation, the Broederkerk Blaserbond (BBSA), primarily Moravian and coloured, found a meeting-point with German-speaking youth long before the end of the *apartheid* regime (Sachse, 2001: 89).

This district brass choir continues to give service at festivals and ‘church-days’ of the District. There are brass workshops and performances offered at various locales, including St Martini (Engel, R. personal communication, 1989-present).

5.4

THE BOYS' BRIGADE

An important influence in the development of professional military musicians, particularly in the former South African Cape Corps Band, now the South African Army Band, Youngsfield, were the Boys' Brigade Bands, a subset of the Boys' Brigade movement, started in 1883 in Glasgow by William Alexander Smith, targeting lower working-class youth. In considering the advent of the Boys' Brigade in South Africa, it is necessary to provide a background to the establishment of the whole movement. According to Adonis (1995: 18), William Alexander Smith was a Sunday school teacher in the free church of Scotland who was also involved in a lay-preaching society for young men, the Young Mens' Society. Adonis notes (1995: 18) that Smith was particularly concerned with the activities of male youth between the ages of 13 (when they officially completed Sunday School) and 17 when they could join the Young Mens' Christian Association (YMCA), established in 1844. The difficulties of maintaining class order (with increasing urbanisation and the rise of a blue collar working class) and the introduction of large scale primary education, were fast taking over the reason for the existence of Sunday school in many churches (Adonis, 1995: 18). North Woodside, where Smith's church was situated, was an area of densely populated housing, with many skilled workers whose children attended Smith's Sunday school class (Adonis, 1995: 19). Adonis (1995: 19) notes that Smith's personal experience of maintaining discipline in the Sunday School of his church among the ranks of 'wild boys' led to the establishment of the Boys' Brigade, seen to be a way of constructively occupying the leisure hours of these 'disorderly' youth.

Smith joined the 1st Lanark Rifle Volunteers, a local volunteer regiment, in 1874, where he experienced the mixture of working class and middle class men, previously a rare occurrence in the earlier class-conscious society of Britain (Adonis, 1995: 19). Adonis records (1995: 19) that Smith's experiences in this regiment provided the practical and ideological basis for the activities he incorporated into the Boys' Brigade of which drill and discipline were core features. Adonis notes (1995: 23) that on Thursday 4 October, 1883, 28 youth from the Mission Sunday School taught by Smith attended a foundation meeting of the Boys' Brigade. He observes (1995: 23) that neighbourhood recruitment increased the number to 59 and the first Glasgow Company of the Boys' Brigade was established. According to May (1955: 2), wooden rifles (dummy) were introduced in 1855 in order to make the Boys' Brigade more attractive to the youth and Adonis notes (1995: 24) that an inexpensive regulation uniform was introduced in 1893. Cleanliness and neatness of uniform were emphasised (Adonis, 1995: 24). May records (1955: 2) that the Boys' Brigade spread to other areas and there was resistance to the movement. Street boys assaulted and taunted members and church leaders felt that the movement had a military leaning (May, 1955: 2). Despite this resistance,

May notes (1955: 3) that the movement continued to expand and that other derivative movements were established in the 1890s. These other movements are:

- Church Lads' Brigade (CLB) established in 1891 and associated with the Church of England
- Jewish Lads' Brigade (JLB), established in 1895
- Catholic Lads' Brigade (CLB), established in 1896
- Boys' Life Brigade (BLB), established in 1899, a pacifist movement opposing the military leaning of the Boys' Brigade
- Girls' Brigade of Ireland established in Dublin in 1893
- Girls' Guildry established in Glasgow in 1900
- Girls' Life Brigade established in 1902
- Girls' Brigade of Ireland, Girls' Guildry and Girls' Life Brigade amalgamated to form the Girls' Brigade in 1965
- Boy Scouts, established in 1908
- Kibbo Kift Kindred, founded in 1920
- Woodcraft Folk (more environmentally inclined), established in 1925 (Adonis, 1995: 60-76).

May notes (1955: 3) the most famous of these was the Boy Scouts, established by Baden-Powell, a friend of Smith and the deputy-president of the Boys' Brigade from 1930. Baden-Powell was drawn to the activities of the movement, particularly the camping aspect and later wrote *Scouting for boys*, which was largely intended for the Boys' Brigade (May, 1955: 3). May notes (1955: 3) there was much interest in Baden-Powell's movement which eventually became known as the Pathfinders or Boy Scouts and it eventually overtook the Boys' Brigade in popularity.

5.4.1

STRUCTURE OF BOYS' BRIGADE

According to Adonis (1995: 23), the Boys' Brigade Company consisted of groups or squads led by Non-Commissioned Officers, with regular examinations taking place for promotion to this rank (for boys over the age of 14) by means of a practical drill test. Adonis (1995: 23) notes that conduct and character were also allocated marks and that the most proficient youth were appointed as Non-Commissioned Officers, Sergeants and Corporals. He also adds (1995: 23) that Captain and Lieutenant were the only adult ranks and that each company had a chaplain, who was the minister of the specific church the Boys' Brigade was affiliated to. May notes (1955: 8) that the ranks of the Boys' Brigade are similar to the military and lists them as follows:

- Colonel
- Major

- Staff-Captain
- First-lieutenant
- Second-lieutenant
- Chaplain
- Lance-Corporals
- Boys' Brigade members.

Adonis records (1995: 23) that each company was assigned a number according to its formation date and that a battalion consisted of three or more (now six) companies in a town or district. He describes (Adonis, 1994: 27) the core activities of the brigades as being drill (foot drill and drill with dummy rifles), physical training, games, bible class on Sundays and flute and bugle bands which were introduced in 1885.

5.4.2

BOYS' BRIGADE IN SOUTH AFRICA, SPECIFICALLY THE WESTERN CAPE

Adonis notes (1995: 78) that the Boys' Brigade and its derivative movements in Britain developed in the context of the social, economic and religious environment of the time and that these forces were also influential in the shaping of this movement, particularly in Victorian Cape Town. Here, according to Adonis (1995: 81), the evangelical mission movement and middle class concern were responsible for an increased interest in 'social outreach' and mission work, creating an environment for the establishment of a strong Boys' Brigade movement. Adonis records (1995: 81) an example of poor, illiterate street boys being recruited for the movement in the 1890's in the Cape. He notes (1995: 81) that at this time, a number of churches, such as the Church of England, Congregationalist, Methodist, Lutheran and Moravians were established in South Africa and the Boys' Brigade became affiliated to many of them. Adonis (1995: 91) notes that the strongest presence of the Boys' Brigade movement came to reside in the Cape over a period of time and records that the Cape Town Battalion, formed in 1894, consisted of 16 companies with a membership totalling 500 by 1895. He reports (1995: 95) that the Presbyterian movement was particularly influential in the Brigades. According to Adonis (1995: 94) St Andrews Presbyterian Church and St. Stephens, the Dutch Reformed Mission Church, had long been involved in outreach work to slaves and ex-slaves and that the Boys' Brigade Movement was an extension of this 'social outreach.' Adonis records (1995: 101) that the Black Watch Company, started by Rev. John Harris, was the first Cape Town Company to be established and that most of its recruits were the sons of ex-slaves in Cape Town and its surrounds. Adonis records (1995: 153) that by 1968, the Boys' Brigade was almost entirely found in the 'coloured' population, with a few whites and a number of African companies in the Transkei had closed down. He provides (1995: 154) 1994 statistics of

seven Battalions, 77 companies and 2741 members and attributes the decline in membership to other competing extra-mural activities, with churches struggling to retain existing members, providing little time for a recruitment drive. Adonis concludes (1995: 156) that throughout the period of his research for his thesis, the movement's activities served to:

... liven up an invariably impoverished existence for lower class youth recruits.

He suggests (1995: 159) music performances by company bands, street parades and drilling competitions, supported by family and friends as audience, contributed greatly to self-esteem. According to Adonis (1995: 118) early ensembles were fife and drum and bands, but that bugles were added after 1900 and brass instruments in the 1930's. He notes (1995: 118) that instruments, costly items even at this time, were purchased by the Brigade companies with funds donated by churches or raised by events where the bands would perform. He concludes (1995: 118) that these bands provided many working class boys with the opportunity to learn and play instruments. The programme and activities of the Boys' Brigade in South Africa was:

- Drill: At the weekly 'parade' night
- Bible Class: These were largely held after Sunday school. Although a set syllabus was provided, the teaching would comply with the specific religious denomination
- Bands: These would perform at company parade nights, Sunday Church Parades, Annual Inspections and Demonstrations
- Class work: Education classes were introduced in 1892, which included rudimentary science, mechanics and first aid
- Boys' Room (Club Room): This was intended to provide a sanctuary to keep boys off the streets and a peaceful environment to those who lived in overcrowded homes. Books, magazines and games were available under adult supervision
- Physical training and sports
- Camping (Adonis, 1995: 115-135).

5.5

CHURCHES WITH BRIGADES: INTERVIEWS

The current membership of the South African National Defence Force bands in the Cape owes much to the activities of the Boys' Brigade movement, particularly in the Uniting Reformed Church of South Africa, where it remained extremely active into the late 1980's and early 1990's. The other significant movement is the Church Lads' Brigade of the Anglican Church. The description of these movements would be incomplete without providing an overview of the historical background of the churches concerned.

5.5.1

THE UNITING REFORMED CHURCH OF SOUTHERN AFRICA (URCSA)

The fife, drum and bugle bands of the Uniting Reformed Church also played a prominent role as community music educator, but as this church union is relatively recent, it is necessary to survey the historical background of the predominantly Afrikaans churches in South Africa. Johann Kinghorn (1997: 136) notes that up until the 1970's, the social history of these churches is intertwined with the social history of South Africa itself. Kinghorn (1997: 137) provides the following breakdown with respect to the Afrikaans churches:

- Dutch Reformed Church (DRC), introduced in the Cape in 1652, spreading to northern interior from 1836
- Hervormde Church (NHK): This is a small church, established in 1855, mostly based in the Gauteng¹⁴ area
- Gereformeerde Kerk (GK): Smaller than NHK and established in 1857 in Gauteng
- Dutch Reformed Missionary Church (NGSK): It was established in 1881 and based in the Cape
- Dutch Reformed Church in Africa (NGKA): Established in 1963 as the result of uniting Orange Free State and Northern Transvaal missions.

Kinghorn (1997: 137) suggests that the NGK founded the NGSK and NGKA for 'coloureds' and 'Africans'. He describes (1997: 136) the NGK Bantu Church of Southern Africa, established in 1951 in East London (as a result of mission work of the NGK initiated in the mid-19th Century), as the forerunner to the NGKA, which was established in 1963. The NGSK (1881), according to Kinghorn (1997: 151), was one of the largest churches in the Western Cape and had very close ties to the Cape 'coloured' community, with theologian Allan Boesak as Moderator in the 1980's and with a seminary based at the University of the Western Cape. Kinghorn describes (1997: 150) the 'Belhar' confession adopted by this church in 1986 as affirming the unity of the Christian church and rejecting any form of separation. The NGSK and NGKA united in 1994 to form the Uniting Reformed Church of Southern Africa (Kinghorn, 1997: 151).

The Uniting Reformed Church of Southern Africa is comprised of the following synods:

- Cape
- Free State & Lesotho
- Kwazulu Natal
- Namibia
- Northern Transvaal

¹⁴ Formerly known as the Transvaal.

- Phororo
- Southern Transvaal (URCSA, 2006: online).

5.5.1.1

DUTCH REFORMED MISSION CHURCH BRIGADES: OVERVIEW

The NG Mission Church Brigade was founded by DJS Lewis in Maitland in 1925. At the time of the establishment of the Brigade Lewis was a Sunday school teacher, much like the founder of the whole movement William Smith. Within a month of establishment, all 60 boys in the brigade had full uniform and all necessary equipment had been purchased with funds raised by concerts and by the enthusiastic support from parents. No instruments had to be purchased as those from the church band were donated to the brigade. Membership was limited to members of the NGSK and it was named *Die Sending-Brigade van Suid Afrika*. Five years later, the Girls' Brigade was established and both brigades expanded rapidly. There were many requests for the establishment of new companies and Lewis travelled frequently to rural areas to advise on the establishment of new brigades (May, 1955: 4-8).

Ranks and activities of this movement have been described in paragraph 5.4.2 of this chapter. New members who were inducted into the movement did not have to make vows, as was the case in the Boy Scout and Voortrekker movements, although it was expected of each member to adhere to rules and regulations. Applications for the establishment of new companies had to be referred to the Church council, who also selected the leaders for these new movements. Each company was responsible for its own finances and funds were collected by performances of some sort or another. Lewis, a Colonel in the movement, was appointed in a full-time capacity as the head of this movement and his mandate included the management and administration of the Boys' Brigade as well as visitations to different companies to offer assistance and advice (May, 1955: 8-9).

The main aim of both the Boys' and Girls' Brigade of the NG Mission Church of South Africa was:

- Training of young boys and girls to be good and obedient citizens
- Training young persons to be leading examples in their communities
- Training the youth to be faithful to their church
- Promotion of teamwork
- Promoting care for the physical body by means of gymnastics and drilling exercises
- The promotion of good habits
- To subject the youth to 'healthy' discipline (May, 1955: 8-9).

There was no established age for joining the movement and usual entry age at the time of establishment was seven years, which differs from the intentions of the originator of the movement in Scotland, and adults were also allowed into the movement (May, 1955: 8-9).

May (1995: 10) notes that two large meetings were held annually, namely:

- Easter Monday meeting held at a rural sport ground
- 10 October, previously a public holiday called *Kruger's Day*, which took place in the Cape.

5.5.1.2

NATIONAL/REGIONAL STRUCTURE

James Flowers, current head of the Boys' Brigade movement of the URCSA notes (2008) that this movement remains a national organisation, but notes that the stronghold of the movement is in the Western Cape. All the leaders are based in the Western Cape although there are Brigades in the Eastern Cape, Northern Cape and Gauteng, but none in Kwazulu-Natal and there are about 150 branches countrywide (Flowers, 2008). According to May (1955: 16), many Brigade companies have their own Christmas Choirs and members of these choirs perform on Christmas Eve.

5.5.1.3

MUSICAL ACTIVITIES AND FUNCTIONING/ORGANISATION

The regimental band consists of about 25 members, who are all instructors in the brigades. Each member is required to play one of the traditional brigade instruments such as the flute (fife), percussion or bugle. Other instruments are also included such as brass and saxophones. Percussion includes side drums, bass drum, cymbals and triangles. The fife used is a low-pitched instrument and is a five-keyed flute, which is a pre-World War II instrument. It is part of the heritage of the brigades which is being preserved although it is no longer easy to access these instruments. Originally they were imported from the UK, but now they are more readily available from Pakistan and India. The regimental band performs for ceremonies in the Brigade, such as funerals and church gatherings. *Reveille*, the *Last Post* and the *Death March* is played at funerals and the band accompanies hymn singing in the church. Marches are also played (Flowers, 2008).

Generally all congregations have a marching band, which meets on an *ad hoc* basis, or when a performance is coming up. The instrumentation is the same as for the regimental band which includes traditional brigade instruments (fife, percussion and bugle) as well as brass and saxophones. Each section has a leader who arranges rehearsals for the section and there is no bandmaster or conductor as they are largely marching bands. The decision to join the brigade rests with the youth themselves and currently there is a swing towards percussion instruments, probably

due to the pop culture. Instruments are generally owned by the Brigades (Flowers, 2008). The Brigade does not have any publication for use, but one is planned for the future although there are fife, drum and bugle tutors which are used. All music is non-transposing and traditionally the lower brass played in treble clef, although there is currently a move to bass clef. There are no individual practical lessons although there are camps and workshops, but these are largely for instructors and facilitators at which the standard ceremonies of the brigades are taught. Occasionally there are weekend workshops where theory is taught (Flowers, 2008).

5.5.1.4

INTERVIEWS

Interviews were conducted with:

- James Flowers
- Jerome Mecloen
- Colin Klink.

Table 14: URCSA interview: James Flowers

INTERVIEWEE: JAMES FLOWERS
URCSA: BOYS' BRIGADES : HEAD OF NATIONAL MOVEMENT
FORMAL MUSIC TRAINING/ QUALIFICATIONS/ MUSICAL BACKGROUND
James Flowers came from a musical family. There were nine children and each played a musical instrument. He sang in the church choir at the NGSK in Maitland, Cape Town and also at his school, the Dutch Reformed Mission School. His father was the national leader of the Boys' Brigade and when the family moved to Kuilsriver, James joined the fife, drum and bugle band of the Boys' Brigade in Kuilsriver. After completion of his schooling, he was contacted by Vera Gouw. He studied voice production at UCT. He joined the Eoan Group and was offered a bursary to study in Johannesburg, which he refused as his first love was the Boys' Brigade. He started a brass band in Cape Town. He notes that the Independent Order of Templers Band (IOTT) had been established in Cape Town and that there were a number of community bands in the Cape at this time. A cornet player, Mr. Joubert, took James 'under his wing' and this was his introduction to brass instruments. James was church organist at the NGSK in Maitland at the age of 17 and notes that at this time the Brigade played their music 'by ear.' He was asked by the Brigade Band authorities to contemplate an appointment as Captain of Music in the Brigades, a challenge which he took up. He wrote a letter to the AGM requesting that the bands in future play from music, which he feels was a turning point in the movement, although there was much resistance to it at first. He started the Regimental band

of the Brigades with 45 young people and started basic theory teaching. The South African Cape Corps (SACC) unit assisted the Regimental band with drilling and when the SACC band started, for the first year, all music was provided by the Brigade band. Many members of the brigade band joined the SACC Band when it first started as they had always been closely linked. He is currently the National head of the URCSA (formerly NGSK) Boys' Brigade.

QUESTIONS RELEVANT TO RESEARCH PROBLEM AND INTERVIEWEE RESPONSE

Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory?

Yes. James notes that although there was no formal music education, community musicians provided music in the Dutch Reformed Mission Schools. When a headmaster was appointed to the mission school, he had to be a proficient musician as well as an academic, as he would have to coach the choir and play the organ. At this time headmasters were revered and so there were close links between the church and the church school. Although there was no formal music education from the government of the time, community music, such as the Brigades, flourished and filled the gap.

Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?

If not, do you feel there are still inequalities in formal music education?

No. James feels that the situation has deteriorated and that from 1994 school and church separated and this left a huge gap. Previously there was still music in the schools to a certain extent, with the church connection, but now, there is nothing at all, apart from Focus schools which are disastrous.

Do you feel that the church plays the role of music educator in areas where little or no formal music education exists?

Yes, definitely. The Brigades at each church fulfilled the role of music educator and developed a love of music in the children.

Do you feel that the music education presented by the church motivates learners to pursue music as a career?

Yes, and he notes that the Brigades are proof of that. He notes that the Brigades focus on the development of young people and a number of Brigade musicians have gone on to become music teachers and military musicians and some are currently studying music at university. He notes that the Brigade bands are feeder bands to many organisations such as Christmas

Choirs, Minstrel Troupes, military bands etc.
Final comment:
James feels that the eternal problem is funding and that the Brigades have to survive on a shoestring budget. He would like to formalise the music in the Brigades so that the youth can be released with tangible skills, but notes that the lack of finances make this a difficult task.

Table 15: URCSA interview: Colin Klink

INTERVIEWEE: COLIN KLINK
URCSA: FORMER BRIGADE BAND MEMBER
CURRENT STATUS WITH RESPECT TO MUSIC
SANDF BAND, YOUNGSFIELD: Chief musician and staff sergeant. Instrument: French horn (changed from tuba)
BACKGROUND INFORMATION RELEVANT TO RESEARCH PROBLEM
Access to formal music education
No. The only form of music available to Colin at both primary and secondary school was a school choir, to which he belonged. There was no other music education available at all.
Personal music education history
Colin's first encounter with music started with his joining the church brigade band. The brigade leader was James Flowers, in Kuilsriver, who was a pianist and organist. He gave classes at his home to members of the brigade. Colin started on the E-flat horn and later switched to the tuba. He saw these instruments and personally decided they were what he wished to play. He did not own his own instrument and all instruments generally belonged to the brigade concerned. Colin did have previous exposure to brass in that his grandfather, a member of the Moravian church in Genadendal, was a trombonist. The brigade bands used to do camps in Strandfontein where theory would be taught to members and Colin wrote an ABRSM theory examination. He is currently studying both practical and theory music through the SANDF – US Certificate Programme partnership and is due to play his ATCL in October 2008. He is involved in teaching at a music school established by his current church.
QUESTIONS RELEVANT TO RESEARCH PROBLEM AND SYNOPSIS
INTERVIEWEE RESPONSE
Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory? Elaborate.
Yes: Colin feels that there was much interest in music, but due to the segregated school

system with limited access to formal music education, many of the youth were propelled towards the sports instead and lost to music.
Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?
If not, do you feel there are still inequalities in formal music education?
Yes: Colin feels that it has been addressed to a certain extent, but that there are still schools with no music at all. He feels that it is in its formative stages. He concurs that financial issues could be a deterrent currently as music is seen to be an expensive pastime.
Do you feel that the church plays the role of music educator in areas where little or no formal music education exists? Additional information.
Yes: He cites an example of a church that has started its own music school.
Do you think that the music education and musical experiences provided by the church played in a role in motivating you to pursue music as a career? Provide detail.
Yes: He joined the bugle brigade at church, and many children took part in this. He felt that this motivated him to pursue music as a career.
Further Comment
Colin added that many musicians in the military bands came from the brigade bands and felt that the brigade experience motivated them to pursue music as a career.

Table 16: URCSA interview: Jerome Mecloen

INTERVIEWEE: JEROME MECLOEN
URCSA: FORMER BRIGADE BAND MEMBER
CURRENT STATUS WITH RESPECT TO MUSIC
Staff-Sergeant in SANDF Band, Youngsfield: Chief Musician Level (Tuba)
BACKGROUND INFORMATION RELEVANT TO RESEARCH PROBLEM
Access to formal music education
No: Neither Jerome's primary school (Welkom Primary School) nor his secondary school (Garlandale High) provided music education at the time that he was a learner at these schools. He was not a member of any state or private music centre.
Personal music education history
Jerome's first exposure to music was in the church. The bandmaster approached him and suggested that he play the bugle and after being tested for suitability, successfully, he started playing this instrument. No detailed theory study took place, but he was taught very rudimentary theoretical concepts to allow a basis for music reading, which would allow him

to play the repertoire of the church band. Jerome started the tuba at the age of 15 in the Welcome Estate Brass Band, which was part of the URCSA. Initially he played the bugle in the brigade band, consisting of fifes, drums and bugles, but this became less popular and was not really functioning. A Mr. Frans, in charge of the URCSA Brigade Band in Welcome Estate, decided to start a brass band in the area as the local youth had little to do after school hours. Mr Frans and his son purchased and owned a number of the brass instruments that the children used. Jerome notes that the church brigade were run on a quasi-military basis, incorporating marching, drilling and the wearing of uniforms and this prompted him to apply for the military band. He was a member of the Hugo Lambrechts Wind Band (conducted by Johann Pretorius) that participated in the Vienna International Competition and the Tygerberg Fanfare, as well as the University of Cape Town Symphonic Winds (conducted by Sean Kierman). He is currently a member of the tuba section in Windworx Symphonic Wind Ensemble and is continuing with practical and theoretical tuition, via the Certificate Programme, US, partnership with the SANDF and is preparing for an ATCL.

QUESTIONS RELEVANT TO RESEARCH PROBLEM AND SYNOPSIS INTERVIEWEE RESPONSE

Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory? Elaborate.

Yes: Jerome felt that if he had had the opportunity to participate in formal music education, he would have had to struggle less with the acquisition of musical proficiency on his instrument as he would have had specialised guidance from the beginner stage. He felt his level of performance would have been far higher.

Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?

If not, do you feel there are still inequalities in formal music education?

Yes and No: Jerome felt that there was still minimal or no formal music education available at the previously disadvantaged schools and that this prior lack of access to music education has created a legacy of disinterest in ‘classical’ music. He also felt that access was now restricted by financial issues and the financially compromised are still not able to attend the more affluent and expensive schools and music schools where music is available.

Do you feel that the church plays the role of music educator in areas where little or no formal music education exists? Additional information.

Yes: Jerome cites himself and his church community as an example and notes that he does assist in the music of his church as he is aware that for many of the youth, it is their only access to music.

Do you think that the music education and musical experiences provided by the church played in a role in motivating you to pursue music as a career? Provide detail.

Yes: Jerome felt that the church brigades, in particular, with their quasi-military parallels, predisposed one to looking to the military bands as a potential career.

Further Comment

Jerome feels that much help is now needed with community music as he is aware of numerous community bands that are in existence, but feels that they need guidance to be able to become musically literate and to acquire a skill for future use.

5.5.2

ANGLICAN CHURCH OF SOUTHERN AFRICA

The Anglican Church of Southern Africa was previously known as the *Church of the Province of Southern Africa (CPSA)*. Approval to change the name to its current name was granted by the Provincial Synod held in September 2006. The church was established in 1870 and currently has 25 dioceses in Angola, Lesotho, Swaziland, Mozambique, Namibia, South Africa and St Helena. Membership is approximately three to four million, from diverse races and cultures. The current Archbishop of the church is the Most Reverend Thabo Cecil Makgoba and there are approximately 1000 parishes in the country (ACSA, 2005-8: online). Current diocesan divisions in the Western Cape are False Bay, Saldanha Bay and Cape Town. There are a number of Diocesan schools in the Cape Town Diocese which provide high-quality education (ADCT, 2007: online).

5.5.2.1

CHURCH LADS' BRIGADE

Brown notes (1994: 12) that the Church Lads' Brigade was founded in 1891 by Captain Walter Gee, who was an army officer in the Berkshire Regiment stationed in Fulham, London. According to Brown (1994: 12) the social and economic environment at this time was very difficult with little entertainment, long working hours, poverty, alcoholism, low pay and high unemployment all adding to the situation. He notes (1994: 12) that there were many children roaming the street as a result of the breakdown of family life, and Captain Gee implemented this programme in order to uplift the youth. He planned the movement in accordance with his experiences in the military with uniforms, badges, ranks and bands (Brown, 1994: 12).

Brown notes (1994: 12) that Gee started the Church Lads' Brigade movement on 21 July, 1891, but experienced great resistance initially as the public associated this programme with the Salvation Army, which started around the same time, which condemned drink and drunkenness. According to Brown (1994: 12-13), he persevered and on 11 November 1891, the Brigade became an established movement, which eventually spread through the industrial towns of England. He notes (1994: 13) that it spread to other countries, particularly the colonies and Gee was the first Colonel and Commander of the movement.

5.5.2.2

CHURCH LADS' BRIGADE (CLB) IN SOUTH AFRICA

Brown notes (1994: 13) that this movement was started in Cape Town on 6 September, 1894 at Church House in Burg Street, Cape Town, by Bishop Alan Gibson, Reverends Canon Peters, Atkinson, Marshall Osbourne and Mr Smart, Cock, Beechey and Colonel Nixon. The first combined church parade of all companies was held in St. Georges Cathedral in May, 1895 and the first Cape Battalion was formed in August, 1895 (Brown, 1994: 14). A number of activities were formalised to form clubs or organisations within the movements as follows:

- CLB Football League was formed in 1924, in order to increase activities within the brigade
- CLB Ambulance Corps was formed in 1930, in consultation with St. John's Ambulance
- CLB Messenger Service was initiated in 1932 to provide employment for its members during the depression
- CLB Cricket League was established in 1934. Matches were played against clubs that were not Brigade members, but members of Sports Clubs (Brown, 1994: 16-19).

5.5.2.3

NATIONAL/REGIONAL STRUCTURE

It is based largely in the Western Cape and George in the 'coloured' Anglican churches at the time of the centenary celebrations in 1994, there were five battalions in the Cape and three in George (Brown, 1994: 60-61). It falls into the new groupings of the Anglican Church of Southern Africa, namely:

- Saldanha Bay
- False Bay
- Table Bay (Isaacs, 2008).

5.5.2.4

MUSICAL ACTIVITIES/FUNCTIONING/ORGANISATION

The Church Lads' Brigade is a unit of the Anglican Church and is under the control of the church, and is primarily involved with young people. Members can join from the age of six years, and they are often also involved in the Church as Alter Servers, Choir members, Sunday school teachers and Lay ministers and a number have entered the priesthood (Brown, 1994: 11). Brown notes (1994: preface) that the object of the brigade is:

...to extend the Kingdom of Christ among lads, to promote charity, self-respect, reverence, discipline, and all that tends to true Christian manliness.

According to the Brigade Law members are pledged to:

- Attend church for worship every week
- Attend their Company's parade night regularly
- Pay their share of the cost of the Company (Brown, 1994: preface).

It is a non-profit organisation and funds are raised by means of an annual dance and functions arranged by the Regimental Council, which meets on a Saturday to discuss Brigade issues (Brown, 1994: 11). Each unit attached to a congregation performs once a month on a Sunday, in full uniform, and instruments are played. A communion is attended and thereafter the Brigade band marches through the streets in the communities in which they live in order to promote the movement. Activities offered include:

- Bible study
- Religious instruction
- Physical culture
- First aid
- Leadership courses
- Athletics and sport
- Band (Brown, 1994: 11-12).

5.5.2.5

INTERVIEWS

In this case, only Lieutenant-Colonel Eugene Isaacs was interviewed. He oversees the whole Saldanha region of the Church Lads' Brigade.

Table 17: Church Lads’ Brigade interview: Eugene Isaacs

<p>INTERVIEWEE: EUGENE ISAACS</p> <p>ANGLICAN CHURCH OF SOUTHERN AFRICA (ACSA): CHURCH LADS’ BRIGADE</p>
<p>FORMAL MUSIC TRAINING/ QUALIFICATIONS/ MUSICAL BACKGROUND</p>
<p>Eugene started to play the fife at the age of six and at the age of eight, played in a competition which excited him and he eventually became a drum major in the Church Lads’ Brigade. He also plays the saxophone and is currently Lieutenant-Colonel in the Brigades. He no longer trains bands, but is the overseer of the Saldanha Bay diocese, which includes areas like Elsie’s River, Bishop Lavis, St Helena, Malmesbury, Saldanha Bay and Hopefield. He oversees the leadership, music and instruments.</p>
<p>QUESTIONS RELEVANT TO RESEARCH PROBLEM AND INTERVIEWEE RESPONSE</p>
<p>Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory?</p>
<p>Yes, although he notes that there was a small amount of music in certain schools.</p>
<p>Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?</p> <p>If not, do you feel there are still inequalities in formal music education?</p>
<p>No. He feels that things have deteriorated and there is virtually no music at all.</p>
<p>Do you feel that the church plays the role of music educator in areas where little or no formal music education exists?</p>
<p>Yes. He feels that Brigade musicians receive a degree of music training, and without this, they would have no access at all.</p>
<p>Do you feel that the music education presented by the church motivates learners to pursue music as a career?</p>
<p>Yes, he notes that there is a link between musicians in the Brigades and the military bands.</p>
<p>Final comment:</p>
<p>Eugene feels that music should be encouraged and that there is much talent that needs to be developed.</p>

5.6

OTHER CHURCHES WITH BRIGADES: NO INTERVIEWS

Through my discussions with various church organisations, it has become apparent that there are many that have church bands or orchestras, which include brass, associated with them. These bands either participate in the worship service of the church or convene in order to perform for special events such as baptisms, wedding, funerals or church festivals. However, this study has been restricted to organisations that have produced a significant number of brass students at tertiary level and professional military band and orchestral musicians over the past two and a half decades in the Western Cape. The Calvinist Protestant Church and the Lutheran Churches do receive brief mention as they have strong brass leanings. The CPC has representatives in the SANDF band, Youngsfield. In the course of my interviews, I should note, much information has been gleaned about church bands through oral history, as little is written about the topic.

5.6.1

CALVINIST PROTESTANT CHURCH

The Calvinist Protestant Church of South Africa has brigade bands, similar to those of the URCSA, which include bugles, and I shall include a brief description of the church and the brigades for this reason. The official website of the Calvinist Protestant Church in South Africa (CPC, 2005: online) outlines the origins of this church. It provides a description of the breakaway from the DRMC spearheaded by Rev. I. D. Morkel who was opposed to the apartheid policies at the time, which he felt was infiltrating church politics as well, particularly in the DRC. Morkel, chairperson of the Wynberg presbytery from 1949-50, submitted a manifesto drawn up by himself and a number of seven of his close affiliates, to the Internal Mission Commission of the DRC on 30 September, 1950 (CPC, 2005: online). This manifesto provided details of a new church that was to be established, which would break away from the DRMC (CPC, 2005: online). On Sunday 8 October, 1950, Morkel sermonised in Athlone from the back of a lorry and on Sunday 15 October, 1950, the Calvinist Protestant Church was founded and congregations were eventually established in the Western Cape, Eastern Cape, Northern Cape and Namibia. The first years of the existence of this church were tumultuous and many church leaders were in exile, yet still maintained contact with the church (CPC, 2005: online).

Calvinist Protestant Church Presbytery Divisions are:

- Athlone: Athlone, Bonteheuwel, Diep River, Grassy Park, Lansdowne and Mitchells Plain
- Paarl: Atlantis, Calvinia, Malmesbury, Mossel Bay, Newton and Paarl
- Sarepta: Belhar, Eersterivier, Hawston, Kraaifontein, Macassar and Matroosfontein

- Komaggas: Buffels Rivier, Concordia, Komaggas, Nababeep, Rehoboth and Steinkopf (CPC, 2005: online).

Youth Brigade Bands of the church, known as the Calvyn Christian Brigades, similar to the Brigades of the URCSA are distributed throughout the three presbyteries in the Cape in the following congregations:

- Athlone Presbytery: Retreat
- Paarl Presbytery: Paarl
- Sarepta: Kraaifontein, Macassar, Sarepta, Stellenbosch and Tiervlei (CPC, 2005: online).

Each Presbytery has a Brigade Battalion, with its own management with Major as the highest ranking officer (CPC, 2005: online).

5.7

ANALYSIS AND CONCLUSIONS

The length of this chapter emphasises the importance of the Religious typology in Community Music. Many of these churches have retained and expanded their musical activities and the brigades are continuing, although financial constraints retard progress. Questions posed to the interviewees in each case yielded the following pertinent results:

Most of the church conductors/instructors and all of the musicians agreed that historically disadvantaged persons had been denied access to formal music education, although both Moravians and Boys' Brigade church leaders noted that the church missions had ensured that music was always available in mission schools. Although, in these instances, it cannot be viewed as strictly formal music education funded and provided by the Education Department, it was noted that headmasters and teachers were employed for both academic qualifications as well as musical abilities in order to deal with the musical activities of the mission schools. After the desegregation of schooling and the dissolution of many mission schools, all interviewees considered the situation to have deteriorated with the generalised Arts and Culture currently offered in schools deemed to be inadequate to meet the needs of the serious music student. The general consensus was that current barriers to music were now economically driven and that those who could afford to attend schools that had strong music programmes were at a distinct advantage. In all cases, the church/brigade was thought to assume the role of music educator in communities where access to formal music education is limited or not present at all and many church musicians had their first musical experiences in these organisations. In addition, all interviewees expressed the sentiment that the church/brigade played a significant role in motivating church musicians to pursue music as a career. The brass practices of both the University of Stellenbosch and Cape Town reflect a strong Moravian

and New Apostolic leaning in their brass student bodies, whilst the military bands have recruited musicians from the brigade bands of the URCSA, CPC and ACSA as well as the Moravian church and Salvation Army Brass Bands. More recently, the growth in orchestral music in the New Apostolic Church has generated a new wave of music students and professional musicians, who currently staff the local orchestras.

In conclusion, many of these church and brigade musicians have a strong practical background, but a less developed theoretical background. There are, however, movements afoot in all of these organisations that are subscribing to the ideals of music literacy and as these programmes develop in strength, one can only anticipate new generation of brass players entering the tertiary and professional musical arena. Although all of the typologies are dealt with separately, there is much overlapping between community groups and many church musicians are members of Christmas Choirs and are hired by Minstrel Troupes to participate in the Minstrel Competition that takes place annually. The next chapter will reveal more details of these musical partnerships.

Chapter 6

COMMUNITY CEREMONIAL GROUPS

Certain kinds of ensembles were established around dates which were important in Western Cape tradition. Martin (1999: 29) delineates three separate organisations in the Cape: the Minstrel Troupes, Malay choirs and Christmas Choirs, which participate in the New Year festivals from December to the end of January. He notes (1999: 29) that these three groups are closely linked, yet play different roles in these celebrations, and describes the symbolic start of the activities as 5 November, traditionally known as Guy Fawkes Day.

Sylvia Bruinders (2007: 109) notes that while there are similarities among these three organisations, in that they each participate in street parades over the festive season and consume food at the homes visited en route, each of these groups has its own distinct performance genres, repertoires, competitions and sets of guidelines. The official Cape Minstrels Carnival website (KKA, 2006: online) records the formation of an organisation in May 2004 called the *Kaapse Karnaval* Association (KKA). This organisation formerly existed as the New Year Carnival organisation, which administered activities relating to the annual minstrel carnival that takes place around Christmas and New Year of every year. The website records (KKA, 2006: online) that it was established by the three separate boards (Minstrel, Malay Choir and Christmas Band) that participated in this annual carnival in an attempt to consolidate these organisations into a new association consisting of seven affiliates constituted as follows:

- Cape Minstrel Boards: Cape Town Minstrel Carnival Association (KKA), the Cape Community Minstrel Board
- Malay Choir Board: Cape Malay Choir Board, Suid Afrikaanse Koorraad and Tafelberg Mannekoorraad
- Christmas Band Board: South African United Christmas Bands' Board and the Western Province Christmas Choir Board (KKA, 2006: online).

A more detailed record of this umbrella organisation is not available and it is to be noted that the Minstrel Board has changed somewhat since 2004. The structure as of 2008 is included later in this chapter.

One of these organisations, probably the longest standing, would be the Carnival or Minstrel Festivals, centred on the celebration of New Year's day and the day after, called *Tweede Nuwe Jaar*,¹⁵ which Martin (1999: 29-30) describes as:

¹⁵ Second New Year

....a rite of renewal shaped by the history of the Cape and of South Africa, informed by the type of social relations that developed in Cape Town during three centuries. They are the outcome of a protracted evolution and undoubtedly tell something of this history, of these social relations, of the way they have been construed and lived through by a section of South Africa's oppressed and despised population.

Martin (1999: 27) notes that Christmas Choirs were initially groups of singers that took to the streets on Christmas Eve to sing carols in front of their friends' houses. The singers were later replaced by string instruments played by men only, but this later expanded to include saxophones and brass instruments and permitted the participation of women (Martin, 1999: 27).

Neither the Christmas Choirs nor the Minstrel Troupes have been interviewed, though a reasonably detailed description will be included, as brass activities are assuming increasing prominence in these groups. However, before proceeding with a description of both the Minstrels and Christmas Choirs, it is necessary to review the history of slavery in the Cape, the Creolisation of the Cape, music acculturation, New Year celebrations, the development of a street culture and the beginnings of street processions, as political and cultural histories are closely linked.

6.1

SLAVERY

Martin (1999: 50) suggests that slavery was present from the time of the first Dutch officers in the Cape, and notes that the first official imported slave was Abraham van Batavia, who arrived in 1653. Worden, van Henyningen & Bickford-Smith (1998: 26) record that over half of the population of the settlement in the Cape in 1658 were slaves and that chattel slavery constituted much of the labour force of this region at the time. They note (1998: 26) that initially the slaves worked as servants in Van Riebeeck and other company official's homes. Van Riebeeck appealed for additional slaves to taken on heavier labour and to work on the free burgher farms and in 1658 approximately 228 slaves arrived from the coast of Guineas (Worden, van Heyningen & Bickford-Smith, 1998: 27). Worden *et al* (1998: 61) note that by the end of the seventeenth century, most urban slaves were privately owned with most urban households having less than five in total, in contrast to the large slaveholdings on farms owned by free burghers.

Martin notes (1999: 51) that by 1834, there were approximately 36 169 slaves in the Cape from the following regions:

- 26,4 % from Africa: Mozambique; West and Central Africa
- 25,9% from India: Bengal, Malabar, Coromandel and Ceylon
- 25,1% from Madagascar

- 22, 7% from areas currently known as Indonesia.

As noted in the introduction to Chapter 5, slaves were imported to be labourers and servants to the VOC, burghers and farmers in the Cape, as the Khoikhoi and San were not seen to be suitable for this purpose. Martin (1999: 51) notes that slave trade was abolished in 1808, but describes that between 1808 and 1856, approximately 5000 ‘prize Negroes’ were brought to the Cape from slave ships en route to America, which were intercepted by the Royal Navy. He reports (1999: 51) that they were ‘apprenticed’ in the Cape, which was a preparation for freedom. This ‘apprenticeship’ according to Martin (1999: 51), continued for fourteen years after which the ex-slaves were available for employment as domestic servants or farm labourers.

Worden, van Henyningen and Bickford-Smith (1998: 60) note that the largest groups of Cape Town slaves were owned by the VOC and were accommodated in the Slave Lodge, owned by the Company. They record (1998: 60) that Company slaves worked as general labourers at facilities owned by the VOC and partook in domestic and clerical work (officers and hospitals) and manual labour (building sites, workshops and outposts). Worden *et al* (1998: 60) record that slaves were locked up in the Lodge at night, and were overseen by an *opzichter* employed by the Company and also describe the fact that living conditions were extremely poor at the Lodge.

Martin suggests (1999: 51-52) that the retaining and transmission of cultural heritage was very limited as, although many slaves were kept at the Company Lodge, the mortality rate was very high, resulting in the need for new importations. He also notes (1999: 51-52) that even at the stage when the majority of slaves were owned by burghers, much cultural heritage was lost, as slaves were drawn from different regions with the only common factor being slavery itself. Martin (1999: 52) notes that although the VOC had decreed that the Khoikhoi were not to be slaves, many of them who worked on farms owned by the settlers were treated as serfs, were compelled to carry passes and not permitted to own land. He reports (1999: 52) that although in 1828 an ordinance was passed to reverse the pass and land ownership issue, the Khoikhoi did not have the means to purchase land. He suggests (1999: 52) that the cultures of the Europeans, slaves and Khoikhoi were interlinked.

Martin describes (1999: 52) another group in the Cape, comprised of ex-slaves or ex-convicts of Asian or African descent, known as ‘Free Blacks’ and notes that by 1821 they constituted 9% of the population of this area. He notes (1999: 52) that they were not permitted to pursue occupations reserved for the white population and as a result had little or no access to credit, which eliminated the possibility of farming. He reports (1999: 52) that as a result, many became

fishermen, candle-makers, artisans or owned haberdashery shops or restaurants. He also records (1999: 53) that many were Muslim, which contributed to the spread of the Islamic faith in the Cape. In 1828, Ordinance 50 was passed in the Cape, which removed many of the restrictions and laws applicable to 'slaves' and persons of colour (Martin, 1999: 53).

6.2

CAPE CREOLE SOCIETY

Martin (1999: 53) draws parallels between the Cape, with its mix of African, European and Asian cultures during the time of slavery, and the Creole societies of the Americas and West Indies. He notes (1999: 53) that Creolisation resulted in the exchange of cultural traits among members of dominated groups. He suggests (1999: 53) that the resultant syncretic features were passed on to new generations and also notes that masters and slaves became acculturated to each other through interaction. According to Martin (1999: 53) the Cape was also known as the Tavern of the Seas where people from diverse backgrounds came together. He suggests (1999: 53) that much interaction between members of this Creole society took place in canteens, taverns and smuggling houses (unlicensed pubs).

6.3

MUSIC ACCULTURATION

Martin suggests (1999: 58) that music acculturation started as soon as Europeans and Khoikhoi, who were very musical, met and notes that many Khoikhoi were employed as musicians. According to Martin (1999: 58), the Governor of the Cape in 1676 had a slave orchestra and Worden *et al* (1998: 77) report that musicians were often slaves in the 18th Century. They note (1998: 77) that Joachim von Dession had an orchestra consisting of two trumpets, two violins, cello, bass recorder and two hunting horns on his estate and that his cook was an excellent musician. Martin (1999: 58) provides details of a performance by slaves (on violin, flute, bassoon and French horn) of Marches and Dances in a Mr Van Reenen's house in 1800 and notes that many wealthy burghers owned slave orchestras, who performed by ear and entertained both their guests and the children of the house. He notes (1999: 58) that slaves also performed music for their own entertainment and enjoyment.

Music performed was influenced by military bands, which were very popular at the time, performing European pieces such as quadrilles and polkas at so-called 'Rainbow Balls' where officers and merchants would dance with 'better class' slave girls (Martin, 1999: 60). Martin notes (1999: 60) that tavern owners purchased musically gifted slaves who would perform for sailors,

lower-order colonists, and other slaves who met there to gamble and instruments used included violins, harps, flutes, trumpets, oboes and *ramkies* (Martin, 1999: 60).

6.4

STREET CULTURE

Martin notes (1999: 61) that contemporary observers of history have suggested that at the time of slavery in the Cape, there was little entertainment available, as theatrical pursuits and concerts were rare and most musical entertainment was limited to performances by military orchestras. Dancing was popular, however, and many parties or balls were held at homes of the wealthy or plantation mansions, whilst those of lower social standing went to taverns, smuggling houses or 'rainbow balls' to partake in this activity (Martin, 1999: 61). Martin describes (1999: 61) the streets as a place where music could be played, people could meet, organise informal processions and watch parades, and suggests that the lack of theatres and concert halls added to the attraction of a street culture.

6.5

NEW YEAR

Martin notes (1999: 61) that street culture informed people of various festivals celebrated throughout the year, of which New Year was the first. He records (1999: 61) that the festival popular in 17th and 18th Century Netherlands was that of the twelfth night after Christmas, which celebrated the passage of the Magi, who travelled to Bethlehem, guided by a star.

He notes (1999: 62) that while this festival had a more secular leaning, it survived the Reformation and although the festival of the 12th night was not celebrated in the Cape, aspects were adopted for the celebrations of Christmas and New Year in the Southern hemisphere. These, Martin suggests (1999: 62), included the tradition of processing from house to house, serenading and accepting gifts, especially of pancakes, cheese, bread and cake. He (1999: 62) notes that serenaders, called 'star-singers', would carry a star on a pole, or a paper lantern in the shape of a star and lit by a candle.

According to Martin (1999: 62), in South Africa the Dutch reverted to celebrating Christmas and New Year and notes that celebrations were not restricted to Christians as French Huguenot, Francois Leguat, had provided descriptions of rural slaves performing dances for the new moon, which incorporated elements of both Khoikhoi beliefs and Christianity. Martin (1999: 62) also alludes to the Muslim New Year and its celebrations to welcome the return of light, emphasising the importance of New Year in the different cultures and religions present in the Cape at this time. He notes (1999: 62) that on January 1, 1674, the Governor of the Cape, Isbrand Goske, instructed that

slaves were to receive New Year gifts, to be freed from work on this day, offered money, cloth and tobacco and suggest that these 'small pleasures' brought momentary lightness to the lives of these people.

Martin records (1999: 63, De Kock, 1950) the importance of New Year celebrations in the Cape and describes the following activities:

- Cannons were fired from the Castle and ships anchored in Table Bay
- Farmers came to town with slaves to spend time with friends and family in the city
- Children of settlers and slaves played together
- Slaves were allowed to spend time with their 'own kind'
- Best clothes were worn and the day was spent in pleasure and mirth
- People danced and played games.

Martin adds (1999: 63) that the New Year celebrations included street parades with musicians and serenaders. He suggests (1999: 63) that after Ordinance 50 was passed, giving freedom to 'free blacks' and the Khoikhoi, slavery was abolished in 1834 and when apprenticeship¹⁶ ended in 1838, street parades including musicians and serenaders formed part of the celebratory festivities of the former slaves.

6.6

MINSTRELS

Jan Bouws notes (1982: 80) that after the first 'black-faced' performance by Gottlieb Graupner in Boston, Massachusetts in 1799, the minstrel fashion became widespread, particularly after the first minstrel 'hit', 'Jim Crow' by Thomas Rice in 1836 in Pittsburg in the USA became popular. Worden *et al* (1998: 244) suggest that that American minstrelsy provides an example of the way in which influences were absorbed or adapted in the constant remaking of cultural tradition. They propose (1998: 244) that American minstrels (white performers, disguised as blacks), caricatured slave culture and were first seen in Cape Town in 1848 with *Joe Brown's Band of Brothers*. Bouws notes (1966: 80) that minstrels were initially known as 'serenaders', a name derived from the evening music sung by amateur groups under the windows of friends on New Years Eve in the Cape. According to Bouws (1982: 81), the first group of 'serenaders' who performed in South Africa in 1848, were named the *Celebrated Ethiopian serenaders* or the *Amerikaansche* or *Darkie serenaders*.

¹⁶ A period served by slaves after slavery and before being completely liberated (Martin: 1999).

Bouws (1982: 81) notes that the first professional minstrel group to perform in South Africa were *Christy's Minstrels*, in 1862. According to Martin (1999: 78), this group was an offshoot of the first minstrel troupe, directed by George Christy, son of the founder, EP Christy from New York. Martin suggests (1997: 11) that they gave impetus to the minstrel concept that had already reached South Africa via popular minstrel songs (on radio). Bouws (1982: 81) notes that performances included jokes, violin and cello playing of a high standard and melodious singing, and suggests that it was extremely popular at the time. Martin (1997: 12) describes the arrival of the Virginia Jubilee Singers, an African-American minstrel troupe, in the Cape in 1890. He notes (1997: 12) that the leader was Orpheus McAdoo, and that they spent about five years in this country, and in this time developed a close relationship with 'coloured' musicians in the Cape.

Martin (1999: 78) provides a description of early American Minstrel Troupes as:

...white comedians, singers and musicians who pretended to impersonate African-American Southern slaves. Their faces were blackened with burnt cork. They dressed in eccentric attire, ranging from exuberant and colourful tailcoats when portraying the 'dandy', to rags when imitating rural slaves. They used a 'dialect' supposed to reproduce the way Southern blacks spoke, acted out humorous skits, sang 'negro song' and, in addition to playing instruments such as the violin, the cello and the tambourine, strummed the banjo and hit the 'bones'.

Bouws (1982: 81) describes 'bones' as castanets. Martin suggests (1999: 80) the use of the word 'coon' can be traced back to the early slave song, 'Opossum up a gum tree', where a raccoon, portrayed as a trickster, outwits an opossum, and notes that Charles Matthews, an English comedian, used this song in performances in America (1822-1824). Martin (1999: 80) also alludes to a character in minstrel shows named 'Zip Coon', suggests that the perception of the word 'coon' as a racial slur, is rooted in the former, which portrays a slave who is non-accepting of his societal status.

Martin (1999: 78) describes two differing views as to the intentions of early minstrelsy:

- Early analysts who considered minstrel performances to be racist and representing prejudices of white Americans towards African Americans
- More recent historians who view the performance as a vehicle for transgression of moral norms, expressing ambivalence and social criticism.

Martin suggests (1999: 79) that reasons for the increase in popularity in minstrel shows in South Africa, and particularly the Cape, can be attributed to its relevance to racial, economic and social issues present between 1860 -1880 and a fascination for those who were not identical. He notes

(1999: 79) that both whites and Africans were taken with the concept, with the latter absorbing aspects of minstrelsy in jazz and vaudeville acts. According to Martin (1999: 79), ‘coloured’ Capetonians were also drawn to this genre and Worden *et al* (1998: 244) suggest that Cape Town’s slave descendents that form part of this community could find a resonance in the sentiments and ambivalence of minstrel songs, particularly in examples such as: *I’m leaving thee in sorrow, Annie; Poor old Jeff, Hard time* and *Massie’s in the cold ground*. They propose that black-face minstrelsy directly influenced the New Year carnival, which was in effect, a festival of the ‘underclasses.’

6.6.1

CAPE MINSTRELS

Martin (1999: 88) notes that a number of organisations were prevalent in the ‘Coloured’ community in the 1870s including sports clubs, which paraded on New Years Eve, and singing societies who were involved in street performances throughout the year. He suggests (1999: 88) that an 1884 etching by Heinrich Egersdörfer, which appeared in the *Argus*¹⁷ at this time, of a Salvation Army procession, with drum major, flag carriers, brass players and other musicians who were clearly not only walking, but dancing, and which included children playing and amused spectators on the side, displayed the style of march adopted by Minstrel Troupes. He notes (1999: 91) that the first organised carnival troupe was established by the Dantu brothers in 1887, who were members of the Cape of Good Hope Sports Club as well as of a singing society and suggests that on New Years Eve, members of this club (klops) blackened their faces and wore minstrel garb. Martin suggests (1997: 10) that the precise reasons for the establishment of the first organised competition has been the subject of a degree of confusion, but deems the most plausible explanation to be a 1907 fundraising event for the Green Point Cricket Club, which took place at the Green Point track. He reports (1997: 10) that the success of this occasion set the stage for further New Year festivals, gradually evolving into the formal organisational structure currently in existence.

Martin (1997: 17) notes that festivals took place in 1908 and 1909 and suggests (1999: 103) that the latter was less successful, resulting in the carnivals at the track being discontinued until 1921. He notes (1997: 17) that the rise of segregation in the Cape also influenced minstrel carnivals as stadia in areas designated for whites only were no longer made available for performances; where multi-racial spectators were permitted, separate amenities and sitting areas were required. Martin describes (1997: 18) increasing impediments to street parades and attributes its decline in part to the forced removals from District Six, which, according to Bickford-Smith, van Heyningen and Worden (1999: 154) was declared a ‘White Group Area’ in 1966, with orders for all non-religious

¹⁷ A local newspaper in the Western Cape.

buildings to be demolished. Martin (1997: 19) records that all marches were banned in 1977 in Cape Town and notes that parades in the City Centre were only re-established in 1989 when permission was granted to use Green Point stadium for a carnival. In 1995, the City of Cape Town abolished the tender system whereby different minstrel boards tendered for the use of stadia and established an umbrella body which represented all the minstrel boards. The Cape Town Minstrels Carnival Association was established in partnership with the City of Cape Town in 2006 and two City councillors were nominated to serve on the board of this company (Cape Town Minstrels: online). The intervening years have not always run smoothly, as evidenced in a newspaper article by Sipokazi Maposa (2005), which reports fears of the cancellation of the 2006 New Year carnival, due to insufficient funding from the provincial government. Ashley Smith, in an article in the Cape Argus (2005), reports allegations of cheating and bickering, resulting in a code of conduct being established by the Cape Minstrel Carnival Association Board and the City of Cape Town. Maposa's article details (2005) three minstrel boards, namely the Kaapse Karnival Association (presumably the largest) and two breakaway boards, the Mitchell's Plain Youth Development Minstrel Board and the Kaapse Klopse Karnival Association, altogether incorporating approximately 169 troupes.

Minstrel Rudolf Rieger outlines (2008: online) the most recent structure of the minstrel boards in the Cape. Rieger notes (2008: online) that the Board has six seats, which include a Chairman and Chief Executive Officer (CEO) and that approximately 60 000 Minstrels participate in the annual carnival. Rieger provides details (2008: online) of the three separate boards and performance venues for New Year 2007/8 as follows:

- Cape Town Minstrels (eight teams) Athlone Stadium
- Kaapse Klopse Karnival Association (27 teams): Vygekraal Stadium, Athlone
- Cape District Association (12 teams): William Herbert Sports Ground, Wynberg.

6.6.2

MINSTREL ACTIVITIES

According to Martin (1999: 13), many aspects of minstrel performances changed throughout the years, but he reports that the most significant change that was emphasised by prominent minstrels interviewed was the move away from string bands to brass bands in the 1950s. Categories and criteria for adjudication are supplied by Rieger (2008: online):

Best dress, adjudicated by a qualified fashion designer with criteria:

- Uniformity and neatness
- Discipline in arena

- Visual Impressions
- Colour Coordination and Harmony.

Best Band adjudicated according to the follow criteria:

- Intonation
- Balance
- Variation
- Ensemble
- Rhythm
- Harmony
- Tone Colour
- General Impression.

Best Board: Troupe and Theme Identification design. They were initially made of wood, but later made of plastic and polystyrene and criteria include:

- Originality
- Durability
- Theme and troupe matching
- Not too heavy and must be easily carried.

Grand March Past

- Military precision
- Uniformity/synchronised movements
- Discipline.

Group Singing: minimum 25 in a group

- Annotation
- Synchronisation
- Presentation.

Exhibition March Past: Themed exhibition-dance sequence-ten minute presentation

- Originality
- Song/pattern
- Gimmicks
- Movement

- General Impression.

Both juvenile and adult drum majors (called *voorlopers*¹⁸) in this section are judged according to the quality of their dance (Martin, 1999: 10).

The musical sections of this competition are of particular interest and Martin (1999: 10) notes that brass bands that accompany marching troupes on the road and in other parts of the competitions are adjudicated in this category. Much prestige resides in this category. He also describes (Martin, 1999: 10) the following subsections in the vocal area:

- English and Afrikaans combined chorus by troupe choir, in four part harmony
- English and Afrikaans *moppies*¹⁹, by soloist and choirs
- Juvenile and Adult Sentimentals: love songs, often well-known pop songs
- Coon Song: American tune or jazz standard sung by soloist.

Martin reports (1999: 11) that a panel of adjudicators judge the proceedings, with each section of the competition allocated points. He notes (1999: 11) that the first three troupes in each category receive awards, generally a trophy or engraved shield which is stored in the *klopskamer* or troupe captain's home until the next carnival. The entire minstrel carnival is audited, as large sums of money are at stake and auditors sign responsibility for:

- Score sheets
- Scores tallying
- Document check
- Check that all teams have completed their duties
- Compilation of administrative papers
- Compilation of reports (Rieger, 2008: 2-3).

All the above activities take place in stadia around the Cape on New Year's Day; it should be noted that Green Point stadium has not been available for the past year or so, due to upgrading of its facilities in preparation for the World Cup Soccer tournaments scheduled to take place in South Africa in 2010. Martin (1999: 11) notes that 2nd January, known as *Tweede Nuwe Jaar*, is the day when troupes parade in the streets in Central Cape Town. Rieger describes (2008: 1) the old Slave Route, which started in the Old Hanover Street, in the former District Six, proceeded along the Parade to Long Market Street and up to the Malay quarters in the Bo-Kaap en route to Green Point Stadium, but notes that Wale street has replaced Long Market Street in order to accommodate the

¹⁸ Literally meaning 'front walkers'.

¹⁹ Comic songs (Martin, 1999: 10).

huge number of marchers and spectators. Martin notes (1999: 11) that troupes are accompanied on the march by bands of musicians playing wind instruments, *ghoemas*²⁰ and tambourines.

6.7

CHRISTMAS CHOIRS

Although Martin describes (1999: 27) Christmas Choirs as brass bands, this is not entirely correct as they are currently comprised of strings, woodwind, brass and percussion instruments, in my personal experience. Martin suggests (1999: 27) that the name originated from its early beginnings as singing groups who would sing carols in the streets outside friends' houses on Christmas Eve. Bruinders (2007, 110) notes that they were established in the 1930s, and suggest that they are Christian brass and string bands independent of churches, although closely affiliated to several denominations, which Martin suggests (1999: 28) include Dutch Reformed, Anglican, Catholic and Lutheran church members. Bruinders proposes (2007: 110) that they are modelled on organisations such as the Salvation Army bands, military bands, Christian Lads' Brigades and Moravian Church brass bands. According to Martin (1999: 27), singers were initially replaced by male-only string instrumentalists playing violins, cellos, guitars, banjos and occasionally, accordions. Bruinders (2007: 110) notes that by the 1930's Christmas Choirs had transformed from vocal into instrumental performance groups (strings) which incorporated 'horns' (mostly saxophones) by the 1960s. In my capacity as adjudicator of many Christmas Choir competitions in the Western Cape, in the 1990s and early 2000s, I noticed that many choirs consisted of predominantly strings (largely cello and banjo), saxophones, clarinets and drums, and if any brass instruments were present, they were limited to trumpets and trombones. Over the past few years, however, euphoniums and tubas have also been introduced into these ensembles with a resultant upgrading of the level of the performance of the set-piece.

According to Bruinders (2007: 121) the military influence on Christmas Choirs can be traced back to the early years of colonisation and the British invasions of the Cape of Good Hope. She suggests (2007: 121) that Anglican mission work also played a role in transferring British values into the Christmas choirs and proposes that brass bands, common to mission stations, also exerted an influence on local culture. Bruinders notes (2007: 121) that many of the 'Cape Boys' (as they were commonly known) employed during the South African War, came from Moravian and Rhenish Mission stations where they had learnt to play brass instruments. She suggests (2007:121) that the

²⁰ Also called *gammies*. A wooden-bodied drum, in the style of a small barrel, with slats glued together. One side is covered with Springbok skin, which is nailed to the rims, whilst the other is left open (Martin, 1999: 21).

predisposition of the 'Cape Boys' towards flamboyant dress and their performance of hymns and popular melodies, were incorporated into Christmas Choir practices today.

Further information regarding the formal structure is provided by Bruinders (2008, 111) as follows:

- Each band has a constitution and executive body
- Membership ranges from forty to one hundred
- Members are grouped into tiny tots (three to ten years of age), juniors (eleven to eighteen years) and seniors.

Bruinders (2007: 111) notes that competitions were introduced in the early 1940s and in the first few years were less formal events in town halls, with bands competing in two categories, namely the prescribed piece and the best-dressed band. She records that (2007: 111) that fundraising was the primary aim of these early competitions and funds collected were for 'coloured' Second World War soldiers and their families. Bruinders reports (2007: 111) that subsequent competitions raised money for the bands themselves. According to Bruinders (2007, 111) the City and Suburban Christmas Bands Union was established in 1942 and competitions became more formal in nature, moving outdoors to various stadia, with the union receiving gate takings and bands receiving a pro rata share of this, depending on the ticket sales of the band itself. Bruinders (2007, 112) notes that this is currently still the case, and that bands fall under umbrella bodies (still called unions) which are affiliated to the South African United Christmas Bands' Board (SAUCBB).

Bruinders (2007, 114-115) notes that the competition encompasses three main categories, namely the Solo, Best-dressed band and the Grand March Past, which are all adjudicated. Both Sean Kierman, retired Brass lecturer at SACM, UCT and I have adjudicated many such competitions over the past twenty years and become familiar with aspects of these events, which will be described. The solo is generally adjudicated by professional musicians from the orchestras, or in leading educational positions, whilst the Best-dressed band and the Grand March Past have been adjudicated by high-ranking members of the Western Cape Military Bands. We have both, on occasion (in years not appointed as adjudicators) been approached by musical directors of competing bands for assistance in interpreting the set solo piece. Over the years, a common thread with respect to the 'solo' has emerged, namely that it is generally a choral piece, sacred in nature and generally written in four-part harmony, as for choir singing but an instrumental arrangement is mapped out by the bandmaster or other musical leaders in the group. This is generally not notated and musicians learn their part by rote, although in more recent adjudications, we have noticed the presence of professional military musicians and musicians who are receiving musical instruction

from local music institutions. Music literacy now seems to have a greater emphasis and younger members of the choir are often encouraged to receive musical tuition. Professional musicians are often brought in to train the choir, and often conduct the group on the day of the competition.

The competition generally spans a full day, and when Sean Kierman and I have been involved in adjudication, we have requested that solo performances be grouped together, in order to facilitate a comparative analysis of the performances of all the bands. Generally, whilst one band is performing the set piece, another choir will be adjudicated in the best-dressed category. Adjudicators are provided with a mark sheet for each band and criteria for assessing the musical performance is virtually identical to that of the Minstrel Best Band section. It is a fairly comprehensive document and the final adjudication is a lengthy affair, if one is to be thorough. Bruinders (2007: 124) suggests that these competitions preserve cultural practices, foster community pride and are community-building.

6.8

SUMMARY

In both the Minstrel Troupes and Christmas choirs, brass instruments feature strongly and while music literacy is not always prevalent, there is evidence from organisations that have web pages, past experiences of adjudicating competitions, teaching students from these organisations and interviews forming part of my research, that there is a strong move towards this important aspect in both organisations. In addition, for many historically disadvantaged individuals, the minstrel troupe and Christmas choir is often the only available access to music in the absence of formal music education, and with the new move to ensure that young members acquire musical literacy, both organisations are likely to play an increasingly important role in the generation of future brass musicians in the Western Cape and South Africa.

Chapter 7

COMMUNITY MUSIC SCHOOLS

Veblen and Olsson (2002: 740) suggest that Community Music schools consist of:

- Individual and independent music schools and
- Those that are affiliated to Community Music Schools Guilds which exist in the USA.

Veblen and Olsson (2002: 740) note that 'Arts for All' is the mission for the guild which supports research, produces publications and serves as a link for funding and other similar organisations. They report (2002: 740) that most of these music schools have outreach programmes of some kind. South Africa does not, as yet, have any guild or umbrella body that unites the many community music schools that exist in the country; it would seem that this would be a natural progression, if any effort is to be made to ensure some degree of uniformity to the system.

Whilst there are many community music schools in the Western Cape, the ones that will be described are those that specifically include brass, play a leading role in providing access to music education to historically marginalised youth and rely largely on external funding or sponsorship in order to sustain activities. Although they are called music outreach projects or initiatives, they are in effect community music schools.

The following projects are described in this chapter:

- Pilot Outreach Project/Music School: Genesis Community Music Development Programme
- Projects interviewed:
 - Athlone Academy of Music
 - Musedi: a music project, which forms part of the larger community project, ComArt
 - Redefine: one of the many projects under the umbrella of SAMET.
- Projects not interviewed:
 - Jamestown Sounds
 - Kidz Can.

Community music schools interviewed will include a breakdown as follows:

- Background
- Aims
- Structure: national and specifically the Western Cape
- Management/personnel
- Functioning/operations:
 - Venue

- Operational
- Student recruitment
- Instruments
- Practical tuition
- Theoretical tuition
- Ensembles
- Workshops/master classes/festivals/performances
- Assessment.
- Interviews
- Funding.

In the case of those not interviewed, subsections will be:

- Background
- Structure: nationally, with specific attention to the Western Cape
- Management.

7.1

GENESIS COMMUNITY MUSIC DEVELOPMENT PROGRAMME:

Although this project no longer exists, it is important to include it, as besides being a pioneer music project, many of the musicians who taught in this project currently occupy prominent positions in the music world of the Western Cape.

7.1.1

BACKGROUND:

The Genesis Community Music Development Project was initiated by Dr. Michael Blake, former principal trumpet of the Cape Town Symphony Orchestra, and Mr. Sean Kierman, former Head of the Brass Studies at the South African College of Music, UCT in 1993. It was initially administered by the University of Cape Town, but this shifted at a later stage to the Cape Town Symphony Orchestra, with Phillip Swales, the then Orchestra Education and Development Manager, assuming a significant role in the administrative side (Kierman, personal communication, April 21, 2008).

7.1.2

AIMS:

According to project documentation (Kierman & Blake, 1989: 11), the aims of the programme were:

- The encouragement of the expansion of instrumental music in South Africa. It was proposed that the project serve as a successful, positive model of a teacher-training programme
- The addressing of the inadequate provision made for the arts at school level by the ‘Reconstruction and Development Programme,’ which aimed to redress past imbalances due to the Apartheid regime
- The creation of either keen amateur musicians, who would ensure the establishment of a future audience for orchestral music, or professional musicians to staff the orchestras of the future. Many historically disadvantaged schools had little or no instrumental music education. If instrumental education was present, it was limited to recorder or piano
- The formation of school groups for community as well as professional needs (the latter at a later stage)
- The development of positive personal traits such as self-confidence, teamwork and self-esteem.

7.1.3

REGIONAL STRUCTURE

Brass instrumental education was introduced into four historically disadvantaged areas near Cape Town, namely:

- Elsie's River
- Delft
- Mannenberg
- Langa

It was intended to expand the project to include strings, woodwinds and percussion, but lack of funding prohibited this (Kierman, personal communication, April 21, 2008).

7.1.4

PROJECT LEADERS AND PERSONNEL

The following project leaders and teachers were as follows:

- Director: Dr. Michael Blake: CTSO, former principal trumpet
- Co-director: Mr. Sean Kierman: SACM, UCT, Head of Brass
- Teachers: Michelle Pietersen, Delft; Rudi Engel, Elsie's River; Martin Chandler, Manenberg and Benjamin Lewu, Langa (Kierman & Blake, 1989: 13).

Trainee teachers were drawn from the South African Military (Navy Band and SA Army Band) and community groups such as the Moravian Brass Choirs, Western Province Christmas Choir Bands, Henry Roman Music School (Mitchell's Plain), UWC and UCT students and graduates. They

received training from Michael Blake and Sean Kierman and the curriculum included brass teaching methods, ensemble coaching and basic information on instrument repair and maintenance. On completion of this basic course, trainee teachers underwent a four-month apprenticeship programme and each teacher was made responsible for his/her own programme (Kierman & Blake, 1989: 12).

7.1.5

FUNCTIONING/OPERATIONS:

The project functioned as follows:

- **Student recruitment:** Schools in historically disadvantaged areas were identified, in conjunction with community music organizations and NGOs. A skills and needs audit was undertaken in each community in order to assess the number of community musicians available, their ages and available instruments. Five areas were identified for partnership in the project, namely, Moravian Church Brass Bands, New World Music, Simon Estes High School, Western Province Christmas Choir Bands and the Military and Correctional Service Bands. These were focused mainly in the areas delineated in the management structure. Two hundred and fifty 9 to 11 year olds were tested for musical aptitude
- **Instruments:** These were acquired in accordance with identified needs and existing skills in the communities and schools. A large number of instruments were purchased through various sponsorships received and surplus instruments in the military bands were purchased
- **Practical teaching:** All brass instruments were taught
- **Theoretical teaching:** This took place at the same time as the practical lessons
- **Ensembles/Bands:** Students receiving brass tuition were placed in ensembles and coached by identified teachers. A critical component to the success of the project was the association of a band or ensemble with its corresponding school
- **Workshops/master classes/festivals:** Learners attended a Brass Congress hosted by the Cape Town Brass Quintet, Solid Brass, on an annual basis and visiting musicians from the U.S.A. ran master classes in the project
- **Assessment:** A partnership was created with the Associated Board of the Royal Schools of Music, and learners were entered into practical examinations (Kierman & Blake, 1989: 13-14)

7.1.6

FUNDING:

The project was specifically targeted to include historically disadvantaged communities, which made outside funding a central issue to the sustainability of the project, although self-sufficiency was encouraged. A very basic fee was suggested for use of instruments and tuition, although parents

were expected to participate in fund-raising activities to ultimately allow for self-sustainability and the ability to function as an autonomous unit. The establishment of Parent-Teacher organisations was particularly important in order to assist this cause and to illustrate responsibility for the programme (Kierman & Blake, 1989: 13-15).

Operational costs were required to cover the following expenses:

- Teacher training
- Acquisition of instruments
- Teacher/supervisors salaries
- Day to day expenses: telephone, transport, instrument repairs/accessories, sheet music, music stands etc (Kierman & Blake, 1989: 15-16).

Sponsorship was obtained from:

- The Genesis Foundation, USA
- Equal Opportunity Foundation
- The Arts and Culture Trust, Durban
- Engen
- Woolworths
- German Consulate
- LOAM, Dutch amateur music group
- The South African Institute of Race Relations
- Syfrets (Kierman & Blake, 1989: 15).

The Genesis Project eventually was forced to close down for lack of funds, although a number of instruments are still in circulation in current projects and in some communities.

7.2

PROJECTS INTERVIEWED

Not all of the community music schools in this section have been in existence long enough to produce tertiary music students or professional musicians. They have all been interviewed as there are a significant number of brass students in each programme. In the case of Musedi, only the project leader was interviewed.

7.2.1

ATHLONE ACADEMY OF MUSIC

While the Athlone Academy of Music has an association with the Evangelical Lutheran Church of South Africa, I have chosen to categorise it in this section as it currently functions as an autonomous music school, though church facilities have been used for the purpose of teaching. The brochure of the Athlone Academy of Music (AAM, nd: 1-4) provides a clear description of the fact that whilst the school is indebted to the Church for allowing the founding of this project, accessibility to all is emphasised and students are drawn from all denominations. It functions as a separate music school, much as the WCED centres do, but without state funding.

7.2.1.1

BACKGROUND

The brochure of the Athlone Academy of Music (AAM, nd: 1-6) records that the Athlone Lutheran church (ELCSA) in this area initiated a brass project in 1996 in order to uplift the playing skills of congregants who were brass instrumentalists in the church. The brochure (AAM, nd: 1-6) also describes the expansion of the project, generating interest from the wider community beyond church members. After a feasibility study was conducted, the Athlone Academy of Music was established. Another reason for the establishment of the project was the fact the arts, particularly in the historically disadvantaged communities, had deteriorated significantly and that very little musical or cultural activity remained in schools (AAM, nd: 1-6). Budgetary restraints were a contributing factor to this problem, and it was felt that music education would instil life skills such as responsibility, teamwork, self-esteem as well as the development of creative problem-solving skills, which would be directly transferable to other areas of life (AAM, nd: 1-6).

7.2.1.2

AIMS

The mission/aims of the project are:

- The identification and development of musical talents of historically disadvantaged communities as well as others
- To teach music literacy to numerous community musicians who had minimal skills in this regard
- To draw existing music teachers into the Academy and the provision of training in order for them to assume responsibility for small ensembles in their relevant schools
- The establishment of small and large ensembles as a means of expression of the musical capabilities of the community

- The provision of music as an alternative to gangsterism and drug abuse in both the youth and adult population
- Collaboration with other music schools where possible
- Acquire accreditation with relevant statutory bodies (AAM, nd: 1-6).

7.2.1.3

REGIONAL STRUCTURE:

The Academy is based in Athlone in the Western Cape and has no other campuses, although the director notes that there have been numerous requests to establish the project in rural areas such as Swellendam and Saldanha (Jonker, 2008).

7.2.1.4

MANAGEMENT AND PERSONNEL

Reverend Sam Jonker is the director of the Academy and teachers are drawn from the orchestras, professional music teachers, university students and military band musicians (AAM, nd 1-6).

7.2.1.5

FUNCTIONING/OPERATIONS:

The following provides a description of the weekly functioning and operation of the project:

- Venue: The office of the Academy is based at the Lutheran church and Silverlea Primary school in Athlone is rented for the weekly operations of the Academy
- Operational days: Tuition takes place from Monday to Friday after school hours and on Saturdays from 07h00 to 17h30
- Student Recruitment: Potential students make application to the Academy. There are currently over six hundred students registered at the Academy
- Instruments: The academy owns a number of instruments including the following brass: twelve trumpets, four trombones, one euphonium and one tuba
- Practical instruction is offered in the following:
 - Keyboard: piano, electric keyboard
 - Strings: violin, guitar, bass guitar
 - Woodwind: Flute, clarinet, oboe, bassoon, saxophone
 - Percussion: drum kit
 - Brass: trumpet, French horn, trombone, tuba, E flat horn, euphonium
 - Other instruments: recorder
 - Vocals: Voice training (solo, group or choir singing).

- Theoretical instruction is available in classes every Saturday as well as in individual practical lessons
- Ensembles: The Academy has an orchestra and jazz band which rehearse every Thursday evening (18h00-21h00) and every Saturday morning (10h00-14h00)
- Workshops/master classes/festivals: The project hosts regular workshops. Learners attend concerts, perform at the Artscape Schools Week and participate in the National Youth Jazz Festival in Grahamstown
- Assessment: Learners are entered into UNISA, Trinity College and ABRSM practical and theoretical examinations. The Academy also has internal practical and theoretical examinations (AAM, nd: 1-6).

7.2.1.6

FUNDING:

The Academy receives a degree of funding from the Western Province Department of Sport and Cultural Affairs, and students pay tuition fees, but this is not sufficient to ensure the sustainability of the project and fundraising is constantly required. The principal and founder of the academy, Sam Jonker, noted that the students were from communities that were economically compromised and that the pursuit of funds to ensure that the project remains operational was an enormous and extremely tiring task (Jonker, 2008).

7.2.1.7

INTERVIEWS

Interviews were conducted with:

- Sam Jonker
- Darren English
- Patrick Kays
- Chad Lawrence.

Table 18: Athlone Academy of Music interview: Sam Jonker

<p>INTERVIEWEE: REV. SAM JONKER</p> <p>ATHLONE ACADEMY OF MUSIC: DIRECTOR</p>
<p>FORMAL MUSIC TRAINING/ QUALIFICATIONS/ MUSICAL BACKGROUND</p>
<p>Sam Jonker is from a family of musicians who have been church musicians involved in choirs and brass bands. Sam has been involved in music since the age of 12. He did not have access to formal music education.</p>
<p>QUESTIONS RELEVANT TO RESEARCH PROBLEM AND INTERVIEWEE RESPONSE</p>
<p>Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory?</p>
<p>Yes: He notes that very little music education was available during the apartheid years to persons of colour.</p>
<p>Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?</p> <p>If not, do you feel there are still inequalities in formal music education?</p>
<p>No: Sam notes that after 1994 music was largely removed from historically disadvantaged schools and many schools approached him to establish the Academy to fulfil a need in the community.</p>
<p>Do you feel that the Athlone Academy of Music plays the role of music educator in areas where little or no formal music education exists?</p>
<p>Yes: The Academy is already operational in five schools in the region, where music is not provided by the Western Cape Education Department, and many more are approaching the Academy.</p>
<p>Do you feel that the music education presented by the Academy motivates learners to pursue music as a career?</p>
<p>Yes: He notes that there are currently ex-students who are pursuing musical studies at the University of Cape Town and Stellenbosch as well as in the South African Navy Band.</p>
<p>Final comment:</p>
<p>Sam suggests that fundraising remains the largest problem and feels that this Academy should be adopted by the WCED.</p>

Table 19: Athlone Academy of Music interviews: Darren English, Patrick Kays, Chad Lawrence

<p>INTERVIEWEES: CHAD LAWRENCE, DARREN ENGLISH, PATRICK KAYS</p> <p>ATHLONE ACADEMY OF MUSIC</p>
<p>CURRENT STATUS WITH RESPECT TO MUSIC</p>
<p>Darren English: Currently studying music at UCT: Performers Diploma (1st year), jazz direction (trumpet)</p> <p>Patrick Kays: Currently in the South African Navy Band (trumpet)</p> <p>Chad Lawrence: Currently in matric at Rhodes High School, Mowbray, Cape Town. Doing music as a subject. (trombone)</p>
<p>BACKGROUND INFORMATION RELEVANT TO RESEARCH PROBLEM</p>
<p>Access to formal music education</p>
<p>Darren: No: None available at primary school. Yes: Music education was available at high school.</p> <p>Patrick: Yes/No: Class music was available at primary school but nothing at high school</p> <p>Chad: Yes: Chad had music education available to him at both primary and high school, but no brass instrumental instruction was available.</p>
<p>Personal music education history</p>
<p>Darren started music at the age of 13 at his high school, as no music education was available at his primary school. He bought a harmonica, and then heard the school band, which was a jazz band. He initially played tambourine in the band, but switched to the trumpet as the band had no trumpeters. Darren’s parents play the guitar. On completion of his studies, he wishes to further his musical studies overseas.</p> <p>Patrick started his music education at Athlone Academy of Music at the age of twelve. He started on clarinet but switched to trumpet. His first teacher at the Academy was Pierre Steyn, a well-known Cape Town brass teacher. He was not involved in music at this church, but was a member of a Christmas choir, where he first played the clarinet before he switched to the trumpet. He received both his practical and theoretical tuition at the Academy and is currently a professional trumpeter in the Navy band and intends to audition for Senior Musician, one of the internal examinations available to musicians in the SANDF band system. His father plays the saxophone.</p> <p>Chad received piano tuition in both primary and high school, and first learnt to play the trombone in the Moravian churches in Hanover Park, Kuilsriver and Lansdowne, where he is</p>

currently a member. He started on trumpet but switched to euphonium after a month, and when the church band needed a trombonist, he changed to this instrument. Before he moved to the Academy, he attended the Redefine Music Project in Kuilsriver, where he received trombone instruction from Lee-Roy Simpson, a trombone student at Stellenbosch University, who was teaching there at the time. Chad's father plays the guitar. Chad would like to study music after school, preferably the jazz course at UCT.

All three of these young musicians attended the National Jazz Festival in Grahamstown, travelling and performing there with the Athlone Academy.

**QUESTIONS RELEVANT TO RESEARCH PROBLEM AND SYNOPSIS
INTERVIEWEE RESPONSE**

Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory? Elaborate.

Darren: **Yes**

Patrick: **Yes:** He notes that his father had access to piano tuition in primary school but there was no music education available at high school.

Chad: **Yes**

Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?

If not, do you feel there are still inequalities in formal music education?

Darren: **No, generally:** He does note, however, that some music education is available, but most schools have insufficient financial resources to fund music, as instruments are costly.

Patrick: **No:** He, too, noted that music education was costly, and schools and parents could not afford it in many areas. He feels there are still inequalities that have not been addressed by the education department.

Chad: **No**

Do you feel that the church plays the role of music educator in areas where little or no formal music education exists? Additional information.

Darren: **Yes:** He feels that it keeps youngsters off drugs and other vices and is a good initiative.

Patrick: **Yes**

Chad: **Yes:** He notes that he started music as a hobby, but his experience at the Academy has prompted him to pursue it as a career after high school.

All three of them currently teach at the Academy.

Do you think that the music education and musical experiences provided by the church played in a role in motivating you to pursue music as a career? Provide detail.
Yes: All three felt it motivated them to pursue music as a career. (See Chad's comment above)
Further Comment
No

7.2.2

MUSIC EDUCATION INITIATIVE PROJECT (MUSEDI)

The Musedi Music Project forms part of the ComArt Project. A brief background of ComArt will be provided.

7.2.2.1

BACKGROUND

The ComArt Project is a community arts organisation based in Elsie's River, Western Cape and describes it as working in the community, for the community and by the community. Myolisi Gophe writes (2008: 6) that ComArt, which has local and international partnerships, was started in 1998 by Professor Virginia Davids and Mr. John Davids, both employed at the South African College of Music. The aim was to provide access to arts, culture and heritage resources in order to promote community growth, development and nation building (Gophe, 2008: 6). Dance, youth development, choral music, yoga, environmental awareness, and creative writing are some of the programmes and educational opportunities available to all in this programme (Skinner, 2008: online). According to Weber (Personal interview, June 4, 2008), John Davids was her matric music teacher and they have maintained communication in the intervening years. Both had a history with community music projects and saw a need for quality community education programmes and as a result, the Musedi project was established as a joint initiative by Davids and Weber in 2005. It was as a subset of the ComArt Project and a partnership with the SACM, UCT was proposed, and documents were drawn up, but this has not yet come to fruition (Weber, personal interview, June 4, 2008).

7.2.2.2

AIM

The aims of the project are:

- To address the need for quality music education in the Western Cape
- To provide access to music education to learners at an early age

- To provide tuition and support for advanced learners who wished to pursue tertiary musical studies, but were inadequately prepared for this (Weber, personal interview, June 4, 2008).

7.2.2.3

NATIONAL/REGIONAL STRUCTURE:

Weber (2008) notes that the project functions at regional level only and is based in Elsie's River in the Western Cape, but funds are available for the project to expand to Woodstock as well.

7.2.2.4

MANAGEMENT/PERSONNEL

The executive director of ComArt is John Davids, and both he and Henriette Weber administer the Musedi Project. Professional musicians and university students teach in the project (Weber, personal interview, June 4, 2008).

7.2.2.5

FUNCTIONING/OPERATIONS

The operations and functioning of the project as follows:

- Venue: Musedi is housed in the SHAWCO building in Halt Road, Elsie's River
- Operational days: Lessons take place in the afternoons after school and brass students are taught on Thursdays and Fridays
- Student recruitment: Many of the students are drawn from the Christmas Choirs and churches that have large instrumental programmes as part of their worship services. A number are also sourced from the ComArt Junior Choir. Junior choir members generally request instrumental tuition and they prove to be successful students as they are accustomed to the discipline of the choir with respect to punctuality, attendance and have some theoretical background
- Instrument bank: The project currently owns trumpets, trombones, French horns and euphoniums. The project also received a donation of the more unusual brass instruments from the Brass Band of Schoonhoven, Holland. A number of ex-Genesis Project trumpets are used as well and some students own their own instruments
- Practical tuition is offered in brass (trumpet and French horn) strings and woodwind instruments
- Theoretical tuition is offered in the project
- Bands/Ensembles: The project currently runs string orchestras, which form the core of the Cape Philharmonic Youth Orchestra. Brass students are still in the early phase of tuition, but it is envisaged that a community brass band will be established in the future

- Workshops/Master classes/Festivals/Performances: There are two annual concerts, one in July and one in November at which learners are encouraged to perform and parents are invited to attend
- Assessment: Trinity College examinations are entered
Theory is offered in the project and brass tuition takes place every Thursday and Friday afternoon (Weber, personal interview, June 4, 2008).

7.2.2.6

FUNDING

Students pay a nominal fee of R50 to hire an instrument. The Musedi project was initially funded by Miagi and more recently has been underwritten by the Department of Sport and Culture in the Western Cape (Weber, personal interview, June 4, 2008).

7.2.2.7

INTERVIEWS

Henriette Weber was the only interviewee in this instance.

Table 20: Musedi interview: Henriette Weber

INTERVIEWEE: HENRIETTE WEBER
MUSEDI PROJECT
FORMAL MUSIC TRAINING/ QUALIFICATIONS/ MUSICAL BACKGROUND
Diploma in Music Education (UWC) Clarinettist and church organist.
QUESTIONS RELEVANT TO RESEARCH PROBLEM AND INTERVIEWEE RESPONSE
Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory?
Yes: Henriette noted that she was a music teacher at the time, having graduated in 1989 and explains that very few ‘coloured’ schools had music education and that it was virtually non-existent in African schools. She taught at Fezeka High School in Gugulethu for two years and notes that this was the only ‘African’ school that had music education, but it was not funded by the Education Department, but by an outside initiative. The instruments were provided by the Genesis project. She notes that a number of her contemporaries who were music teachers,

taught at schools in Mitchells Plain, but stressed that it was limited to recorder and piano tuition.
Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?
If not, do you feel there are still inequalities in formal music education?
No: She feels that the situation deteriorated even further and notes that she was one of the WCED music teachers who left the formal education sector, because music teachers were forced to teach other subjects, not music. This prompted her to move into community music projects such as the Field Band Foundation, CPO Education and Outreach and Development Project and Musedi.
Do you feel that the church plays the role of music educator in areas where little or no formal music education exists?
Yes. She feels that a number of these projects are far more productive than formal music education in historically disadvantaged areas, and notes that one of the dangers of a lack of formal music education is that this role is been taken over by groups with negative affiliations, which ultimately impacts negatively on the learners. She feels that this is a product of the lack of formal music education in historically disadvantaged schools. She cites only one school in the area that provides music education, but notes that the standard is not particularly high.
Do you feel that the music education presented by the project motivates learners to pursue music as a career?
Yes: As yet, the brass players are too young to move into tertiary education, but she envisages that this will occur in the future as they are extremely motivated and excited about music.
Final comment:
No.

7.2.3

REDEFINE WESTERN CAPE MUSIC EDUCATION PROJECT (REDEFINE) AND THE SOUTH AFRICAN MUSIC EDUCATION TRUST (SAMET)

In discussing the Redefine project, it is necessary to provide detail on SAMET, the organisation responsible for securing funding for Redefine and a number of other similar music projects nationally. SAMET was formed in 1994 and is a national arts and culture organisation which administers seven music education projects in historically disadvantaged communities and incorporates approximately 3000 learners, 60 music teachers and 44 project committee workers. It is a registered trust established by a group of trustees from the musical, commercial and educational

communities with the main objective of ensuring that music is accessible to the broader community in South Africa, particularly to those who have not previously had the opportunity to participate in formal music education (SAMET, 2006: online). The core objective is the training and development of musicians through musical literacy programmes. Arts and culture were seen as ‘bridge builders’, and a means to elevate human dignity and aid in economic independence. Teacher upgrading, music literacy, education and performance enhancement are all considered to be important aspects that should be addressed. The focus is on grassroots music education and the development of projects and within the disadvantaged communities of South Africa (SAMET, 2006: online).

SAMET supports projects in the following areas:

- Alexandra Township
- Kuils River
- Nyanga
- Guguletu
- Khayalitsha
- Ga-Rankuwa
- Lanseria
- Mafikeng
- Taung
- Lehurtshe
- Kimberley
- Umlazi
- Nelspruit
- Soweto (SAMET, 2006: online).

Sir Thomas Allen and The Lady Rose Cholmondeley are international patrons and Christopher Kopke (Chairman: Daimler-Chrysler, SA), Wally Serote (Chairman: Government’s Select Committee on Arts and Culture) and Abigail Kubheka (singer) are South African patrons of SAMET; the Board of Trustees is headed up by Michael Hankinson (Chairman) and Victor Koapeng (Deputy Chairman). Shadrack Bokaba is the Executive Director of SAMET, in addition to being the CEO of the Johannesburg Philharmonic Orchestra. He is assisted by the board of trustees and administrative staff (SAMET, 2006: online).

7.2.3.1

REDEFINE BACKGROUND

Ronnie Samaai, music educator, consultant and violin teacher and a member of the Board of trustees of SAMET was approached, upon his retirement in 1996, by the late Ms Jennifer Williams (ex-CEO, SAMET), to start a music project in the Western Cape. He met Lord Yehudi Menuhin at the end of 1996 when he attended a workshop for violin teachers, and their discussion on music education in South Africa was instrumental in the later establishment of the ‘Violins for Africa’ project. This resulted in the donation of violins to the Redefine Project and a mandate from SAMET to identify a vision and objectives and the construction of an effective music curriculum. SAMET secured funding from MTN (Mobile Telecommunications Network) as well as additional assistance from Yehudi Menuhin and in March 1997, the Redefine Project was launched at a press conference in Cape Town. Lord Menuhin was a guest speaker at this illustrious occasion (Samaai, 2008).

7.2.3.2

AIMS AND OBJECTIVES:

Ronnie Samaai (Personal interview, June 5, 2008) notes that the aims of the Redefine Project are:

- *To make music education accessible to children, especially to those from the previously disadvantaged and impoverished communities*
- *To contribute meaningfully towards developing and empowering musicians of quality*
- *To promote an understanding and appreciation of the various cultures and music in our country*
- *To use music as a medium to unite people from diverse cultural backgrounds and to improve their quality of life (thus making a meaningful contribution towards nation-building).*

He lists (Personal interview, June 5, 2008) the objectives that Redefine teachers and learners are committed to:

- *Quality education*
- *Provision of a diverse range of music activities*
- *Promotion of music literacy and critical listening*
- *Development of performing and creative skills*
- *Assisting all individuals to achieve their potential*
- *Support of individuals in their quest to join the music industry.*

7.2.3.3

MANAGEMENT/PERSONNEL

The project commenced with five teachers at the helm and there are currently eleven teachers in the project. Samaai, who is also the project leader, teaches in the string programme and conducts the orchestra. All teachers are professionally trained musicians except for two who are currently pursuing music studies at the University of Cape Town and Stellenbosch University respectively. Salaries are paid directly to the teachers by SAMET (Samaai, 2008).

7.2.3.4

FUNCTIONING/OPERATIONS

The project functions as follows:

- Venue: College of Education, Nooiensfontein Road, Kuils River
- Operations: The project meets on 32 Saturday mornings per annum, between 9h30 and 12h30 during the school terms
- Student recruitment: Auditions are held at certain schools in the townships. In addition, the project is known in the community. Parents approach the project for lessons for their children, and learners are drawn from the following areas:
 - Khayelitsha
 - Gugulethu
 - Kuils River
 - Eerste River
 - Bellville
 - Mitchells Plain
 - Elsies River.
- Instrument bank: The project owns a number of instruments including the following brass instruments: four trumpets, two trombones, one French horn and one euphonium
- Practical instruction is offered in groups and in special cases individually in the following:
 - Strings: violin, viola, cello, double bass
 - Recorder: soprano, alto, tenor, bass
 - Woodwind: flute and clarinet
 - Brass: Trumpet, French horn, trombone and euphonium
 - Movement and dance.
- Theoretical instruction is compulsory for all students and is taught by three qualified music teachers. There are five theory groups, which are organised according to varying levels of theoretical knowledge

- Ensemble playing is compulsory for all learners and there are recorder and string ensembles, flute and clarinet choirs and brass ensembles. More advanced players also perform in larger string ensemble and a concert orchestra
- Workshops/master classes/festivals/performances: A number of students are members of the Cape Philharmonic Youth Orchestra and Symphonic Wind Ensemble and select learners also represent the project at the SAMET orchestral workshop that takes place in Johannesburg. Learners have also attended the annual Franschoek Mountain Chamber Festival. On the last Saturday of each term, an ‘in-house’ concert takes place. Performance experience as well as ‘concert etiquette’ are skills acquired at these concerts and parents are afforded the opportunity of seeing and hearing their children in action. The teaching year culminates in an ‘End-of-Year’ concert, which takes place on the last Sunday in November of every year. Ensembles also perform at these concerts
- Assessment: More advanced learners play Trinity College examinations and students are awarded certificates at the final concert of the year for practical proficiency, theory, attendance and general progress. This is assessed on an ongoing basis in lessons throughout the year. In addition, a ‘Pupil of the Year’ award is made to the most promising student. Staff nominate students for this award and the recipient of this award receives a ‘floating’ trophy and is exempt from fees in the following year (Samaai, 2008).

7.2.3.5

FUNDING:

The Redefine Project functions under the auspices of SAMET, the body responsible for securing funding for all its projects. The Redefine project was initially funded by MTN with additional assistance from Lord Yehudi Menuhin and from 2005, it has been funded by the Redefine Investment Fund whilst Golden Arrow Bus Company provides transport to learners to and from the project on a weekly basis (Samaai, 2008).

7.2.3.6

INTERVIEWS

Interviews were conducted with:

- Ronnie Samaai
- Franklin Davids
- Roxanne Haarhoff.

Table 21: Redefine project interview: Ronnie Samaai

<p>INTERVIEWEE: RONNIE SAMAAI</p> <p>REDEFINE WESTERN CAPE MUSIC EDUCATION PROJECT</p>
<p>FORMAL MUSIC TRAINING/ QUALIFICATIONS/ MUSICAL BACKGROUND</p>
<p>B Mus (SA); TLD (UCT); FTCL; LTCL; LRSM</p>
<p>QUESTIONS RELEVANT TO RESEARCH PROBLEM AND INTERVIEWEE RESPONSE</p>
<p>Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory?</p>
<p>Yes: Ronnie described the apartheid system in South Africa as cruel, unjust, devastating and demoralising to persons of colour and noted that until the advent of democracy, he was considered to be a ‘second rate’ citizen. In addition, he feels that the segregated education introduced for racial groups other than white persons, was an ‘insult’ and that music, specifically, epitomised the inadequacies of this system. He is of the opinion that the lack of instrumental tuition (orchestral) available to persons of colour, was a deliberate attempt at exclusion in order to secure jobs for ‘white’ instrumentalists and a denial of access to classical music. He also refers to governmental propaganda which emphasised the idea that the musical talent of persons of colour resided largely in choral singing. He felt that this conception denied marginalised communities exposure to instrumental music tuition. He does note, however, that a degree of staff notation reading was provided in class singing using teaching resources such as ‘Notepret’ or ‘Fun with notes.’ His personal experience as a violinist is testimony to all of the above.</p>
<p>Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?</p> <p>If not, do you feel there are still inequalities in formal music education?</p>
<p>Ronnie notes that there was some attempt to redress the inadequacies, but feels that the situation has deteriorated. He provides a detailed description of the Education Department’s strategies with respect to music education, which include the introduction of Arts and Culture Focus Schools, which are secondary schools who have successfully applied for permission to function as such a school. He names the nine focus schools in the Western Cape, which are in Khayelitsha, Grassy Park, Athlone, Malmesbury, Worcester and George and notes that music is merely one area of Arts and Culture. The financial resources provided to these schools by the Education Department have to be shared between all of the Arts and Culture Disciplines</p>

(Music, dance, drama, visual arts and design) at each specific school, which is not sufficient to meet *all* the needs, particularly of music, where instrumental costs have to be considered. Ronnie is concerned that there is a lack of qualified music teachers to teach music at the grade 10-12 level and notes that the situation is demoralising to other music teachers and subject advisers.

His summary of the current music education system is that 'Arts and Culture' has removed the focus away from formal instrumental tuition and for schools in economically depressed areas, there is little hope that parents can afford instrumental tuition for their children as the government makes no provision for this type of financial support. He reflects that vast numbers of dedicated, qualified teachers have left the education system to resume their teaching privately.

Do you feel that the project plays the role of music educator in areas where little or no formal music education exists?

Yes: Ronnie notes that many of the pupils in the project are becoming empowered through acquiring music literacy, and cites numerous requests from principals and teachers in local townships to absorb their learners into the music project. He notes that financial restrictions prevent him from expanding intake and suggests that music and the arts should be provided with the same financial and public attention that sport currently receives.

Do you feel that the music education presented by the project motivates learners to pursue music as a career?

Yes: Ronnie notes that scope for careers in the music industry in South Africa is rather limited, but describes that the project motivates learners to strive to perform at a very high professional level in order to open access to a music career. He notes that one learner is currently studying music at tertiary level. She is a string player, however, not brass.

Final comment:

Ronnie notes that although Redefine is a music project, holistic development is encouraged so that learners may leave the programme as confident, balanced individuals and provides examples of students who have succeeded in other work fields. He feels that the project has made a contribution to these outcomes.

Table 22: Redefine Project interview: Franklin Davids

<p>INTERVIEWEE: FRANKLIN DAVIDS</p> <p>REDEFINE PROJECT</p>
<p>CURRENT STATUS WITH RESPECT TO MUSIC</p>
<p>Trumpet student at Redefine Project and plays in his church orchestra, at the New Apostolic Church.</p>
<p>BACKGROUND INFORMATION RELEVANT TO RESEARCH PROBLEM</p>
<p>Access to formal music education</p>
<p>Franklin’s primary school only had a choir, and his secondary school had an orchestra for a time, in which he played. However, there is no brass instrumental tuition available at all.</p>
<p>Personal music education history</p>
<p>Franklin started piano lessons with a private music teacher at the age of thirteen and started trumpet lessons a year later with James Flowers, who teaches brass to people who are members of his church band (URCSA). He and a group of friends had decided to play orchestral instruments. Franklin’s friends chose to play the clarinet. His parents encouraged him to attempt another instrument and he decided on the trumpet. He has his own trumpet and although he does not want to make music his future career, he wished to master the trumpet and intends to continue his musical pursuits after completion of his schooling. He would like to remain involved in music and would support the arts.</p>
<p>QUESTIONS RELEVANT TO RESEARCH PROBLEM AND SYNOPSIS</p> <p>INTERVIEWEE RESPONSE</p>
<p>Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory? Elaborate.</p>
<p>Yes: Franklin noted that many ‘African’ jazz musicians had no music available at their schools and achieved what they did largely through being self-taught.</p>
<p>Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?</p> <p>If not, do you feel there are still inequalities in formal music education?</p>
<p>Yes: He does, to a certain extent, although he feels that it is financially driven and notes that there very few music teachers at schools currently.</p>
<p>Do you feel that Redefine plays the role of music educator in areas where little or no formal music education exists? Additional information.</p>

Yes: He feels that some of the music knowledge he currently has today was gained at the project.
Do you think that the music education and musical experiences provided by the Redefine Project played a role in motivating you to pursue music as a career? Provide detail.
Not applicable to Franklin: Franklin is to pursue another career, however, it should be noted that he feels that the Redefine project has motivated him to continue with the trumpet in the future and to be a concert attendee.
Further Comment
No.

Table 23: Redefine project interview: Roxanne Haarhoff

INTERVIEWEE: ROXANNE HAARHOFF
REDEFINE PROJECT
CURRENT STATUS WITH RESPECT TO MUSIC
Trumpet student at Redefine Project
BACKGROUND INFORMATION RELEVANT TO RESEARCH PROBLEM
Access to formal music education
Yes: This was, however, limited to piano, flute and violin; no brass at secondary school.
Personal music education history
Roxanne started playing the piano in Grade 6 at Laviance Primary School. She continued for a while in her grade 8 year, but discontinued after a short while. She started with the trumpet at the Redefine Project at the beginning of 2008. She initially wanted to play the recorder, but her father, who plays keyboard, piano and guitar, encouraged her to try the trumpet. She also receives theoretical instruction at the project as it is compulsory if you wish to do practical lessons. Her career plans are business oriented, but she notes that she will continue with music and intends to attend music concerts.
QUESTIONS RELEVANT TO RESEARCH PROBLEM AND SYNOPSIS
INTERVIEWEE RESPONSE
Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory? Elaborate.
Yes. No further elaboration.

<p>Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?</p> <p>If not, do you feel there are still inequalities in formal music education?</p>
<p>Yes: She feels there are more opportunities for music education currently, but notes that not all learners have this privilege as the schools they attend may not offer music and adds that it is costly, which could deter people.</p>
<p>Do you feel that the church plays the role of music educator in areas where little or no formal music education exists? Additional information.</p>
<p>Yes. No further comment.</p>
<p>Do you think that the music education and musical experiences provided by the church played in a role in motivating you to pursue music as a career? Provide detail.</p>
<p>Not applicable as Roxanne is not pursuing music as a career, although she feels that it does play a role in encouraging learners to study music after school.</p>
<p>Further Comment</p>
<p>Roxanne feels that music is fun; she enjoys it immensely, but notes that it is unfortunate that not all have the same opportunities to participate in music.</p>

7.3

PROJECTS NOT INTERVIEWED

Although the following projects have not been interviewed, they will be described as they feature brass teaching, and this thesis is also intended to serve as a record of all community music activities that include brass in the Western Cape.

7.3.1

JAMESTOWN SOUNDS

This project, which started in 2005, did not initially include brass instrumental tuition. However, as of 2007, brass was added to the programme, making it of relevance to this thesis.

7.3.1.1

BACKGROUND:

This project was established by Karin Calitz, Hermien Wium and Wilken Calitz in Jamestown, a former Rhenish mission village on the outskirts of Stellenbosch, founded in 1902. The founders set about the establishment of this project in order to address the need for creative stimulation and activities in the leisure hours for the youth of this area, using music education as a vehicle. In addition, it was envisaged that this creative use of free hours would reduce exposure to alcohol and

drugs, vices that are responsible for the increase of the many social ills currently prevalent in the Western Cape (Calitz, 2008: 1)

The project report (Calitz, 2008: 2) records the lack of priority given to music education by both national and regional education departments and the fact that many parents in this area are unable to afford this important cultural activity for their children. In 2008 teaching activities expanded to Cloetesville, outside of Stellenbosch and the mission of the project as recorded (Calitz, 2008: 1-2) in the report is:

...To teach music so that many children in Jamestown may enjoy and perform music as an uplifting force in their lives.

The vision of the project includes the following:

- Closer involvement with parents, families, churches and schools through music education of the children
- Access to all children of Jamestown, not only a select group
- Bridging the historical divide between communities of Jamestown and Stellenbosch by means of joint school and church activities (Calitz, 2008: 1).

7.3.1.2

MANAGEMENT/PERSONNEL:

The management committee of the Jamestown Sounds is currently comprised of:

- Karen Calitz (project leader): Law lecturer, Stellenbosch University
- Hermien Wium: music and French teacher
- Wilken Calitz: post-graduate music student at SU
- Xander Kritzing: post-graduate music student at SU (Calitz, 2008: 2).

The following are members of the Advisory Board of Jamestown Sounds:

- Bernard Williams: Headmaster, primary school, Jamestown
- Justin Newman: Headmaster, secondary school, Jamestown
- Rev. Theunis Botha: DRC minister
- Rev. David Hunter: United Church (Presbyterian) minister
- Michelle Pietersen: SU (Calitz, 2008: 2).

Teachers in the project are drawn from the body of music students at Stellenbosch University and professional music teachers conduct the brass band, choir and percussion orchestra (Calitz, 2008: 4)

7.3.1.3

FUNCTIONING/OPERATIONS:

The project operates as follows:

- Venues:
 - Stellenzicht Secondary School, Jamestown
 - Weber Gedenkskool (primary school founded by Rhenish missionaries), Jamestown.
 - Cloetesville Primary
- Student Recruitment: students are recruited from the schools where the project is housed. Individual instruction is provided to thirty-two learners, the percussion band has forty members and there are seventy-five learners participating in two choirs
- Tuition is offered in:
 - Strings: violin and cello
 - Woodwind: clarinet, flute
 - Recorder
 - Guitar
 - Brass: trumpet, trombone, horn
 - Piano
 - Class music: primary grades only
 - Senior choir: Stellenzicht Secondary
 - Junior choirs: Cloetesville Primary, Weber Gedenkskool
 - Percussion Band: Weber Gedenkskool
 - Brass Band
 - A senior choir is planned for 2009.
- Workshops/master classes/festivals/concerts: Joint choir festivals take place with local Stellenbosch schools, learners from the project regularly attend music performances in the Endler Hall, Stellenbosch University and a Jamestown Sounds concert has taken place in the Rhenish Church Hall, Jamestown, where learners performed individually and in ensembles. Family and friends attended this performance (Calitz, 2008: 1-6).

7.3.1.4

FUNDING:

Sponsors of the project are:

- Rupert Music Trust
- Mari Stander School of Art
- Crossroads Evangelical Church: Ferney-Voltaire, France

- Heuer Musikhaus
- DRC: Welgelegen Congregation
- Western Cape Cultural Commission (Calitz, 2008: 4-5).

Future sponsorship will include an ‘Adopt a Musician’ initiative, whereby the tuition costs of prospective students will be funded and additional funding is being sought for additional operational resources and for further expansion of the project (Calitz, 2008: 4-5)

7.3.2

KIDZ CAN ARTS AND CULTURAL ACADEMY

The background and functioning of the project is listed below.

7.3.2.1

BACKGROUND:

The Kidz Can Arts and Cultural Academy was founded in 1999 by Melanie Davids, Jerome Walters and Michelle Revelle, all from Bonteheuwel on the Cape Flats. The academy was established in order to reinvest the skills of the founders in the community of Bonteheuwel. It is also operational in Ceres (Care Direct Magazine, 2008: online).

7.3.2.2

MANAGEMENT/PERSONNEL:

Melanie Davids, a former board secretary and union vice-chairperson of the Christmas Bands, and a manager of Bonteheuwel community cultural events, is the director of the academy and has a musical background in violin, flute, recorder and clarinet (WCMA, 2008: online).

Teaching personnel include the following:

- Six full-time teachers are employed
- Four part-time teachers are employed
- Ten volunteers render assistance in the academy (Care Direct Magazine, 2008: online).

7.3.2.3

FUNCTIONING/OPERATIONS:

Operational aspects of the academy are described below:

- Venue: Kidz Can operates in Bonteheuwel and Ceres

- Student recruitment: Approximately one hundred and fifty adults and children receive tuition at the academy
- Tuition includes instruction in:
 - Keyboard
 - Drums
 - Percussion
 - Recorder
 - Trumpet
 - Voice
 - Bass and lead guitar
 - Clarinet
 - Recorder
 - Dance (Care Direct Magazine, 2008: online).

7.3.2.4

FUNDING:

No details available.

7.4

ANALYSIS AND CONCLUSIONS

The question as to whether segregated schooling denied access to formal music education, elicited a strong response in the Community Music School typology. All of the project leaders interviewed had personal experiences of this situation and felt that there was overwhelming evidence that many were denied access to formal music education. They highlighted the disparities in each system, noting that ‘white’ schools were the most privileged with ‘African’ schools having no instrumental tuition at all, apart from very special cases. Many of the project leaders pursued their musical education privately at great cost to their parents. Young musicians interviewed in this typology had memories of their parents having little or no access to formal music education. All project leaders unanimously agreed that the desegregation of schooling had not improved this situation. In fact, they thought that the situation had significantly deteriorated and felt that the new Arts and Culture Learning Area introduced into schools made specialisation in music virtually impossible. Although a number of the younger musicians interviewed felt that instrumental education was returning to previously disadvantaged schools, they noted that it was limited to piano and recorder and that brass instrumental tuition was only accessible in projects, churches or at the more affluent schools.

All were in agreement that the projects they were part of filled the role of music educator in areas where there was limited or no access to music. Sam Jonker noted that his project was currently providing music instruction (instrumental) in many schools where there were no WCED funded music teachers at all. Henriette Weber's impression was that many of the community music projects provide music education that is superior in quality to formal music education. She warns, however, that in some cases, the lack of formal music education has resulted in community music falling into the hands of groups with negative affiliations. Ronnie Samaai also reported requests from many townships headmasters to include the learners of their respective schools in his project, as there was no WCED funded music education in these schools. Sport is seen to take precedence in South Africa and all feel that cultural activities receive far less attention, *yet all* concur that music is important in the development of youth. All felt that the project played a role in motivating learners to pursue music as a career. Although not all of the young musicians interviewed intended to pursue music as a career, all felt that their respective projects played a significant role in influencing learners to choose this career path. Those from the Athlone Academy of Music noted that the project had motivated them to pursue music as a career. Those that were not planning to study music felt that their experiences in the community music school would remain with them and encourage them to attend music performances after they had completed their schooling.

In conclusion, Community Music Schools such as those described in this chapter, play a leading role in providing access to music education to many young and adult musicians who otherwise would have no access. Funding remains a continual problem in sustaining the activities of these organisations. Many learners in these community music schools are also involved in church and other community music activities included in this thesis. The decrease in music education in the less affluent WCED schools makes the survival of these organisations imperative to ensure that music education survives. The CPO Outreach and Education Programme described in Chapter 8, was developed in response to the need for quality instrumental music education, which interviewees from Community Music Schools noted was deteriorating and disappearing.

Chapter 8

ASSOCIATIVE ORGANISATIONS

The North American typology, formulated by Veblen and Olsson has been adapted for this thesis and in detailing associative organisations with schools, Veblen and Olsson (2002: 742) highlight collaborations between professional organisations (orchestras and opera companies) with schools as well as with other members of the community. Although there are a number of partnerships in the Western Cape, for the purpose of this study, only those that include brass education will be considered. This, in effect, limits the description to the Cape Philharmonic Orchestra's Outreach and Education Programme.

8.1

CAPE PHILHARMONIC ORCHESTRA OUTREACH AND EDUCATION PROGRAMME

The Cape Philharmonic Orchestra (CPO) is a symphony orchestra based in Cape Town in the Western Cape. Apart from a symphony season, collaborative performances with Cape Town Opera and others of similar nature, it incorporates a degree of community development into its activities, such as:

- Performances in historically disadvantaged communities
- Performances with the New Apostolic Church
- An Outreach and Education programme (Weber, 2008: 1-4).

8.2

BACKGROUND:

The CPO development and transformation plan precipitated the launch of the Cape Philharmonic Youth Orchestra in 2003 and the Cape Philharmonic Youth Wind Ensemble in 2004, and was comprised largely of young musicians from historically disadvantaged backgrounds (Weber, 2008: 1-4). According to Weber (2008: interview), initial plans focussed on the establishment of a youth orchestra programme, which would include workshops once a month where CPO players would go out to projects to teach. These teaching visitations were not sufficient to substantially advance the playing standards of the learner musicians and, this realisation led to the development of a weekly teaching programme which Weber manages. The transformation and development plan was an essential addition to the activities of the orchestra, particularly, in order to retain its funding base (Weber, 2008: interview). The educational plan also includes a cadet programme; it is envisaged that this whole collaboration will fulfil in part the mandate for 2011, namely, the establishment of an orchestra that reflects the demographics of the Western Cape (CPO, 2008: online).

8.3

AIMS

The aims of the CPO Outreach and Education Programme are:

- The nurturing of future musicians
- The development of youth music in Cape Town
- The development of new audiences in South Africa (Weber, 2008: 1-4).

8.4

STRUCTURE: NATIONAL/REGIONAL

Although the CPO as a professional body has links with the Johannesburg Philharmonic Orchestra (JPO) and the Kwazulu-Natal Philharmonic Orchestra (KZNO), the Outreach and Education Programme of the CPO is an independent programme that operates only in the Western Cape (Weber, personal interview, June 4, 2008).

8.5

MANAGEMENT/PERSONNEL

Management and personnel of the CPO Outreach and Education Programme are:

- Manager: Henriette Weber
- International Advisor: Victor Yampolsky
- Resident Conductor, CPYO: Alexander Fokkens
- Conductor, CPYWE: Sean Kierman
- Trainee conductors: Brandon Phillips, Wesley Lewis
- CPYO Junior Strings: David Snaith, Michelle Williams, Colette Botha
- Conducting Master classes: Victor Yampolsky
- Teaching Programme: eighteen teachers drawn from CPO musicians and music teachers from schools (CPO, 2008: online).

8.6

FUNCTIONING/OPERATIONS:

The weekly functioning and operational aspects of the programme are as follows:

- Venue: Good Hope Seminary High School, Cape Town. This venue has facilities for multiple ensemble and sectional rehearsals
- Operational days: Every Saturday with teaching in the morning and ensemble rehearsals in the afternoon

- Student recruitment: This currently occurs by word of mouth, although initially projects were approached. Approximately 70 learners receive practical tuition on Saturday mornings
- Instruments: The programme has an instrument bank and instruments are provided to a number of projects, including, the Hout Bay Strings, the Zolani Centre, Musedi and the Good Hope Seminary High School (CPO: online). Brass instruments owned by the project are 6 trumpets, 3 trombones, 1 baritone and 1 horn, purchased when the CPO received R200 000 from the Vodacom Foundation
- Practical tuition: Approximately 70 learners receive weekly tuition on a Saturday morning from 10h00-14h00 and most orchestral instruments are taught. Entry level is from beginner up
- Theoretical teaching: individual lessons take place every Saturday from 10h00 – 13h00
- Ensembles as well as rehearsal times are:
 - Cape Philharmonic Youth Junior Strings Programme: 12h00-13h00. Entry level required is Grade 1-3
 - Cape Philharmonic Youth Orchestra: 14h00-15h00. Three rehearsals per month, which incorporate two sectionals and one tutti rehearsal. Entry level required is Grade four.
 - Cape Philharmonic Youth Wind Ensemble: 2-5pm. Two rehearsals per month, both tutti. Entry level required is Grade 4.
- Workshops/master classes/festivals/performances:
 - Workshops: These take the form of annual camps which focus on rehearsing repertoire for special performances
 - Conductors' Master Classes: these are conducted by Maestro Victor Yampolsky and are conducted over four weekends. Conducting the CPYO and CPYWE form part of this intensive training programme
 - Festivals: A number of learners participate in the Stellenbosch International Chamber Festival and their participation is funded by the project. A number of learners also participate annually in the South African National Youth Orchestra Course
 - Performances: The programme has quarterly showcases (concerts), where both the CPYO and the CPYWE perform
 - These take place at the City Hall, Artscape and the Joseph Stone Auditorium, Athlone. In addition, a community concert takes place in Grassy Park and there are a number of performances for sponsors and other corporate or governmental organisations. The CPYO performs on occasion as a 'Curtain raiser' to one of the Thursday night performances of the CPO.
- Assessment: Students in the teaching programmes play ABRSM and TCL practical examinations (Weber, personal interview, June 4, 2008).

8.7

FUNDING:

The CPO Outreach and Education brochure (Weber, 2008) displays the following funders of the programme, although this list is not inclusive of all funders:

- Department of Arts and Culture
- National Lottery
- Western Cape Council
- Appletiser.

8.8

INTERVIEWS

Interviews were conducted with:

- Henriette Weber
- Andre Valentine

Table 24: CPO Outreach and Education Programme interview: Henriette Weber

INTERVIEWEE: HENRIETTE WEBER
CPO OUTREACH AND EDUCATION PROGRAMME
FORMAL MUSIC TRAINING/ QUALIFICATIONS/ MUSICAL BACKGROUND
UWC: Diploma in Music Teaching
QUESTIONS RELEVANT TO RESEARCH PROBLEM AND INTERVIEWEE RESPONSE
Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory?
Already answered in Chapter 7, Community Music School typology.
Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?
If not, do you feel there are still inequalities in formal music education?
Already answered in Chapter 7, Community Music School typology.
Do you feel that the CPO Outreach and Development Programme plays the role of music educator in areas where little or no formal music education exists?
Yes: Henriette notes that there are growing brass band movements in communities, due to the lack of formal music educational opportunities, but feels that some of the funders of these

<p>movements are not necessarily good role models for the youth involved. The CPO programme attempts to channel the energies of the youth in a constructive manner.</p>
<p>Do you feel that the music education presented by the CPO Outreach and Education Programme motivates learners to pursue music as a career?</p>
<p>Henriette feels that it provides a good training for a future orchestral career, alerting students to the discipline required for this profession. She stresses that young talent needs to be identified at an early stage and nurtured in order to reach full potential. She names a number of students in the programme who are currently pursuing music studies and hope to become orchestral musicians.</p>
<p>Final comment:</p>
<p>None</p>

Table 25: CPO Outreach and Education Programme interview: Andre Valentine

<p>INTERVIEWEE: ANDRE VALENTINE</p> <p>CPO OUREACH AND EDUCATION PROGRAMME</p>
<p>CURRENT STATUS WITH RESPECT TO MUSIC</p>
<p>Performers Diploma in Music: SACM, UCT – 2nd year</p> <p>Principal horn: CPYO and CPYWE</p>
<p>BACKGROUND INFORMATION RELEVANT TO RESEARCH PROBLEM</p>
<p>Access to formal music education</p>
<p>Yes: At Andre’s primary school, piano, recorder and voice was available.</p> <p>Only recorder was available at his secondary school, but he was not a music student at this school.</p>
<p>Personal music education history</p>
<p>Andre sang in the choir at his primary school, but did not take instrumental tuition at the school. His first music experience was in the New Apostolic Church, which was on recorder, which he started at the age of 9. His first teacher was Walter Abrahams, the church choir conductor. He was a member of the recorder ensemble at church and sang in the church choir and received basic theoretical instruction from Abrahams. His first encounter with the French horn came in his later teens when he joined a teaching project offered by the CPO, which took place once a month on a Saturday at a local high school in Elsie’s River. He was attracted to the looks and size of the horn and had always admired the sound it made in the soundtracks of films and was able to finally identify the sound with the instrument, which greatly inspired him to pursue horn tuition. Although he was initially to play the trombone in this project, he</p>

switched to the horn as soon as one became available for him to use. His first horn teacher was Mark Osman, currently the 4th horn of the CPO. He joined CPYO and then was moved to Rudi Engel for horn lessons, who felt that he had progressed extremely well and sent him to Sean Kierman for lessons. He enrolled in the Certificate Programme at US where he received theory instruction and continued his horn studies with Pamela Kierman. He participated in SANYO courses and the International Chamber Festival at US, and became drawn to the prospect of becoming an orchestral musician. He also performed with CPYO, CPYWE, USSBE, USSO and UCTSWO and UCTSO. He attended the 38th International Horn Symposium that took place in 2006 at the SACM, UCT and had master classes and private instruction from top international horn players. A horn was donated to him from the Swedish Horn Society. He would like to pursue his horn studies in the USA and would ultimately like to become a professional orchestral musician.

**QUESTIONS RELEVANT TO RESEARCH PROBLEM AND SYNOPSIS
INTERVIEWEE RESPONSE**

Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory? Elaborate.

Yes: Andre notes that there was not much music education or music teachers for his race group in South Africa in the midst of the apartheid era and as a result many were denied formal music training.

Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?

If not, do you feel there are still inequalities in formal music education?

Not entirely: Andre feels, that although there is no longer educational segregation, there are still many schools that have no music education and many who do not have the financial wherewithal to afford music tuition elsewhere, where it is available. He suggests that the issues are now financial.

Do you feel that the CPO Outreach and Education programme plays the role of music educator in areas where little or no formal music education exists? Additional information.

Yes: He currently teaches in the Musedi project, and his students are from primary and secondary schools where no formal music education is available to all.

Do you think that the music education and musical experiences provided by the CPO Outreach and Education Programme played a role in motivating you to pursue music as a career? Provide detail.
Yes: He enjoys ensemble playing and had much experience of this in the CPYO and CPYWE.
Further Comment
Andre's final comment that the theoretical aspects should receive more attention in many projects as many focus on the practical, but give little attention to the theoretical, which disadvantages the student should they pursue music as a career at a later stage.

8.9

ANALYSIS AND CONCLUSION

The project leader in this typology, Henriette Weber, had responses to the segregated schooling questions recorded in Chapter 7 of this thesis. Both her and Andre Valentine's responses were similar and agreed that many historically disadvantaged learners had been denied access to formal music education. In both cases, desegregated schooling was not necessarily seen to have enhanced the formal music education sector. It was felt that the costs involved in music education were currently a deterrent to ensuring broader access.

Both agreed that the project played the role of music educator in communities where music education was still limited and although learners in the programme were still very young, both concurred that the experiences could motivate them to pursue music as a career. Andre Valentine, although exposed to music in the New Apostolic church, notes that he is a product of the CPO Outreach and Education Programme as he started playing the French horn in this organisation. His experiences in the weekly orchestral rehearsals have motivated him to pursue orchestral playing as a career.

The CPO Outreach and Education programme draws together members from all community music organisations, including those whose initial music experiences occurred in social upliftment programmes described in Chapter 9. In addition, it has introduced orchestral playing to many young instrumental musicians in the Western Cape and provided exposure to conductors of international standing and plays a significant role in the development of future orchestral musicians.

Chapter 9

SOCIAL UPLIFTMENT PROJECTS

This typology is not included in the North American model I have used as a basis for this thesis. Many of the existing community music organisations mentioned in this thesis have elements of social upliftment in them and I felt the need to form a separate category. These are organisations which exist for the purpose of social upliftment or community development in all forms, including education, socio-economic factors, as well issues of self-esteem and identity. I include the following organisations in this category:

- Field Band Foundation
- Western Province Marching Band Association
- Amy Biehl Foundation
- Izivunguvungu-MSc Foundation for Youth
- St Francis Adult Education Centre.

The Amy Biehl Foundation, Izivunguvungu-MSc Foundation for Youth and St Francis Adult Education Centre are larger community projects, which incorporate music projects as one of their activities. All of them, however, have social upliftment as a core focus.

9.1

SOCIAL UPLIFTMENT PROJECTS INTERVIEWED

Both the Field Band Foundation and the Western Province Marching Band Association/Ashwin Willemse Orient March Band were interviewed.

9.1.1

THE FIELD BAND FOUNDATION (FBF)

The Field Band Foundation's core focus is social upliftment: and music and dance is used as a vehicle to achieve this.

9.1.1.1

BACKGROUND

The Field Band Foundation was incorporated on 1 September 1999 in the United States of America. The Field Band Foundation (FBF) in South Africa is a registered Section 21 company (not for gain). It was started in South Africa in 1997, the centenary of PG Glass, by Bertie Lubner, the CEO

of this company, who wished to assist the previously disadvantaged communities. He made an initial contribution of six million Rand to this project (Jackson, 2008).

It has global partnerships with the Norwegian Band Federation (Norges Musikkorps Forbund), Pioneer Drum Corps (USA) and has a relationship in the developmental phase with the Netherlands. The Norwegian partnership has a reciprocal relationship whereby FBF members study in Norway and present workshops on African music, and Norwegian musicians and teachers teach in the FBF projects in South Africa. The partnership with Pioneer Drum Corps allows for five FBF members to spend the summer in the United States of America, working and touring with the Pioneers and participating in championships that take place there (FBF, 2008: online).

The global youth activity known as show bands is at the root of the Field Band Foundation concept. This has proved successful in South Africa due to the prevalence of brass music in many South African communities. It was also seen as an activity that would allow for the participation of large groups and although there is a strong music education component to the Field Band Foundation, it plays a strong role in social upliftment, subscribing to six of the United Nations Millennium Goals (FBF, 2008: online).

9.1.1.2

AIMS

The aims of the Field Band Foundation are in alignment with six of the United Nations millennium goals and are:

- The reduction of poverty

Many of the FBF student's parents are unemployed and the acquisition of skills is introduced to break the poverty cycle. Sixty part-time musicians and dancers are employed from the community and all are afforded the opportunity to learn notation. The program has three phases:

- Phase 1 (Year 1): Aimed at school-going youth and core values and discipline is taught
- Phase 2 (Year 3-5): Notation is learnt and basic instrumental skills are improved.
- Phase 3 (Years 5+): Largely school leavers who stay on in the project and are trained as tutors who help with Phase 1 of the project. They attend classes at the Norwegian Band Federation and become eligible for exchange program bursaries.

- Gender equality: Female equality in all activities is seen to be a core value
- HIV/AIDS prevention: The FBF has a partnership with a World Health Organisation-accredited NGO, Aganang, which provides a comprehensive education program designed to encourage behaviour change of members

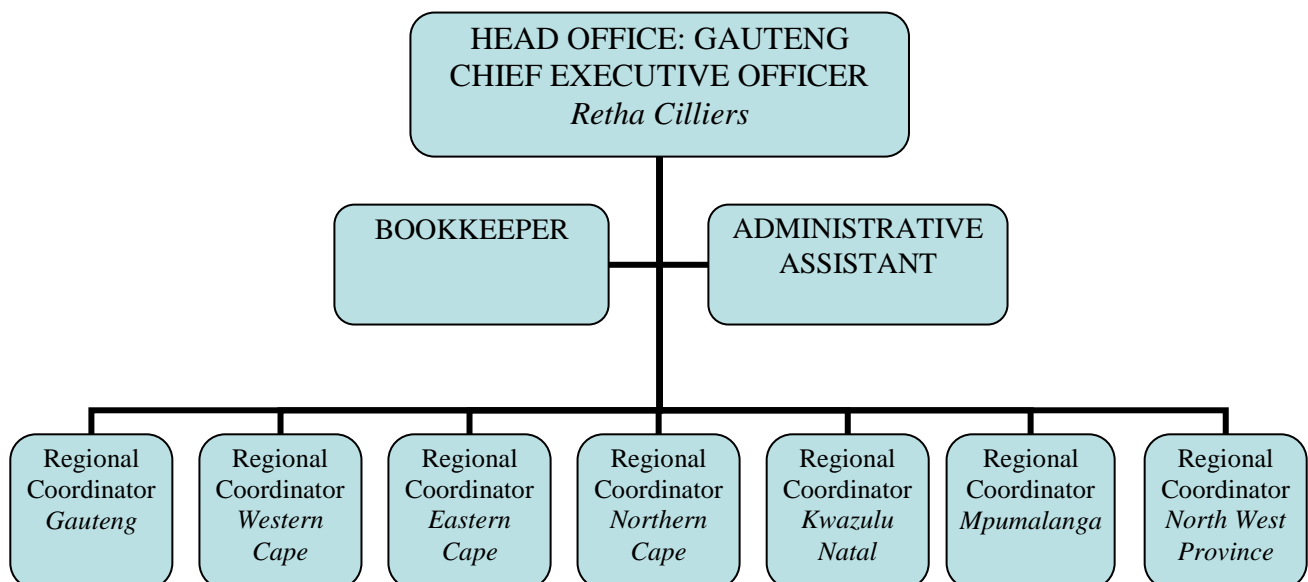
- Global partnerships are encouraged
- Improvement of Education: School attendance and academic achievement is strongly supported and FBF bursaries are awarded for higher learning. A life skills program is offered which works in tandem with the HIV/AIDS workshops
- Sustainable environment: The protection of the environment is highlighted: Littering, water conservation and green conservation are addressed in an attempt to increase awareness of the environment. The FBF strives to raise funds to tour to the Natural wonders of South Africa (FBF, 2008: online).

9.1.1.3

NATIONAL/REGIONAL STRUCTURE

The national and regional structure of the FBF is presented in diagrammatic format.

Figure 3: FBF National and regional structure



(FBF, 2008: online)

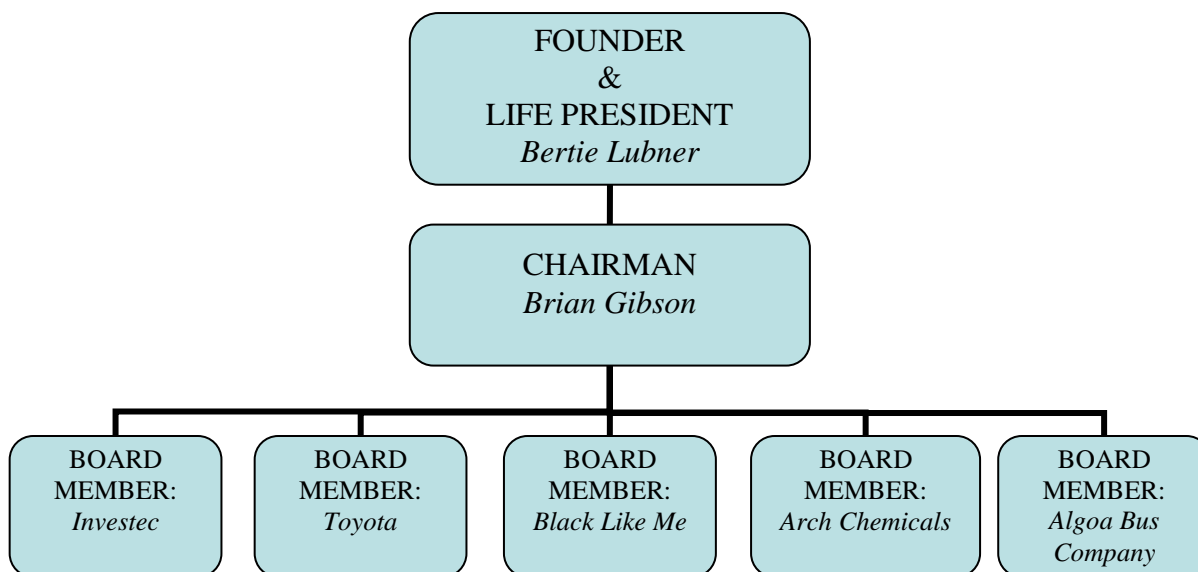
9.1.1.4

MANAGEMENT/PERSONNEL:

Website details of the FBF (FBF, 2008: online) report that it is a registered Section 21 Company, administered by a Board of Directors who appoint a Chief Executive Officer and is also registered as a Public Benefit Organisation. Donations are tax deductible for South African Donors (FBF, 2008: online).

The management structure appears below.

Figure 4: FBF management structure



(FBF, 2008: online)

Western Cape personnel are:

- Project Manager: Belinda Jackson
- Community Tutors: Two of the community tutors are students who came through the FBF and are currently pursuing music studies at local tertiary institutions. Their studies are funded by FBF and they are required to devote two afternoons per week to teaching and coaching at these centres and to participate in any national or international performances undertaken by the FBF. Tutor manuals are provided as a guideline for teaching (Jackson, 2008).

9.1.1.5

FUNCTIONING AND OPERATIONS

The Western Cape FBF functions as follows:

- Venue: Macassar, Cloetesville, Kayaletsha
- Operational days: The FBF practices twice a week in the afternoons in Macassar and Cloetesville, and once a week in Khayaletsha
- Student Recruitment: Learners are recruited through schools or via a ‘buddy’ system whereby each FBF member is encouraged to bring two friends to the project. Learners select the instrument they wish to play
- Instruments: Trumpets, mellophones, baritones and tubas pitched in G, although more conventionally pitched instruments are now also being used. G-pitched instruments are larger and stronger allowing for greater sound and increased durability suitable for outdoor

performances. Percussion instruments are snare drums, tritoms, cymbals, triangles, marimbas, djembes and steel drums. All are owned by the project although more advanced learners may choose to purchase their own instruments if they have the wherewithal. A trailer for transporting instruments to rehearsals and events is owned

- Practical instruction in all the above instruments. Lessons take place in groups initially and seniors receive individual lessons. Initial group lessons are not focused on music literacy and tunes are learned by rote, but as they move up into individual lessons, music literacy is taught and a number of learners also receive tuition at other institutions
- Theoretical instruction takes place once a week for each project
- Ensembles: Afternoon rehearsals are divided into sectional rehearsals and the last part of the afternoon is devoted to the full ensemble. The repertoire played is diverse, although the focus tends to be on local and popular music
- Workshops/Master classes/festivals/performances: There are a minimum of thirty performances per annum, which include corporate functions, local festivals, the National FBF championships, which take place on an annual basis, as well as a camp. Other festivals or courses: A number of the more advanced players participate in the South African National Youth Orchestra Course, the Stellenbosch International Chamber Festival and the Cape Philharmonic Youth Orchestra or Wind Ensemble
- Assessment: no formal assessment takes place, but there are many public performances so each routine (music, dance etc.) has to be of a very high standard (Jackson, 2008) and (FBF, 2008: online).

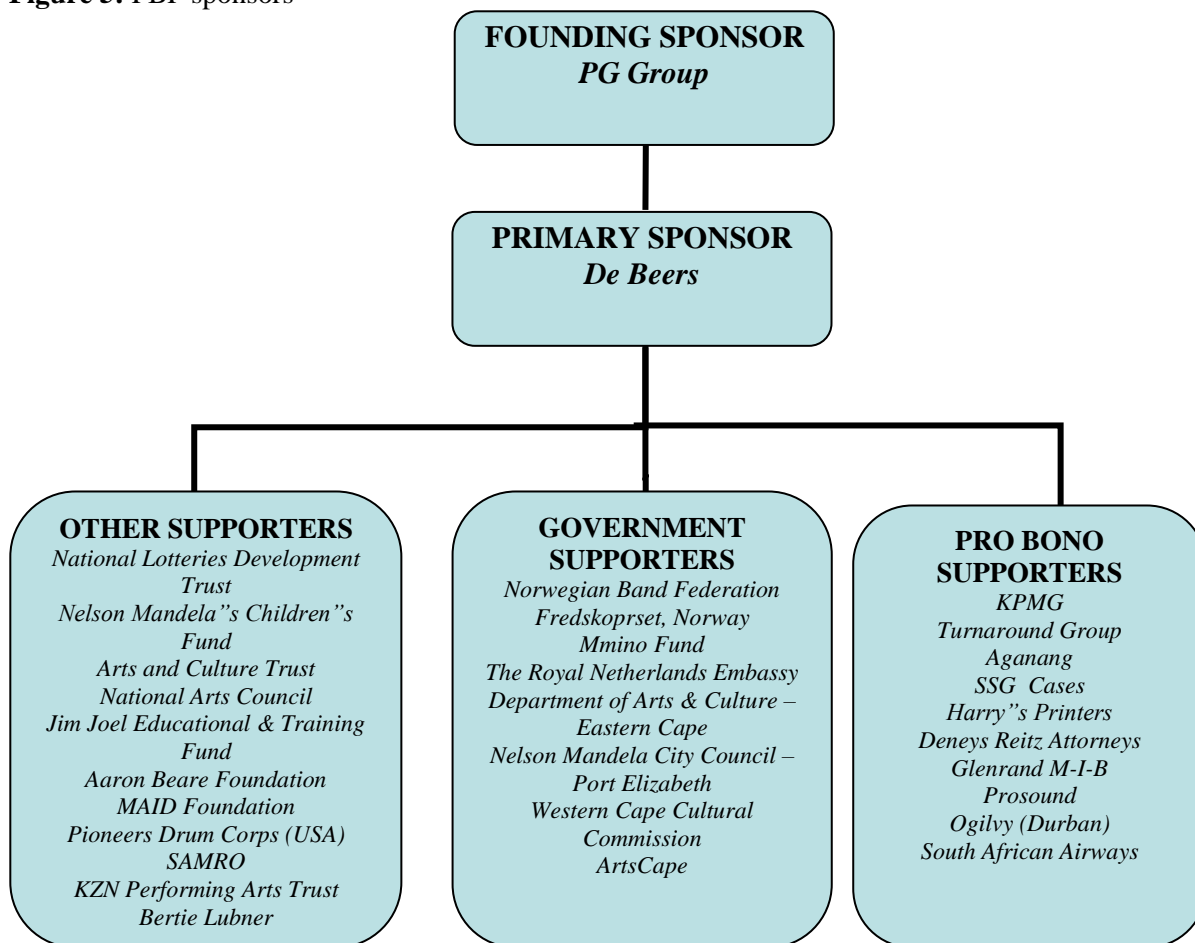
9.1.1.6

FUNDING:

The Field Band Foundation in South Africa is a large organisation, with 24 operational Field Bands incorporating 3626 members from 297 schools. Estimates have revealed approximately 57, 3% of members' parents are unemployed, thus the need for funding and sponsorship is essential in order for the programme to function optimally (FBF, 2008: online).

The following diagram lists the sponsors of the FBF at the time of retrieval of this document.

Figure 5: FBF sponsors



(FBF, 2008: online)

9.1.1.7

INTERVIEWS:

Interviews were conducted:

- Belinda Jackson
- Angelo Adams
- Nathan Lawrence.

Table 26: FBF interview: Belinda Jackson

<p>INTERVIEWEE: BELINDA JACKSON</p> <p>FIELD BAND FOUNDATION: PROJECT MANAGER</p>
<p>FORMAL TRAINING/QUALIFICATIONS/MUSICAL BACKGROUND</p>
<p>BA (Music); BA (Hons)</p> <p>Teaching Diploma (Secondary)</p> <p>University of the Western Cape</p>
<p>QUESTIONS RELEVANT TO RESEARCH PROBLEM AND INTERVIEWEE RESPONSE</p>
<p>Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory?</p>
<p>Belinda Jackson felt that she had been marginalised during the apartheid years, as formal music instruction was not available to her at the school she attended and her parents had to pay for private tuition. In addition, on completion of her music studies, she was further disadvantaged by the fact that she was restricted to teaching in coloured schools only, and as there were limited posts and a number of qualified music teachers, finding a teaching post was a difficult task.</p>
<p>Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?</p> <p>If not, do you feel there are still inequalities in formal music education?</p>
<p>Belinda Jackson felt that the inequalities had still not been addressed and with the advent of rationalisation, many teachers were deployed elsewhere. She also felt that at coloured schools, principals who lost teachers moved music teachers to fill these gaps, even though they had not had formal training in subjects other than music. In addition, she felt that where Arts and Culture was offered, it was often done by teachers without subject knowledge and that learners were being further disadvantaged. She concurred that now there was economic marginalisation, rather than racial marginalisation.</p>
<p>Do you feel that the project (FBF) plays the role of music educator in areas where little or no formal music education exists</p>
<p>Yes. She felt that it did assume this role and felt that when young learners saw the FBF Band performing in the community, it was inspirational and encouraged them to want to learn more and be more committed.</p>

Do you feel that the music education presented by the project motivates learners to pursue music as a career?
She noted that it had induced discussion about music and the possibility of becoming jazz musicians. Not all would embark on formal music studies, but would consider a career as a military band musician or in the informal music sector.
Final comment:
Belinda would like a closer partnership between the Education Department and the FBF project as they are teaching important life skills to young learners and are also involved in job creation.

Table 27: FBF interview: Angelo Adams

INTERVIEWEE NAME: ANGELO ADAMS
FIELD BAND FOUNDATION: TUTOR
CURRENT STATUS WITH RESPECT TO MUSIC
Undergraduate student: B Mus, Stellenbosch University
BACKGROUND INFORMATION RELEVANT TO RESEARCH PROBLEM
Access to formal music education
Yes: Angelo had music as a subject at school. The theoretical teaching took place at his secondary school and instrumental lessons (French horn) took place at the Frank Pietersen Music Centre in Paarl.
Personal music education history
Angelo's first musical experiences took place at the New Apostolic Church, where he started recorder at the age of 11. His father was the choir master in his church and he learnt the French horn at the Frank Pietersen Music Centre in Paarl, where he was taught by Michelle Pietersen. He received his theory instruction at his high school. He started the horn in Grade six. He joined the FBF which provided him with an opportunity to spend a year studying in Norway. He plays in USSO and USSBE and is principal horn of the New Apostolic District Orchestra. In addition, he has added a number of SANYO courses, the International Chamber Festival and was a member of the Cape Philharmonic Youth Orchestra.
QUESTIONS RELEVANT TO RESEARCH PROBLEM AND SYNOPSIS OF INTERVIEW RESPONSE
Do you feel that the segregated education system during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory? Elaborate.

Yes: He feels that ‘coloured’ schools were disadvantaged.
Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape? If not, do you feel that there are still inequalities in formal music education
Yes, to a degree.
Do you feel that the FIELD BAND FOUNDATION plays the role of music educator in areas where little or no formal music education exists? Elaborate, if possible.
Yes: He feels that it definitely does and cites examples of many students in areas where there is no formal music education. He feels that the FBF provides a lot of exposure to music both nationally and internationally to its members.
Do you think that the music education and musical experiences provided by the FIELD BAND FOUNDATION played a role in motivating you to pursue music as a career? Provide detail.
Yes: Although it was not the only influence in his musical career, he notes that it was a substantial one.
Further comment.
No.

Table 28: FBF interview: Nathan Lawrence

INTERVIEWEE NAME: NATHAN LAWRENCE
FIELD BAND FOUNDATION: TUTOR
CURRENT STATUS WITH RESPECT TO MUSIC
Undergraduate student: B Mus, Stellenbosch University
BACKGROUND INFORMATION RELEVANT TO RESEARCH PROBLEM
Access to formal music education
No. None at all at either primary or secondary school, although he notes that currently, at his former primary school, Rietenbos Primary, music has been re-established.
Personal music education history
Nathan joined the Field Band Foundation at the age of 11. This group project was operational in Cloetesville, where he lived. He initially started on percussion and changed to the trumpet at the age of 13, which was his own decision and his first teacher was Beauton Ortell, nephew of a former Mayor of Stellenbosch, who was teaching for the Field Band Foundation. He received theory training from Norwegian exchange students who were working in the Field Band Foundation at that time. In 2001 and 2002 he travelled to the USA with the FBF, where

he participated in the activities of the Drum and Bugle Corps, to which the South African organisation is affiliated. In addition, he travelled to Norway with the FBF in 2002, to perform at an event that hosted Thabo Mbeki in this country. The Regional co-ordinator of the Western Cape region of FBF at the time suggested he register in the Certificate Programme offered by the Music Department at Stellenbosch University and upon graduation from this course, he entered into the B Mus Programme at Stellenbosch University. In 2007 he performed in Zambia with the FBF and in 2008 travelled to Norway with this organisation. He has attended a SANYO course, where he was placed in the National Youth Symphonic Wind Ensemble, and the International Chamber Music Festival held in Stellenbosch, where he played principal trumpet in the Festival Orchestra. He was for a number of years principal trumpet of the Cape Philharmonic Youth Orchestra and Cape Philharmonic Youth Wind Ensemble, and is currently principal trumpet in both USSO and USSBE. He also plays in numerous ad hoc orchestras. Nathan would like to be either a trumpet soloist or an orchestral musician in the future and would like to further his studies overseas. He is currently a tutor for the FBB, coaching on two afternoons of every week.

QUESTIONS RELEVANT TO RESEARCH PROBLEM AND SYNOPSIS OF INTERVIEW RESPONSE

Do you feel that the segregated education system during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory? Elaborate.

Yes: Nathan provided the example of his first trumpet teacher in the FBF, Beauton Ortell, who had discussed this situation with Nathan and noted to him that he himself was never able to attend a music school because of his colour.

Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?

If not, do you feel that there are still inequalities in formal music education

Yes, to a degree. Nathan feels that music is returning to some schools, but notes that this is not the case in all schools, and if music is re-established in a school, it does not include brass instrumental tuition.

Do you feel that the FIELD BAND FOUNDATION plays the role of music educator in areas where little or no formal music education exists? Elaborate, if possible.

Yes: Nathan says that in his case, this is how his music education started. He also notes that currently the FBF is providing music education at a Primary School where little formal music education exists and that they are performing the role of music educator in this case.

<p>Do you think that the music education and musical experiences provided by the FIELD BAND FOUNDATION played a role in motivating you to pursue music as a career? Provide detail.</p>
<p>Yes: He notes that on his first trip to the USA, he was unable to read music and played ‘by ear’ and his experiences there motivated him to acquire music literacy skills, ultimately also encouraging him to pursue music as a career.</p>
<p>Further comment.</p>
<p>No.</p>

9.1.2

WESTERN CAPE MARCHING BAND ASSOCIATION

In perusing websites, newspaper reports, personally adjudicating and in communications with many community musicians with whom I have had much association since my arrival in Cape Town in 1987, it has become increasingly apparent that there are a vast number of youth marching bands which have been established. Social upliftment and youth development seem to be core aims of these groups and more recently Marching Band Competitions have been introduced. Although much of the music is learnt by rote, and a very basic knowledge of musical reading is occasionally evident, there seems to be a move to establish music schools by a number of bands.

A leading light in this movement is Fadiel Gasant, who is responsible for the establishment of the Western Cape Youth Marching Band Association in November 2007, which currently has 11 affiliated bands. I will attempt to provide a list, by no means comprehensive, of youth bands that form part of this organisation from areas such as Delft, Mitchell’s Plain, Hanover Park, Manenberg, Bonteheuwel and the Bo-Kaap. In some instances, where information has been readily accessible, a more detailed description will be provided. I will include a case study of the Ashwin Willemse Orient Marching Band, managed by Fadiel Gasant, which should provide a brief overview of the aims and activities of this type of organisation. Only the leader of the project has been interviewed as many of the members are still of school-going age.

The following Youth Marching Bands are members of the Western Cape Marching Band Association:

- Impronto Bateleurs: The Impronto School of Music, Mitchells Plain, established in February 2006 (with approximately 100 learners), is associated with the Impronto Bateleurs Brass Band and the school also has a stage band which performs at the Brass Band Pops, staged in the City

Hall annually. Charles McKriel is the founder of the music school and the secretary is Ebrahim Brink. It has not been established whether music literacy training takes place.

- Ashwin Willemse Orient Community Brass Band (see detailed description below)
- Kewtown QTL Brass Band: Charlene Geduld is the band leader of this marching band, which is trained by Peter van As. The band has 60 members ranging in age from six to 22 and specialises in playing both jazz and gospel music
- The OBE Youth Band
- Harold's Brass Band
- Eerste Rivier Brigade Band
- Forever Young Community Band
- GC Brass Band
- LG Brass Band
- Dubai World Class Band (Tygerburger, 2008: online)

9.1.2.1

ASHWIN WILLEMSE ORIENT MARCHING BAND

This case study will provide a description of the structure and activities of a community marching band.

9.1.2.2

BACKGROUND:

According to Geduld (2004), Springbok rugby player Ashwin Willemse was instrumental in the establishment of the Ashwin Willemse Orient Community Development Programme, a part of the Cape Minstrels. She reports (Geduld, 2004: 6) that Willemse wanted to further uplift the youth of Manenberg and as a result, children from local sports teams were slotted into Minstrel Troupes in order to occupy them once the sports season was over. Geduld notes (2004: 6) that this was an attempt to keep them from becoming involved in violence. She describes Willemse's plans (2004: 6) to establish a music project which would enable children to sing and play a musical instrument in order to perform with the troupe. Fadiel Gasant (2008), a close friend of Ashwin Willemse, reports that the establishment of the Ashwin Willemse Orient March Band was a joint venture between Willemse and himself, and that the initiative of a music school was an attempt to teach the youth music reading skills, as many of them played 'by ear.' Initially, he notes (Gasant, 2008), a total of 96 instruments were purchased and the same number of learners became part of the music school.

9.1.2.3

AIMS

The aims of the music project are:

- To involve the youth of Manenberg in constructive activities in their leisure hours
- To assist the youth in the acquisition of music literacy skills (Gasant, personal interview, June 22, 2008).

9.1.2.4

REGIONAL STRUCTURE

The Ashwin Willemse Orient March Band and Music School are based in Manenberg in the Western Cape (Gasant, 2008).

9.1.2.5

MANAGEMENT/PERSONNEL

Ashwin Willemse is the public persona behind the project, which is managed by Fadiel Gasant, who also coaches the band in the field drills. A talented learner, Sean Benjamin, also coaches and conducts in the project. Vic Wilkinson, a retired SANDF trombonist and Sergeant-Major Marius Swartz, currently a trumpeter, Bandmaster and Group leader in the SANDF Band, Youngsfield both teach in the project (Gasant, 2008).

9.1.2.6

FUNCTIONING/OPERATIONS

The activities of the Ashwin Willemse Orient March Band and Music School are as follows:

- Venue: The band rehearses at Tafalah Primary School in Manenberg, which is close to Gasant's home
- Operational days: The band meets three times during the week, generally from 18h00-20h00
- Student recruitment: Auditions are done through the schools in the community and adverts are also put in newspaper inviting students to audition for the Ashwin Willemse School of Music. Students are not only recruited from Manenberg, but from Mitchells Plain, Athlone, Grassy Park and other Cape Flats communities. In addition, many of the players are from Christmas Choirs, church bands which have their own music schools, and some are from the Beau Soleil Music Centre in Kenilworth.
- Instruments: the band owns a number of its own instruments and there was an initial purchase of ninety-six. About fifty children own their own instruments. About half of these children own

Yamaha instruments, which are preferred, although the lack of financial resources tends to make the Chinese-manufactured instruments more affordable

- Practical instruction: This takes place in groups in the evening and on the fields. Music reading skills are incorporated. Some woodwind instruments are taught and the brass taught includes trumpet, trombones and tubas. A number of students receive individual tuition from their respective churches, Christmas choirs or music schools (see student recruitment)
- Theoretical instruction takes place in the winter months when outdoor activities are limited
- Ensembles form part of the practical instruction and it is conducted by Vic Wilkinson and Sean Benjamin. Trumpet sectionals are taken by Marius Swartz. Music is arranged by Vic Wilkinson
- Workshops/master classes/festivals/performances: Workshops or seminars take place when visiting bands or musicians from Norway arrive. This generally occurs in July of every year. The band performs in the annual carnival held over New Year in the Cape every year, performs in the Brass Band Pops concerts held in the City Hall in July of every year and competes in the Western Province Marching Band Competition, which takes place outdoors. Apart from this, the band does numerous performances for the fast food outlet, Kentucky Fried Chicken (KFC) throughout South Africa (approximately seventy-eight on an annual basis). The band competed in the World Marching Band Competition in 2007 and received a bronze award, placing them third out of twenty-one competing bands. In 2008 they again attended this competition and were placed third (Gasant, 2008).

9.1.2.7

INTERVIEWS

An interview was conducted with Fadiel Gasant, conductor of the AWOMB.

Table 29: WCMBA/AWOMB interview: Fadiel Gasant

INTERVIEWEE: FADIEL GASANT
WESTERN CAPE MARCHING BAND ASSOCIATION/ASHWIN WILLEMSE ORIENT MARCHING BAND/ASHWIN WILLEMSE SCHOOL OF MUSIC
FORMAL TRAINING/QUALIFICATIONS/MUSICAL BACKGROUND
Fadiel has acquired his musical skills over the past six years. He focuses on the field activities of the band and the marketing of events and performances.
QUESTIONS RELEVANT TO RESEARCH PROBLEM AND INTERVIEWEE RESPONSE

Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory?
Yes: Fadiel has personally experienced the lack of formal music education in schools.
Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?
If not, do you feel there are still inequalities in formal music education?
No: He feels that in the former ‘coloured’ schools, there are no music classes operational anymore. He notes that in his area there are twelve primary schools and four high schools, but none of them provide music education. To combat this, he is bringing in tutors to start teaching in his project in 2009, who will teach music literacy and from there they will join the Western Province Marching Band. He notes that the children that have the financial resources attend music schools, but for those who cannot afford this, there is no music education available in the local community schools.
Do you feel that the project (AWOMB) plays the role of music educator in areas where little or no formal music education exists
Yes: He reports noticing a change in the children he works with.
Do you feel that the music education presented by the project motivates learners to pursue music as a career?
Yes: Fadiel notes that many of the learners in his program aim to join the Navy Band or one of the Army bands on completion of their schooling.
Final comment:
Fadiel notes that he hoped for learners that are members of other marching bands in the Cape to join the Western Cape Marching Band. He notes that it is affiliated to the Association of Marching Show Bands. His final request is for government assistance and financial assistance from the corporate world to fund this worthy cause.

9.1.3

BRASS BAND POPS:

In addition to marching band activities that take place outdoors, an indoor initiative is included, as this annual performance seems set to continue and includes many of the bands noted above. Former minstrel, Kader Miller of District Six Entertainers, established Miller’s Music World in an attempt to promote the participation of youth in music literacy and instrumental performance. This was a response to youth bands performing in the streets and community halls which required assistance to

advance and refine their musical talents. Miller approached a number of bands. The following organisations collaborated in the presentation of the Brass Band Pops:

- Miller's Music World
- Santam District Six Entertainers
- OBE Youth Band, Impronto School of Music
- Harold's Brass Band
- Ashwin Willemse Orient Marching Band (MMW, 2008: online).

The first performance took place in Cape Town City Hall on Friday 8 December, 2006. Concert dress was a prerequisite for the concert and no tracksuits or minstrel clothes were allowed to be worn. Instrumentalists were required to learn to read and play 'classical' music (MMW, 2008: online).

9.2

SOCIAL UPLIFTMENT PROJECTS: NO INTERVIEWS

The following projects have not been interviewed, but as they incorporate brass education and are substantial social upliftment projects, they have received detailed attention.

9.2.1

THE AMY BIEHL FOUNDATION

The Amy Biehl Foundation, which was established as a means to prevent youth violence and empowerment through education, is a fully-fledged social upliftment programme and includes creative programmes in order to supplement the inadequacies of the current education system.

9.2.1.1

BACKGROUND

Amy Biehl, a 1993 Fulbright scholar from California was committed to the establishment of a multiracial democracy in South Africa and worked with the ANC and the UWC Community Law Centre, where she studied. She assisted with the registration of voters for South Africa's first free elections. In addition, she worked with Rhoda Khadali and Dullah Omar on women's issues and the Bill of Rights, and befriended the heads of the ANC and the Women's Leagues. She also befriended many other South Africans, often visiting them in their township homes and socialising with them in local reggae clubs. She was tragically killed in 1993 in an act of political mob violence in

Gugulethu.²¹. Amy's parents established the Foundation in 1997 and currently, two of the young men convicted of her murder, who were granted amnesty, work for the Foundation. The Amy Biehl Foundation was established for the following reasons:

- The empowerment of youth using educational and cultural activities as a vehicle. This also serves to supplement the school system that currently does not fulfil all these needs
- The prevention of youth violence through community development (ABF, nd: online).

Extra-curricular activities are offered to disadvantaged youth between the ages of six and eighteen year of age and include:

- Music
- Creative Arts
- After school programme
- Sport
- Literacy
- Health
- Prison Outreach (ABF, nd: online).

The Foundation is based in the Cape Town, although it has an American director. The administrative office is in the centre of Cape Town and the project functions in a number of schools in the township schools (ABF, nd: online).

9.2.1.2

MANAGEMENT/PERSONNEL:

The ABF is a fairly extensive project, with music being only one component of this programme, and the entire organisational structure is substantial and had the following personnel at the time of retrieval from the website: :

- USA Director: Linda Biehl (Amy's mother)
- South African Director: Kevin Chaplin
- Chief Operations officer
- Board of Trustees
- Human Resource manager
- Programme manager
- Public relations, event and fundraising manager
- Co-ordinators and facilitators

²¹ A township outside of Cape Town

- Reception and administration assistants (ABF, nd: online).

The Music project is currently managed by Melanie Davids, who also oversees the Kidz Can Project in Bonteheuwel. It has partnerships with the South African College of Music, UCT and ArtsCape, for music teachers and instruments and a working relationship/exchange between township schools and the Diocesan College (Bishops) in Rondebosch as well as the Hugo Lambrechts Music Centre in Parow (ABF, nd: online).

9.2.1.3

FUNCTIONING/OPERATIONS

The music project functions as follows (at time of retrieval):

- Venues: Hugo Lambrechts Music Centre and Bishops College. Learners are transported to the above centres on a weekly basis
- Students are recruited from the following schools:
 - Edendale Primary
 - John Pama Primary
 - Nomlinganiselo Primary
 - Sokhanyo Primary
 - Qingqa Primary
 - Liwa Primary
 - Thembani Primary.
- Tuition is offered in violin, guitar, brass and brass, and there is a choir and brass band (ABF, nd: online).

9.2.1.4

FUNDING:

There are a number of measures that have been established by the Foundation to ensure future sustainable income and I have included these in my overview as it provides innovative examples for fundraising. They are as follows (at retrieval date):

- Amy Biehl Cultural Township Tours
- My Village Card
- Amy's Bread – sold at supermarkets in Western Cape
- Amy's Rose – launched in March 2008
- Fundraiser – on annual basis
- Guguletu Jazz Festival

- Performances at prominent Western Cape Events
- Amy Biehl Fun Run
- Amy Biehl Youth Spirit Awards (initiated in February 2008)
- Recycling initiatives (ABF, nd: online).

Financial support is received from:

- National Arts Council of South Africa
- Incredible Connection
- Wellcore CC
- SA Solo Artist, Mike Hill: 25% of sales of his album, *Looking Down On Me*.
- Art Venture, Houston, Texas
- ADT
- Milton Academy, Massachusetts
- Aqua D'or
- Real Champs
- Chevron
- City Lodge
- DHL
- Exclusive Books
- Fair Lady
- Frame-Age
- Coca-Cola
- Fruit & Veg City
- Paul Bothner
- Lions International (ABF, nd: online).

9.2.2

IZIVUNGVUNGU SAILING SCHOOL-MSC FOUNDATION FOR YOUTH

The Izivunguvungu-MSC Foundation for Youth is situated in Simons Town in the Western Cape and although its primary aim is to teach disadvantaged South African youth life skills through sailing, a number of activities form part of this project.

9.2.2.1

BACKGROUND:

Izivunguvungu, the Zulu word for *sudden strong wind* was established by Olympic sailing champion and school teacher, Ian Ainslie together with ocean skipper and instructor, Matthew Mentz. It incorporates the following activities:

- A sailing academy: general and competitive sailing skills, boat building and navigation classes
- A deep sea angling section: students fish in False Bay on board the Ukuvuna ski-boat
- Sports and environment activities: Outdoor adventures and environmental exposure and experimentation
- A music academy: brass band and choir
- Schooling projects: schooling support in mathematics and physics and a crèche (Izivunguvungu, 2008: online).

It is a fulltime Youth Academy which is fully sponsored by the Mediterranean Shipping Company, and the South African Navy provides the facilities. The Music Academy had its roots in a teaching programme instituted when Commander Michael Oldham was Senior Director of Music, of the SA Navy Band. The SA Naval Senior Staff Band visited local schools on a monthly basis in order to teach music, but the commitments of the band prohibited more time being devoted to this project. Commander Oldham had investigated the possibility of establishing a Music Academy, but there was no sponsorship available until Captain Sarno of the Mediterranean Shipping Company (MSC) expressed interest in starting a school, and the Music Academy was established in February 2005 (Van den Berg, nd: online).

Regular performances take place at events such as:

- The Navy Festivals
- Knysna Oyster Festival
- Christmas Carol Events
- Community Festivals throughout the Cape (Louw, 2008).

9.2.2.2

MANAGEMENT/PERSONNEL:

The Music Academy in Simons Town is managed by Commander Oldham, who is currently retired from the SA Navy, and a second music programme was started in Saldanha Bay, Western Cape, in May 2008, by Mr. Willem du Preez, retired school headmaster (Louw, 2008).

9.2.2.3

FUNCTIONING/OPERATIONS:

Izivunguvungu functions as follows:

- Venue: The SA Navy provides the infrastructure needed for the Music Academy to function and provides a secure store room for the instruments used
- Student recruitment: The project currently includes approximately 100 learners from Masiphumalele, Red Hill and Ocean View
- Tuition is offered in all brass instruments (Van den Berg, nd: online).

9.2.2.4

FUNDING

The Music Academy is funded by the Mediterranean Shipping Company (MSC), although financial and instrumental donations were received as follows:

- Youth Choir from Chichester, England on tour in 2004: R10 000 to purchase brass instruments
- The directors of a Welfare Organisation from the Netherlands, *Het Drie Werf*, met with Cmdr Oldham in the latter part of 2004. They collected €10 000 in order to purchase 68 instruments from Taiwan, which were subsequently shipped to South Africa
- April 2006: Naval ship, SAS Drakensberg transported 120 instruments collected in Scotland, Germany and Holland (Van den Berg, nd: online).

9.2.3

ST FRANCIS ADULT EDUCATION CENTRE (CATHOLIC CHURCH)

Although the St Francis Adult Education Centre was established by the Catholic Church in order to afford historically disadvantaged learners the opportunity to complete their formal education and to access further educational opportunities, it has not been included in the Religious Typology. The activities are more representative of a community development project, of which music forms one part. In addition, although it represents formal education in the sense that the formal education curriculum is followed, the music school functions as a weekend project.

9.2.3.1

BACKGROUND:

Night schools, which provided opportunities for many historically disadvantaged learners to complete their education, were closed down by the government in Cape Town in 1967. Sister Veronica O’Noland was approached by two students in 1971, requiring assistance with their studies, to which she agreed and as a result, the night school was established. By 1972, numbers had

swelled to 90, and larger premises were required. Activities were moved to St Anthony's Church, Langa, where classes took place on two evenings per week. Numbers expanded to 300 in 1973 and as a result, accommodation needs increased. A number of local companies provided the finance to build prefabricated classrooms. By 1974, numbers had once again increased and 630 learners and 48 educators required space for educational purposes. One of the leading lights in this venture, Sister Veronica, approached Misereor, a German Catholic organisation, which provided much of the funding to subsidise the building of the St Francis Cultural Centre. A full-time day school was established in 1985. This was specifically for historically disadvantaged adult learners who wished to complete their studies and for younger learners who had failed or performed poorly in their matriculation examinations (St. Francis AEC, nd: online).

The St Francis campus in Langa is currently comprised of the following:

- Church
- Pre-school
- Feeding scheme for street children
- Day and night school
- Computer training and resource centre
- Technology centre
- Music school
- Fashion design school
- Motor learners licence school
- Refugee language programme
- Disabled rehabilitation centre
- Pensioner's club and various scout clubs (St Francis AEC, nd: online).

Self-development, promotion of employable skills and the facilitation of the full human and spiritual potential of the community served are central to the mission statement of the centre. A music project offering instrumental and African music was initiated in 1975 and the St Francis music school was established in 1981, with the mission statement and aims as follows:

- To ensure accessibility of music education to all
- The maintenance of low fees so poorer communities can participate (R250 per annum)
- To remain community-based, utilising available talent and resources
- The provision of employable and social skills to youth and unemployed
- To provide a vibrant place of learning, incorporating the diverse musical cultures of South Africa

- The promotion of personal development in order to enhance social well being
- The provision of quality music education using accredited syllabi such as UNISA and ABRSM
- To provide training to community tutors
- The development of improved performance skills of local communities (Phillips & Dunbar, 2006: online)

9.2.3.2

MANAGEMENT/PERSONNEL:

The Music School has the following personnel:

- Project Co-ordinator/Tutor
- Administrator
- Four tutors from SACM, UCT (Phillips & Dunbar, 2006: online).

9.2.3.3

FUNCTIONING/OPERATIONS:

Further information is provided with respect to music activities:

- Venue: All tuition takes place at the St Francis Adult Education Centre in Langa
- Student recruitment: The music project had approximately 100 learners from the Cape Flats and Hermanus in the programme in 2006
- Tuition is offered in:
 - Practical: piano, guitar, cello, violin, flute, brass, panpipes, marimba, mandinda, mbira and voice
 - Ensemble coaching: strings, woodwind, jazz, marimba
 - Theory: There are no prerequisite age requirements and previous musical training is not essential. Theoretical and practical examinations are taken through UNISA.

Public performance is encouraged and the marimba band is often in demand at public functions, but performance possibilities are limited by the lack of a vehicle to transport the ensemble to performance venues (Phillips & Dunbar, 2006: online).

9.2.3.4

FUNDING:

The Music Project received the following sponsorship:

- De Beers Chairman's Fund (Anglo American): up until 2002
- Breadline Africa: funded the latter half of 2006

After 2002, internal funding was used to sustain the project but at the time the 2007 proposal was drawn up, internal funding was to be limited as the centre was no longer able to afford this expense, due to rising costs and a decrease in subsidies. An external source of funding was being sought (St Francis AEC: online).

9.3

ANALYSIS AND CONCLUSION

Both project leaders personally experienced the effects of the segregated schooling. Belinda Jackson noted its implication in the music educator employment market. Few 'coloured' and 'African' schools had formal music education and job opportunities were scarce. Angelo Adams had access to music education at school, but Nathan Lawrence received his music education entirely from the Field Band Foundation. They both, however, felt that segregated schooling disadvantaged people and Angelo felt that the desegregation had improved things slightly. The general consensus from both project leaders was that the formal music education situation had deteriorated significantly and both felt that in the areas that they worked, it was virtually non-existent. They stressed the importance of community music in these areas.

All interviewed concurred that the projects assumed the role of music educator in many of the areas in which they operated and felt that these projects would play increasingly important roles in the future. Although some of the interviewees felt that not all musicians that came through the projects would pursue music as a career, they would support music in the future. Fadiel Gasant noted that many of his musicians did pursue music as a career and there was general consensus about the role the projects did play in motivating musicians to pursue music.

It is apparent from all the projects described in this chapter, that the need for community development work is great in the Western Cape and there is no better vehicle for doing so, other than music activities. A large organisation such as the Field Band Foundation is currently funding a number of brass students at tertiary institutions and the Western Province Marching Band Association appears to be expanding at a rapid pace. Funding for these programmes remains essential in order to sustain them and to employ highly skilled music teachers to participate in the upgrading of music skills. The outreach initiatives described in Chapter 10 enrol a number of students from these projects in an attempt to further upgrade music practical as well as theoretical skills. Greater funding at the level of these projects would assist this musical training as the area that seems to be neglected is the theoretical aspect of music education.

Chapter 10

OUTREACH INITIATIVES OF UNIVERSITIES

Veblen and Olsson (2002: 742) suggest that outreach programs undertaken by universities and colleges could include:

- Choirs
- Bands
- Orchestras
- Other types of ensembles
- Outreach efforts into schools
- Early childhood centres
- Senior Centres
- Sponsorship of local music events.

The University of Cape Town and the Western Cape both have outreach or community initiatives in which brass often are included. I have restricted the interviews to Stellenbosch University, which has a substantial outreach initiative and incorporates a large quantity of brass instrumentalists.

10.1

STELLENBOSCH UNIVERSITY

The Music Department at Stellenbosch University offers outreach or community initiatives in a number of ways:

- Stellenbosch International Chamber Music Festival: Musicians from both the national and international music community participate in this weeklong event, with master classes, chamber ensemble performances and orchestral performances taking place on a daily basis
- Certificate Programmes: Musicians from the community receive both theoretical and practical music tuition.

Although the Stellenbosch International Chamber Music Festival does include brass education in the form of ensemble coaching, master classes and orchestral performance, I will only provide a description of the Certificate Programmes at the university.

10.1.1

THE MUSIC CERTIFICATE PROGRAMMES

There are two Music Certificate Programmes offered by the department of Music:

- Introductory Programme in Music: Grassroots
- B Mus Foundation Programme: Bridging (Lesch, 2007: 1).

10.1.2

BACKGROUND:

The programmes were established in 1999 by Prof. Hans Roosenschoon, Head of the Music Department at that time, and Albert Engel, brass lecturer. Teaching took place at the Conservatorium, Music Department, Stellenbosch University. Satellite campuses were established in 2002 in Caledon and in 2005 at the South Army National Defence Force Band Facilities in Youngsfield, Cape Town (Lesch, 2007: 1).

10.1.3

AIMS/REASONS FOR ESTABLISHMENT:

It was initiated in response to a need identified in the community, where community musicians, largely historically disadvantaged individuals, who had no formal music training, wished to further their musical studies. Current aims of the Certificate Programmes are to:

- Supplement practical and theoretical knowledge of community musicians and high school graduates in order to decrease the discrepancy between their musical expertise and tertiary level music education levels
- Broaden skills of community musicians with respect to practical proficiency and music literacy
- Provide a preparatory course for potential degree candidates
- Provide undergraduate and postgraduate students mentoring and teaching opportunities
- Create postgraduate research opportunities (Lesch: 2007, 1).

10.1.4

NATIONAL/REGIONAL STRUCTURE:

The Certificate Programmes are offered under the auspices of Stellenbosch University and are operational in the Western Cape only, although students are drawn from all parts of Africa, namely:

- South Africa
- Botswana
- Namibia
- Swaziland
- Zimbabwe
- Zambia
- Rwanda (Lesch, 2008).

10.1.5

MANAGEMENT/PERSONNEL

There management structure is as follows:

- Certificate Programme Co-ordinator: Felicia Lesch
- Caledon Campus Co-ordinator: Stefne van Dyk
- SANDF Co-ordinator: Sergeant-Major Jack Simpson
- Practical studies: Pamela Kierman
- Theoretical studies: Cheryl George
- Student assistant: Rosanne Goosen (Lesch, 2008).

Teachers are either professionally trained musicians or students-lecturers and the programme has twenty-seven lecturers:

- Full-time lecturers from Music Department staff: 5
- Part-time lecturers: 19
- Part-time student lecturers: 5 (Lesch, 2007: 9).

10.1.6

FUNCTIONING/OPERATIONS:

The Certificate programmes function as follows:

- Venues:
 - Stellenbosch University
 - Caledon
 - Youngsfield Military Base.
- Programme details
 - Introductory Programme:
 - Duration: Two years of part-time study (Tuesday and Thursday evenings)
 - Entrance Requirements: none
 - Exit level: Grade 3 Theory; Grade 4 Practical (UNISA, Trinity College, ABRSM)
 - Teaching staff: Senior undergraduate and post-graduate students
 - Bachelor of Music Foundation Programme:
 - Duration: two years of part-time study (Tuesday and Thursday)
 - Entrance Requirements: Grade 3 Theory and Grade 4 Practical (UNISA, Trinity College and ABRSM)
 - Exit level: Grade 6 Theory and Grade 7 Practical (UNISA, Trinity College and ABRSM)

Teaching Staff: Part-time and permanent lecturers

- SANDF Partnership: This was initiated in 2005 and has three streams:

Military Skills Development Programme: School leavers (who have matriculated) may join the SANDF for two years. They are sent on a three-month Basic Training course, and if they are musicians, are sent to the SANDF Band based at Youngsfield in the Cape. They are then enrolled in one of the Certificate Programmes, which is funded by the SANDF and in addition, they receive a monthly salary throughout the two years enlisted. At the end of this period, they receive a lump sum payment. Musicians who have progressed well in the two year musical training period may be absorbed into one of the Defence Force Bands in South Africa.

Permanent force band members: Those who wish to upgrade their practical and theoretical competencies

South African Development Countries: Students are sent to Youngsfield from military bands throughout Africa. They are funded by the defence force of their respective countries and are enrolled in one of the two Certificate Programmes offered by the Music Department of Stellenbosch University

- Recruitment of students is as follows:
 - Advertisements in local and university newspapers
 - Word of mouth
 - Through SANDF partnership.
- The number of students enrolled in the course in 2007 was:
 - Stellenbosch: 20 Bridging, 17 Grassroots (37)
 - Caledon : 2 Bridging, 8 Grassroots (8)
 - South African National Defence Force (Youngsfield) 14; B Mus Foundation 11; Grassroots 25
 - Total enrolment was 72, although numbers have risen significantly in 2008.
- Tuition offered:

The following course modules are offered and are compulsory for all students:

 - Music skills: This is comprised of music theory, keyboard harmony and aural training.
 - Practical music skills: Students in the Introductory Programme receive one thirty minute lesson per week, whilst B Mus Foundation Students receive a sixty minute lesson weekly.

Instruments offered include voice, piano, organ, guitar, all brass and woodwind, recorder and percussion

- Choir singing and choral conducting, Jazz or Classical Ensemble, Jazz Theory, Music Technology, General Music Studies and Life Skills (Ethics for the beginner musician) are modules to choose from. Students may elect to take one or several of these.

- Resources: The Certificate Programmes make use of the resources of the Music Department at Stellenbosch University and have access to the following:

- Instruments for hire
- Pianos for tuition purposes and access to practice rooms
- Technology laboratory equipped with computers
- Music library.

- Workshops/ masters classes/ festivals/performances:

Each year a number of students participate in the following:

- South African National Youth Orchestra Course
- National Youth Jazz Festival
- Stellenbosch International Chamber Festival
- Cape Philharmonic Youth Orchestra and Cape Philharmonic Youth Wind Ensemble
- University of Stellenbosch Symphony Orchestra
- Stellenbosch University Symphonic Wind Ensemble
- Master classes offered by visiting international musicians
- Jazz workshops at Stellenbosch University.

- Assessment takes place as follows:

- External examinations: UNISA, Trinity College and ABRSM
- Internal examinations: tests, projects and examinations are conducted throughout the year
- Student feedback: students have individual interviews with the Programme co-ordinator in both the first and second semester (Lesch, 2007: 1-12).

10.1.7

FUNDING

The programme requires a substantial budget and although tuition fees are paid by each student, a number of bursaries are awarded to needy students who are progressing well. The South African National Defence Force funds the participation of its students in the programme and students from

the SADC countries receive funding from their own defence forces. Sponsorship is, however, necessary to ensure the survival of the programme and the following is a list of sponsors who have assisted in this venture:

- South African Music Rights Organisation (SAMRO)
- The Cape Philharmonic Outreach and Development Programme
- MAID Foundation
- US Strategic Fund
- Carl and Emily Fuchs Foundation (Lesch, 2007: 9).

10.1.8

INTERVIEWS:

Interviews with conducted with:

- Felicia Lesch
- Leandra Williams
- Lee-Roy Simpson.

Table 30: Certificate Programme interview: Felicia Lesch

INTERVIEWEE: FELICIA LESCH
STELLENBOSCH UNIVERSITY: CERTIFICATE PROGRAMME CO-ORDINATOR
FORMAL MUSIC TRAINING/ QUALIFICATIONS/ MUSICAL BACKGROUND
B Mus (UCT), currently completing M Mus at US.
QUESTIONS RELEVANT TO RESEARCH PROBLEM AND INTERVIEWEE RESPONSE
Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory?
Yes. She notes that there was no instrumental tuition at all in ‘Black’ schools and that they were restricted to vocal music. She remembers that pianolas, mouth organs, or pitch pipes were provided to students in these schools. Felicia notes that she was at a school where they specifically focussed on instrumental tuition, in defiance of the authorities. The high school she attended was particularly concerned with ‘social conscience’ and she felt it was her duty to become qualified and plough back her skills into the community.

Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?
If not, do you feel there are still inequalities in formal music education?
No. Felicia feels that the situation has deteriorated even further and notes that the ‘Music Education for All’ policy was unsuccessful and created a general lowering of musical standards in the schools, with much talent going unnoticed.
Do you feel that the Certificate Programme plays the role of music educator in areas where little or no formal music education exists? Additional information.
Yes. She cites examples of students in the Certificate Programme who come from areas where there is no access to formal music education, and reports on students that are taking their newly acquired skills into their communities.
Do you think that the music education and musical experiences provided by the Certificate Programme played in a role in motivating you to pursue music as a career? Provide detail.
Yes. She cites examples of students that enter the Certificate Programme in an attempt to enhance their musical skills, who decide to pursue music as a career.
Further Comment
Felicia hopes that the Certificate Programmes opened new vistas for learners and students.

Table 31: Certificate Programme interview: Leandra Williams

INTERVIEWEE: LEANDRA WILLIAMS
STELLENBOSCH UNIVERSITY
CURRENT STATUS WITH RESPECT TO MUSIC
Student in the Introductory Certificate Programme (trumpet)
BACKGROUND INFORMATION RELEVANT TO RESEARCH PROBLEM
Access to formal music education
Yes: There was music education available at Leandra’s primary school, but none at her secondary school. Piano and recorder were available, not brass.
Personal music education history
Leandra’s first musical experiences were at primary school, where she learnt to play the recorder. She joined the FBF and learnt to play the trumpet at the age of 13. The FBF assigned a trumpet to her, but she notes that she was interested in it. Beauton Ortell was her trumpet teacher in the FBF. Her father is musical and plays the guitar. She received theory

<p>instruction at her primary school, but not at the FBF. She joined the Certificate Programme at Stellenbosch University in order to upgrade her theory and practical skills. She is no longer a member of FBF. Her father purchased a number of brass instruments and she teaches young learners from the community in Cloetesville. She would like to continue her music studies and do the Diploma which is to be introduced at SU.</p>
<p>QUESTIONS RELEVANT TO RESEARCH PROBLEM AND SYNOPSIS</p>
<p>INTERVIEWEE RESPONSE</p>
<p>Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory? Elaborate.</p>
<p>Yes. She feels ‘white’ schools had more music opportunities.</p>
<p>Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape?</p> <p>If not, do you feel there are still inequalities in formal music education?</p>
<p>Yes, she thinks there is an improvement, but notes that there are still many schools without music.</p>
<p>Do you feel that the Certificate Programme plays the role of music educator in areas where little or no formal music education exists? Additional information.</p>
<p>Yes. She cites herself as an example and notes that she learnt much from both the FBF and the Certificate Programme.</p>
<p>Do you think that the music education and musical experiences provided by the Certificate Programme played in a role in motivating you to pursue music as a career? Provide detail.</p>
<p>Yes. She feels that it has motivated her and she has started working with community children who have become very excited by their musical experiences.</p>
<p>Further Comment</p>
<p>She teaches 15 children from the community.</p>

Table 32: Certificate Programme interview: Lee-Roy Simpson

<p>INTERVIEWEE: LEE-ROY SIMPSON</p>
<p>STELLENBOSCH UNIVERSITY</p>
<p>CURRENT STATUS WITH RESPECT TO MUSIC</p>
<p>B Mus 3rd year student and Certificate Programme graduate.</p>

BACKGROUND INFORMATION RELEVANT TO RESEARCH PROBLEM
Access to formal music education
Yes: Lee-Roy did have formal music education available to him at primary school, and for one year at secondary school, before it was phased out by the headmasters. It was limited to piano and recorder, no other instrumental tuition. The teacher at Windsor High only came to the school three days per week.
Personal music education history
Lee-Roy's first music experiences were in the NAC, where he learnt recorder. It was group taught, there were no individual lessons. The NAC did an instrument demonstration and he was attracted to the trombone. He applied for trombone lessons at Beau Soleil on a number of occasions, but finally was accepted when Pamela Kierman became the Head of Brass at the centre. He did not do any theory at school, or at Beau Soleil, but did do some basis theory in his church recorder lessons. After school he studied at Technikon for a year (Business Science) and continued to play his trombone. He joined the Stellenbosch Wind Band, and transferred his studies to Stellenbosch University. After a year of Business studies, he transferred to music as he had joined the Certificate Programme. The Certificate Programme provided him with all his theoretical training and upgraded his practical skills in order for him to study music in the B Mus programm. He participates in all the SANYO courses, International Chamber Festivals, Grahamstown Jazz Festival and is a member of USSO, USSBE and WINDWORX. He would like to become an orchestral musician.
QUESTIONS RELEVANT TO RESEARCH PROBLEM AND SYNOPSIS INTERVIEWEE RESPONSE
Do you feel that the segregated education system, during the apartheid years denied many learners the opportunity for formal music education, particularly instrumental tuition and theory? Elaborate.
He feels that it did, but it did not impact him greatly.
Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape? If not, do you feel there are still inequalities in formal music education?
No, Lee-Roy feels that many schools still have no music.
Do you feel that the Certificate Programme plays the role of music educator in areas where little or no formal music education exists? Additional information.

Yes. He notes that he also received his music instruction in church, but that the Certificate Programme was the culmination of all these music activities before he joined the B Mus programme.
Do you think that the music education and musical experiences provided by the Certificate Programme played in a role in motivating you to pursue music as a career? Provide detail.
Yes. He feels that the Certificate Programme prepared him for B Mus studies and his experiences in the orchestras at Stellenbosch as well as the International Chamber Festival, played a leading role in motivating him to study music, particularly in the orchestral directions.
Further Comment
No.

10.2

UCT AND UWC

Both of these organisations have outreach or community music projects, which are described briefly below.

10.2.1

SOUTH AFRICAN COLLEGE OF MUSIC (SACM), UCT

The South African College of Music, University of Cape offers a one year Bachelor of Music Foundation programme designed to assist students from historically disadvantaged backgrounds who wish to pursue music studies (Kierman, personal communication, April 21, 2008).

10.2.2

CENTRE FOR THE PERFORMING ARTS, UWC

The University of the Western Cape has a Centre for the Performing Arts which offer part-time studies in all aspects of the performing arts where a demand is recognised. Music instruction in Classical and Jazz is offered as well as dance and drama. Music studies include:

- Classical and Jazz Music Studies
- UWC Chamber Choir
- UWC Chamber Orchestra
- Vocal Training Studio (UWC, 2008: online)

All the above activities are offered to UWC staff, students and the broader community (UWC, 2008: online).

10.3

ANALYSIS AND CONCLUSION

Both project leader and musicians agreed that segregated schooling had denied or limited access to formal music education for many previously disadvantaged learners. Felicia Lesch, a formal and community music educator of long-standing noted that ‘African’ schools had been the worst off with virtually no instrumental tuition offered. Although Leandra feels that things are improved in the current education system, Felicia feels strongly that the situation has deteriorated with the policy of ‘Music Education for All’ failing dismally, resulting in dropping standards and the very talented going unrecognised.

All concur that the Certificate Programme assumes the role of music educator in many communities where there is no access to formal music education and Felicia has concrete evidence of this programme motivating students to pursue musical careers, whether it be as an orchestral musician, music student, music teacher or military musician. Leandra’s experiences contributed to her decision to pursue music as a career and Lee-Roy notes that his Certificate Programme and International Chamber Festival participation motivated him to pursue music as a career (orchestral musician).

The Certificate Programmes described in this chapter represents, in a sense, represent the culmination of all projects; a place where learner musicians proceed to in preparation for the next step in their music advancement. Although both UCT and UWC have similar programmes, the Certificate Programmes at US incorporate the best of both these universities in that it incorporates a community outreach element as well as serving as a bridging course, which prepares students for entry into tertiary music studies. The community aspect cannot be overlooked by universities, as valuable work is being done by community musicians who take their newly acquired skills back into their own communities. In an economically destabilised world, the arts generally suffer and it is the work of the community musicians, who broaden the pool of musicians and music-lovers, which I believe will ensure the survival of music, particularly in current-day South Africa.

Chapter 11

COMMUNITY MUSIC PERFORMANCE ORGANISATIONS

Veblen and Olsson's 2002 Typology of Community Music (2002: 740-742) which I have adopted and modified for the study of South African Community Brass, lists a number of groups under this heading, namely: community orchestras, bands, choirs and other performance organisations. These are all non-profit organisations not for gain. I include two community bands in this section which incorporate brass, and although they are not actively teaching music, the skills acquired by young musicians who perform in these groups constitutes a form of 'apprenticeship', which is a less conventional way of music education.

11.1

CAPE TOWN CONCERT BRASS (CTCB)

Although no interviews were done with members of this organisation, I have provided a breakdown of information in keeping with other groups in this thesis.

11.1.1

BACKGROUND:

Grey High School in Port Elizabeth and the Diocesan College in Cape Town (both boys' only schools) both had bands reflecting the British Brass Band tradition. Grey High's Brass Band was founded and conducted by Robert Selley and the Diocesan College or Bishops Brass Band by Graham Coote, former orchestral manager of CAPAB (CTCB, nd: online).

The Bishops Brass Society was established in the early 1980's by a number of former Bishops Brass Band members, again under the directorship of Graham Coote, and flourished for a number of years, with the ensemble engaging in a number of performances. The Bishops Brass Society was inactive from the late 1980's until 1999 when a number of former members of this group expressed an interest in the reactivation of the ensemble, but with a more structured approach (CTCB, nd: online).

Cape Town Concert Brass was established in 2000 as a culmination of this earlier revival, once again under the baton of Graham Coote, and a number of performances ensued. In 2003, Graham Coote retired for health reasons and was no longer able to conduct the ensemble. Derek Sadler, a trombonist in the group, took up the baton until a new conductor, John Walton, was recruited as the permanent conductor (CTCB, nd: online).

11.1.2

MANAGEMENT/PERSONNEL:

The band is run by a committee drawn from the members and, as mentioned in the above section, the current conductor of the ensemble is John Walton and there is also an assistant conductor, Gerard de Jager. The band has also performed under a number of guest conductors, including Stuart Scott (Head of Music at Bishops Preparatory School) and Internationally-renowned conductor, Bernhard Gueller (ex conductor of the Cape Philharmonic Orchestra). Players are drawn from the medical profession, the corporate world and many other diverse occupations, all with the common goal of music-making (CTCB, nd: online).

11.1.3

FUNCTIONING:

The band meets every Monday evening to rehearse, and a minimum of twelve performances per annum are scheduled, including the following regular ones:

- Bastille Day : Franschoek
- The Whale Festival: Hermanus
- Carols-by-Candlelight: Kirstenbosch Gardens

A wide variety of music is performed, including traditional marches as well as the music of the movies. The band currently has 147 pieces in its library holdings (CTCB, nd: online).

11.1.4

FUNDING:

Various organisations sponsor the band on occasions, but at the time of this web search, the funding page had not yet been finalised by the committee (CTCB, nd: online).

11.2

WINDWORX

This ensemble is a symphonic wind ensemble, but as it has a strong brass component, I have included it in this section.

11.2.1

BACKGROUND:

Windworx was established in 2005 for the following reasons:

- To provide amateur wind band enthusiasts in Cape Town with a vehicle for performance
- To further the cause of wind band music by increasing public exposure to this genre

- To participate in ensemble music and wind band music development in particular, in the Western Cape.

It was established as a Section 21 (not for gain) Company with a board of directors and an initial loan was provided by one of the directors to start up the ensemble. Should any surplus funds generated after basic expenses related to running costs or performances, they would be used to provide financial assistance for studies for historically disadvantaged wind instrumentalists (Strydom, 2005: 1-3).

11.2.2

MANAGEMENT/PERSONNEL:

The ensemble is run by a committee, who are also members of the ensemble and secretarial and administrative duties are assumed by two other players in the ensemble. Windworx is conducted by Sean Kierman, former Head of Brass Studies, SACM, UCT. Members of the ensemble are drawn from a wide variety of professions who meet in order to perform wind band music (Kierman, personal communication, April 21, 2008).

11.2.3

FUNCTIONING:

Windworx generally meets on a Wednesday evening for the four weeks preceding a performance, with extra weekend rehearsals scheduled if deemed necessary. In the short period it has existed, a number of performances have been undertaken, namely:

- Performances in the Groote Kerk with International horn players, Nancy Joy and Susan McCullough (University horn professors:USA) and Andrew Joy (Cologne Radio Symphony Orchestra)
- Annual performance at the Advent Carol Service at the Groote Kerk with renowned organist, Rocher du Toit
- Performance with Cape Philharmonia Choir
- Performance with ComArt Junior Choir
- Performance at the 38th International Horn Symposium in a performance of *Konzertstück* for four horns and wind band, by Schumann (arranged Kerry Turner of the American Horn Quartet)
- Performances with the Stellenbosch University Symphonic Wind Ensemble and the University of Cape Town Wind Symphony (Kierman, personal communication, April 21, 2008).

11.2.4

FUNDING

The ensemble is currently not funded, although basic expenses are covered at some concerts by performing partners.

11.3

SUMMARY

Both of the ensembles described in this chapter play an extremely important role in providing an opportunity for life-long participation in music. Most of the members are not professional musicians, but occupy prominent positions in the corporate world and other professions. This in turn, makes the realm of funders more accessible as band members in the corporate world are likely to be more positively predisposed to requests for funding of the arts.

Chapter 12

CONCLUSIONS AND RECOMMENDATIONS

The salient features of non-formal brass in the Western Cape are:

- That it is far more extensive than was believed; indeed it might be said to be an iceberg of which the visible, formal tip is brass-teaching in the schools and universities
- That, however much the formal brass education sector may disapprove of its lack of conventional method, the informal sector will continue to exist, and to outnumber the formal sector
- That this is so because the informal sector targets the non-educational community's particular needs, such as religious and ceremonial duties, plus the issues of protecting and disciplining vulnerable youth in a predominantly poor society
- That there is a degree of communication between the formal and informal sectors, and a sense that more is needed.

The present document attempts to link the junctures between formal and informal sectors, and to ascertain whether either or both are achieving their explicit and implicit aims. Most importantly, how significant are the synergies between these sectors in the Western Cape? Formal music education has never been adequately promoted or funded, even in the best and most elite school systems in South Africa. For much of South Africa, not even these tiny beginnings have been essayed. This document has also linked the historic perceptions surrounding non-formal music education, often in the words of the products of that situation, who themselves have gone on to higher things in music. If we do not learn from our past and present situation in music education, we will remain forever in a state of relative deprivation.

Music education of the historically-deprived has emerged as a private-sector undertaking, with the costs borne by individuals, communities, churches and other non-governmental groupings. *Effective Music Education in South Africa* (Smit and Hauptfleisch, 1993: 92-97) proposes a virtual recasting of music education in this country. This idealised future proceeds from the premise that music education is everyone's innate right. The current Outcomes-Based Education system which had its first Grade 12 class in 2008, has high ideals in attempting to include as many learners as possible in music education through the Arts and Culture focus areas.

Conversations with music teachers currently in the school system have revealed a number of issues:

- The Arts and Culture Focus area is too generalised in the primary phase to allow for effective specialisation in the last three years of the secondary phase, known as the Further Education and Training Phase, which encompasses Grade 10-12. Specialised music education in the secondary school system requires foundations to be established already in the primary school system. The Arts and Culture focus area fails dismally in this respect. However, it does have advantages in that more learners are exposed to this aspect of life, though in many instances, through teachers who are not particularly schooled in these disciplines. Learners who wish to specialise in music, but who attend schools that are less affluent and cannot provide for specialised music instruction in the primary phase, are disadvantaged in this system
- Specialist music education requires a basic set of resources which include suitable teaching venues, instruments, audio-visual material, sheet music and reference books which are extremely costly in the current economic climate as most of these are imported. Most importantly, schools require sufficient well-qualified staff to teach and administer an effective music programme. In many schools that are economically deprived with an unfavourable staff-pupil ratio, headmasters use music staff to teach and administer subjects other than music. As a result, music gained little or no prominence in these schools
- Students are increasingly inadequately prepared for entrance to tertiary music study, hence the need for bridging programmes. Schools that function in more affluent sectors of society produce students that are more viable in this respect (Catzavelos, P. & Kettle, S., personal communication, February 15, 2009).

The reality in developing countries is that music ought to be a tool of social upliftment in the first instance. Utopian ideals will have to be deferred until music's social potential can be demonstrated and clearly perceived by policy-makers. The band and orchestra projects in South America, particularly in Venezuela and Colombia, lend strong credence to this. The realities of the Western Cape demonstrate a need so strong that the grass-roots brass movements are larger and more prolific than any formal structures.

Certain churches, notably the New Apostolic Church, have formalised structures and ensembles to compete for the hearts and minds of their own parishes through music education. Others, such as the Moravians and Lutherans, have done this through a transitional 'apprenticeship' within church brass music structures, similar to the way in which the Salvationists learn their music.

The research for this document reveals that non-formal music education has compensated to a very large degree for the lack of formal music education activity. It also may reveal that the post-Apartheid period has witnessed a weakening of formal music education structures, which is counterintuitive, considering the enthusiastic verbal support for music by both national and provincial governments. The reasons for this are not difficult to find: lack of political will and prioritising; lack of sufficient trained personnel and training structures (namely, the closure of teachers' training colleges post-1994); and obviously, lack of funding.

What has emerged from the two basic questions posed in the introduction to this thesis? First, do community structures attempt to compensate for lack of formal music education? Second, is there a meaningful synergy between non-formal and formal music education structures in the recruitment of professional musicians? The answer to both of these questions is yes, but not always unequivocally. There are certainly meaningful synergies, but they are reminiscent of the proliferation of rumour-based information-structures in countries which suppress the free press: non-formal systems express human need, but are rarely very efficient. No-one would seriously consider moving against non-formal education, but authorities should accept that these structures emit a clarion cry for broadening of the educational and funding base of brass in South Africa, and by implication, that of all of its instrumental allies in the orchestra.

As a synopsis of community brass in the Western Cape, I have drawn up a table, which includes an approximate survey of:

- Brass students at UCT (2007)
- Brass students at US (2008), in both B Mus and Certificate Programmes (CP)
- SA Army Band, Youngsfield (2008)
- SA Navy Band, Simons Town (2008)
- CPO brass players who had their roots in brass church music (2008)

It should be noted that:

- The survey is approximate with respect to the Military Bands and does not take absenteeism into account on the days that surveys were conducted
- Only brass players were taken into account
- The UCT brass studio includes students who have had access to formal music education through the WCED, but the vast majority of them are not from historically disadvantaged communities

- Highlighted names appear more than once and indicate all the musical activities in which the musician is involved
- The Orchestra Outreach and Education subsection does not only include the CPO initiative, but an initiative based in another province.

The table indicates that:

- The Bandmasters (BM) of the SA Army Band and SA Navy Band are from the Moravian Church and Salvation Army respectively
- Both the Moravian and New Apostolic Church have a substantial influence in these military bands
- Most band musicians have their roots in the Religious Organisation part of the typology with few indicating participation in formal music education.

Table 33: Community Musicians

BRASS SURVEY 2007-8					
SA ARMY BAND, SA NAVY BAND, US and UCT BRASS STUDENTS, CPO BRASS					
CM Organisations	Navy Band, Simons Town	SA Army Band, Younsfield	UCT B Mus	US B Mus and Certificate Programmes	CPO
Moravian Church	September, L. Trp Neelse, T. Trb Finck, R. Trb Joemath, T. Trp Peters, R. Trb	Chandler, M. BM Michels, V. A/BM Carelse, D. Tba	Engel, C. Trp Fombe, M. Trp	Carelse, D. Tba Witbooi, C. Trb	Chandler, P. Trp
NAC	Roach, R. Euph Bhanu, M. Trp Gouvias, B. Euph Isaacs, M. Hn	Kampies, D. Trp Petersen, A. Trp Andrews, D. Tba	Valentine, A. Hn Arendse, W. Tr Van der Speck, A. Tr	Simpson, L. Trb Adams, A. Hn Andrews, D. Trp Pietersen, A. Trp Jacobs, Joy. Hn Kampies, D. Trp Petersen, A. Trp Andrews, D. Tba Sauls, C. Tba	Williams, S. Tba
Salvation Army	Leibrandt, K. BM Tshiyembe, S. Tba Mkweze, J. Trp	Simpson, H. Trb Gibbons, G. Trp			
URCSA		Klink, C. Hn Mecloen, J. Tba Van Schalkwyk, A.		Klink, C. Hn Mecloen, J. Tba Jacobs, Jerome Tr	
CPC		Swartz, M. Trp			
Old Apostolic	Mthunzi, M. Trp	Fisher, K. Hn		Fisher, K. Hn Williams, L. Trp	
FBF				Lawrence, N. Trp Adams, A. Hn Williams, L. Trp	
CP, US			Valentine, A. Hn	Simpson, L. Trb Lawrence, N. Trp Adams, A. Hn	
AAM	Kays, P. Trp				
GENESIS		Chandler, M. Tba			Chandler, P. Trp

CM Organisations	Navy Band, Simons Town	SA Army Band, Younsfield	UCT B Mus	US B Mus and Certificate Programmes	CPO
WCED	Flack, T. Trp Bresler, R. Tba/Fl	Pearce, A. Trb Titus, H. Trp Pheiffer, M. Trp Fryer, M. Hn	Browne, S. Trb Calver, S. Trb Carr, B. Tr Du Bois, A. Tba Hunter, B. Tr Midgeley, D. Trb Moir, S. Tba Otto, L. Tr Langford, D. Euph Marshall, J. Tba Schoberg, R. Hn Steenkamp, L. Tr	De Villiers, P. Trb Hart, L. Hn Lesch, O. Hn Malan, P. Tr	
Orchestra Outreach and Education	Mphuti, L. Tba		Valentine, A. Hn Arendse, W. Tr Engel, C. Tr Fombe, M.	Jacobs, Joy Hn Simpson, L. Trb Lawrence, N. Trp Adams, A. Hn	
Redefine				Lesch, O. Hn	
Other		Petersen, R. Trb			

The contents of this table as well as the many positive responses of the majority of the interviewees clearly implies that community music (brass) has had a major influence on the decision to pursue music as a career. Clearly community music has had enormous implications for the majority of the above musicians. It should clearly serve as a recruitment pool for tertiary institutions. Carruthers notes that:

...universities thrive on intellectual diversity, not uniformity of opinion and outlook. From this perspective, universities are not community based. Since outreach is not at the core of their mission, they could, at least until recently, gaze chiefly inwards and still be seen to flourish. Since the 1960s, however, universities have become increasingly accountable to granting agencies, especially to governments, and to students, parents and community partners. It is no coincidence that universities now maintain community outreach and that community engagement is essential, even pivotal, to their functioning (1995: 6).

I approached this research with an open mind, but with the preconception that the formal sector in teaching was more important in the greater scheme of music education in the Western Cape. I need to reiterate that this is not the case, and that non-formal structures, that is, those associated with community music, far outweigh what is done formally. This thesis points out that community music, as such, is the supervening music-cultural influence in the Western Cape. What does this suggest for future research? It means that academics have a wealth of available topics and subjects for research. It seems to me that this enormous *richesse* of material would justify the launching of a journal of Western Cape community music. Such an initiative would give life to research which would unite South Africa with the broader realm of world music cultural studies.

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APPENDICES
INTERVIEW TRANSCRIPTS

by

Pamela Elizabeth Kierman

Declaration

By submitting this thesis electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the owner of the copyright thereof (unless to the extent explicitly otherwise stated) and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

P. E. Kierman

Signed:

Student number: 14502232

Date: 3 November 2008

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APPENDIX 1

Interview transcripts: Religious

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS CHURCH CONDUCTORS		
PE Kierman		Interviewee
General Information	1. Church	Moravian Church
	2. Name of Church leader/conductor	Christo Appel
	3. Formal training/qualifications/ musical background	Moravian Church. Instruments are trumpet and tuba.
4.	Brief history/background of church	Website
5.	Describe the national structure of the church.	Website
6.	Describe the regional structure of the church in the Western Cape.	Website
7.	Does each church have a congregational band or orchestra?	No, not each one.
	Which ones in the Western Cape?	Well, if you look at the numbers, there's about 21 bands in the Western Cape, and there are about 40 churches in the Western Cape.
	And those ones that have bands would be on the website?	That would be on the BBSA website.
	What is the 'BBSA'?	That's the Moravian Brass Band...
	...yes I know that	...that actually stands for the 'Blasersbond van Suid Afrika'. You can go to www.moravianbrass
8.	If yes, describe the instrumentation of the band or orchestra and the role it plays in the church.	It's a traditional brass, the wind instruments – not the reed instruments. And they are mainly used for festivals in the church. That's your Christmas, Easter and Holy Communions. And then we have special days like Kinderfees and 13 August. Those are traditional days that they play. And then we have funerals and weddings.
	Do they accompany the hymns?	They would accompany the hymns, yes.
	Even in churches where they have organists?	Even in churches where they have organists. Where there are no organists, the band will play the complete service. Where there are organists, they would alternate in their playing.
9.	Who conducts the band or orchestra? Where, when and for how long do they rehearse and what repertoire is played?	They would have rehearsals once a week. At least once a week. They will play on a Sunday. The leaders are normally selected through the band and they are approved by the church council.
	So they would rehearse once a week. What sort of length?	It's about 2 hours.
	And the repertoire played?	Mainly church-orientated music and your classical. And our church is at the moment still German-based so we play a lot of German-based music. But that is fast changing now. People play any type of music.
10.	How are church musicians selected to play in the congregational band or orchestra?	No, they just volunteer. Anybody who is interested. From the age of 9.
	So even the young ones learn from the beginning.	Yes, from 9 on.
11.	Apart from congregational bands or orchestras, are there any combined regional or district orchestras or bands? If yes, who conducts this ensemble?	Yes, there are. Those are elected by the bands when they come together in the district. And then one would get a district bandmaster.
12.	Where and when do they rehearse or perform?	Not every week. Mainly when they have preparation for something.

	Every week?	Maybe the district would like to have a festival or they have a big meeting or when the churches in that district come together, the bands would play.
	And then where would they rehearse?	At the different churches.
	And the repertoire again would be...	Yes, it would be your church music, your classical music or modern-day, contemporary music.
13.	Does the church have music workshops for improving music skills or festivals where the regional orchestra/band performs?	The BBSA arranges all music, orchestrals...
	I should then interview Rudi...	You could
14.	Does the church own brass instruments?	The church owns most of the brass instruments, because the church purchases the instruments: children can't.
15.	Do any church musicians own brass instruments or are they encouraged to purchase their own instruments?	Yes, some do. They are not encouraged to own their own because of the expensive item, so the church would normally, if they have a band, they would purchase new instruments and repair the instruments.
16.	Is practical music instruction provided by the church?	Again, it's the BBSA that does all of the tuition of music.
	So people would receive instruction.	They receive instruction via the bandleader or go to workshops arranged by the BBSA.
	Rudi is in the BBSA, isn't he?	Yes.
17.	If yes, are the lessons individual or in groups?	In groups. We have leadership workshops, we have musical workshops, so there are different categories
	So there are no specific tutors used?	No
18.	How are musicians selected to play and/or receive practical tuition on a certain instrument?	They have a period of about 3 years of basic training and at the end of that, the bandleader will have an idea of what instrument they'll play.
	So what do they start with?	Mainly they would start with the euphonium and trumpet. Later on, it will go to the trombone and the tuba.
19.	Are they encouraged to join formal music education institutions?	They are, yes.
20.	Does any theoretical teaching take place?	Yes, the first books are written by Schiefer for the history, and then we also use Paul Chandler's for the practical. He also has a theory part in his book.
21.	And the theory would be taught by whom?	That will be the bandleader.
22.	The next one is already answered: Is there any publication by the project or from any other source that is used for individual lessons, ensemble rehearsals or theoretical teaching? If yes, provide details, and preferably an example.	That will be Paul and Schiefer's books.
	And then when you play together as a group, out of what book is it?	Yes, we have a chorale book for the hymns but the music we play at our festivals is selected by our music committee.
	Are there publications that aren't from the Moravian church that you use for that?	We publish our own book for every festival
	And people do arrangements as well?	Yes they do arrangements. We've got Hilton Smit, Ivan Liedeman ...there's many of them. They're quite good in their music.
23.	Do the brass musicians in the church read music in the correct transposition for the brass instrument concerned? If not, please provide details and reasons for not doing so.	They read the correct. They would read in concert pitch. But they have the ability to read in B-flat, to transpose. All the books are written in B-flat as well as in concert pitch.

	But when they actually play from the chorale book...	That's in key, yes.
	And that's always the way it has been done?	Not always, there was a time before 1951 where they did a military (??), and then they changed over.
	Any reason why?	The reason why was so that we could play out of all our books. It made it easier to play in the church: accompanying – you don't have to transpose.
24.	And your church is completely multi-cultural.	Yes
25.	Do church musicians participate in any regional, or national orchestra courses, or competitions or eisteddfods? Now that's outside the church.	No, we don't have organised competitions in the church.
26.	Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory? If yes, please elaborate.	I say 'yes' there. But I also added there that our ministers, they were taught by the Germans in Genadendal, and all of them were taught to play an instrument. Whether it was organ, piano - and they were very good musicians, and they taught the brass bands. So there was always in the Moravian church, very good theory and music ability.
27.	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education? Please provide detail.	If you take the Moravian church, they all had music as a subject, because they had choir – formal choirs for the children, and they had instruments – especially piano and organ.
	Those at most of the mission stations?	And also in the cities' churches as well. Because you have, for instance, our previous minister, the late (Trevor Jan.??) – he was a choir master, organist and was the principle of Spanenberg Primary, and they had numerous musicians.
	So if there was a Moravian as teacher or headmaster of a school, they would make sure that there would be music. But in many cases, where there was not, because there were many schools that had none.	All Moravians have music. At the Kinderfees in August they had to have musicians, they had to have choirs, they had to have brass playing; and so the Moravian church schools always had to have music. It's not like some had and some didn't. It's the Moravian church, not just missions – locally as well, but they closed down, and they've been given over to the government, and then they changed the curriculum. You can go to Philippi now, they do the singing – still in music. It was not something that was stopped by the apartheid system – those people just went on with their music. Because it was part of the Moravian church school.
	Because there are a lot of schools that aren't with the Moravian church – they had no music at all.	No, I am just talking about the Moravians now. That is why you find, in many cases, in previous years, if you speak about a good organist, they're mainly Moravian. You find that they're Moravian. If you find a good pianist, and they've got the surname Heinz, Engel, Wessels or Alster; they are Moravian. You can pick up any Heinz and ask them if they can play piano, and they'll say yes, through the church. Not through the government schools. The government schools now don't have music.
	Do you feel that the situation that there was no music in the government schools?	It didn't affect the people who went to Moravian schools, but if you take, for instance, the Coons from Cape Town – where did they get their music from? They got it from the Moravian church. That's where they got their brass instruments from. So that is where the Coons started – they started playing from the church.
28.	Do you feel that the situation that there are some schools that they situation was addressed – that is government-funded music education – do you feel this was addressed with the desegregation of the education system in the Western Cape? Or	There are still inequalities. Because I've got many family members that are teachers and none of their schools are giving music as subject.

	do you think there is still inequality in the education system?	
	Although a lot of schools are giving access to all, but I suppose it's now a financial thing.	Yes, it's a financial thing – you can't employ a music teacher, because you can't just have a music teacher – he has to do everything.
	And I suppose if you can afford to go to the Rondebosches...	...then you can have it. But if you are going to the (???) where my wife is, then you don't have a music teacher, because to them it's not important.
29.	Do you think the project plays the role of music educator in areas where there is very little, or no formal music education? Please provide detail.	Yes, because we don't just tutor to our congregation, but we (???) the community as well.
30.	Do you feel that the music education and/or musical experiences provided by the church, plays a role in motivating learners to pursue music as a career? Please provide detail.	Definitely. We have got that all the time.
	We have got quite a lot of examples...	...many. They're playing in jazz bands, orchestras, Navy bands, police bands, army bands...
	...they're all leading figures	Leading figures.
31.	Any other comments on any of above?	No

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS Musicians		
PE Kierman		Interviewee
General Information	1. Name of Student	Matthew Fombe
	2. Instrument	Trumpet
	3. Church/Project	Moravian Church
	4. Schools	<u>Primary:</u> Silverlea Primary, Heatherdale Primary, <u>High:</u> Belgravia High
5.	Was formal music education available to you at your primary or secondary school? If yes, which instruments were available, and were you part of it?	Only at my primary school.
	At which one?	Silverlea Primary. And it was only the piano and recorder.
	And not at Heatherdale?	No
	And what about Belgravia High?	There was for like 6 months and then it just stopped.
	For only 6 months...what instruments?	Piano
	No brass at all?	No
	And were you part of it – did you do anything there? Did you do music at all at school?	At primary school I attempted the piano, but I found out the piano wasn't for me. So I just left it.
6.	If formal music education was not available to you at your primary or secondary school, were you part of any other formal music structure, like the music centres in the Western Cape?	No.
	Did you receive music instruction at any other project?	From church, yes.
7.	At what age did you start playing a music instrument?	16.
	But you played the piano first though, at what age?	That was at 6.
	For how long?	Probably 6 months.
	And the trumpet you started playing at?	The age of 16.
	Where, and who was your first teacher?	At the Moravian church. Christo Appel and Albert Engel.
8.	How did you decide which instrument to play?	My sister and my brother played. My brother played the tuba, and my sister played the cornet, so then I thought: "let me go with something different", seeing that they already play the cornet and the tuba. I thought the trombone was too big for me, so I settled for the trumpet.
9.	Do you own your own instrument?	Yes.
10.	Did either of your parents play any music instrument?	No.
11.	Did you have any theoretical instruction at all? Anything at church?	No. There was no theory at church.
	And at school?	For those 6 months...there was theory but I didn't go to the theory classes.
	So you had theory at some stage.	Yes, for like 3 periods.

	So when was the first time you did theory then?	At Stellenbosch with Albert Engel.
	At the Certificate Programme.	Yes.
	So when did you join the Certificate Programme?	I joined the programme in 2003.
	And then you did trumpet and theory?	Trumpet and theory.
13.	What career plans do you have for the future as a musician?	Well, I'd like to start playing in orchestras as soon as I get my degree. Either Philharmonic orchestra or JPO – one of those two. But I am planning on first going overseas to see how things turn out for me there.
14.	Do you participate in any local, or national orchestra courses, or competitions or eisteddfods?	Yes. I did Nationals (SANYO) in 2005, 2006 and this year, 2008.
	Did you attend Grahamstown Jazz Festival?	Yes. 2004.
	Chamber Music Festival?	2005, 2006 and this year, 2008 and 2007.
	And you also did the Tygerberg Fanfare, didn't you?	Yes.
	And there you played in the...	National Wind Band.
	And the conductor was who?	Marosi.
	And what year was that?	That was 2006.
15.	Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory?	I think, yes. Because of the apartheid, not many of the 'Coloureds' and the 'Blacks,' not many of them were actually introduced to music. Because like, at our schools, like what is still happening today, not many of our schools have music - and there's not many of us 'Coloureds' and 'Blacks' that are actually known for music. Because we don't have exposure – only now we have exposure.
16.	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education? Provide details.	No, I don't think anything has changed, because in the Athlone region now, there's only one school that has music – and that's not formal because they don't get theory the way you are supposed to get theory.
	Although now, you can go to any school, but is the major problem now financial?	Yes. That's the only problem now. Not everyone has the money.
	And you think the schools that have the money, do provide music?	Yes. Music is not cheap.
17.	Do you think the church plays the role of music educator in areas where there is very little, or no formal music education?	Yes.
	Please give some detail...	Now, the children in the area they have something to do, and not go waste their lives doing some stupid stuff like getting themselves into trouble and doing weird stuff. But now they actually have something to keep them busy in the afternoons. And also something to pursue when they get older.
	Is there a lot of interest in music at your church at the moment?	Yes. But it was quite for a while – I think the reason why it was quite for a while was, we were all busy with this whole Germany tour group and then tuitions stopped for a moment. And then suddenly, the kids didn't come anymore, but since we are back now, it's back to normal. Because now the kids are coming in...
18.	Do you feel that the music education and musical experiences provided by the church, played a role in motivating you to pursue music as a career?	Yes. Well, I think about it now: when I started off, I wasn't even going to do music, but Albert Engel told me I must come to his house, and take some extra lessons and after that he took me under his wing, and he told me that I can actually pursue music through him, through the Certificate Course. And since then, I actually more and more started to love music, and now I am here.

	So in fact if it wasn't for the church, you wouldn't have done music.	No, I wouldn't have done music.
19.	Are you involved in teaching at all either at your church or in projects?	Yes, in my church, I was at their project, now I am teaching at my church.
	When do you do the teaching?	It's on a Wednesday.
	In the evenings?	Yes. At 18:30.
	And how many students do you have?	It varies. It's not the same amount that comes every week.
20.	Any further comment, anything else you want to tell me?	The church and all the other organizations I think are going to get bigger, because more and more people are finding out about these projects. More people are getting interested, and very soon, we are going to have to expand our projects, because now the people realise that it's not only that are doing it. Now they see that 'Coloureds' and 'Blacks' are involved – it's now free for all. Now everybody is interested.

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS Musicians		
PE Kierman		Interviewee
General Information	1. Name of Student	Merlin McDonald
	2. Instrument	Trumpet
	3. Church/Project	Moravian Church
	4. Schools	Primary: Flore (??) Primary (Kimberly) High: Steenberg High (Kimberly)
5.	Was formal music education available to you at your primary or secondary school? If yes, which instruments were available, and were you part of it?	No, none at all.
	At neither?	Neither.
	So there wasn't even recorder or piano at neither of the schools?	No.
	No music teachers whatsoever?	No music teachers. Sort of...I remember in Standard 2, there was this lady, who was the organist for our church, she taught us like simple rudiments...
	Was that like Class Music?	Yes, like normal Class Music.
	So there was Class Music. And high school?	None.
6.	If formal music education was not available to you at your primary or secondary school, were you part of any other formal music structure, like the music centres in the Western Cape?	No.
7.	Did you receive music instruction at any other project?	At churches or....?
	Yes, anything.	At church. I basically started at church.
	So you had music instruction at church?	Yes.
	So that was the Moravian Church?	Yes.
	In?	Steenberg.
8.	At what age did you start playing a music instrument?	Age of 8.
	And where? And who was your first teacher?	At the Moravian Church, I started with...what's his name...he was the Brass band leader at the time. I'll get back to it later.
9.	And how did you decide which instrument to play?	How did I decide...I remember I was in a friend's backyard once, the neighbours across the street, and his grandfather had an old trumpet in the backyard. And I picked it up, and I played it for the first time ever, and I made a sound. And then I told my mom about it that I actually liked it. And then she got me involved in the church band.
	Were you in church before that?	Yes.
	Did you have to do the trumpet, or any instrument at church? Or did you go to that church before you started the trumpet?	Yes. And I had seen it at church before. I was never interested as far as I can remember now. But I remember picking it up this trumpet in the backyard and from there...
	And was that man from the Moravian Church?	No. It was just random...
10.	Do you own your own instrument?	Yes, I do.
11.	Did either of your parents play any music	No.

	instrument?	
12.	Did you have any theoretical instruction at all?	No. As I grew up or recently?
	Well, as you grew up.	No.
	So you didn't have any theory in the church?	No theory – just practical.
	But you were given lessons individually there?	Yes, always individual. There was never a group of us.
	So you only had lessons one-on-one.	Yes.
	Only with that one man?	No. I started with him, I'll get to the name later. Then from him I went to Albert Engel.
	So what did he teach you? From what tutor?	I think we started on the Getchell, the First Book of Practical Studies. Never touched the Arban. That was many years ago.
	Did you not do any tutors like Silver Burdett?	Silver Burdett, yes we did as well.
	So where did he teach you? At the church?	No, he taught me at his house. I went for lessons weekly at his house.
	And did you pay?	Yes, it was something ridiculous like, I think, R20 I think. Like in the day R20 was worth much.
	Where was he at that stage? At university?	Yes, he was at university still.
13.	What career plans do you have for the future as a musician? Well, that's for people that are still studying. In fact, currently you are in...?	In the army.
	In the SANDF Band?	In the Army Band, yes.
	Do you have any other plans what you still want to do with music?	Well, I want to finish my degree, in the next few years. Obviously do it part-time. And do my Masters. And either have your job or Sean's job... one day.
14.	Do you participate in any local, or national orchestra courses, or competitions or eisteddfods?	No.
	So you haven't done any of those?	No. I must be honest: I never knew of any of those because in our area we... The first thing that I found out about any outside thing apart from what I knew what was happening in church, was a play that I did with music actors. Before that I never knew about Eisteddfod...
	What music actors?	It was a programme that was initiated for kids at school.
	So you did that at school?	Yes, that was just the one year. But not at my school. It was Heathfield High.
	How did you find out about it?	Through Felicia Lesch, I think. Or from Albert. I'm not quite sure. But our school never had any sort of music whatsoever. So it was basically through Heathfield High that I did it. And that was just the one year. But other things like Eisteddfods and this competition or this youth orchestra or wind band: no, never heard of it or knew of it.
	But when you were in the Army Band, would they play any competitions?	Yes we did. What's the yearly thing we have...
	Where?	In Durbanville.
	The Tygerberg Fanfare?	Yes, the Tygerberg Fanfare.
	So how many times did you do that?	It did that once. When I just joined the Army Band about four-and-a-half years ago.
15.	Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory?	Oh yes, by far.
	Then please elaborate.	Well, for me here for example, as I said, I never knew of anything, and it's not because I wasn't active in the church and the church band. I was very active. I forced to go in the beginning by my mother, because you

		know kids lose interest. So I went on every Brass workshop that there was, every trip there was with the band... I guess it was a lucky field trip, and also my parents could not afford to send me even if it was possible. And I remember Albert telling me it's not easy, having to compete, in a sense, with...
	People that had...	Yes, that had access to this.
16.	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education? Provide details.	This not going to come back and bite me now? No, I don't think it has been addressed, because the emphasis is still there on sport, and sport, and sport. And music, or the arts, is basically still somewhere...
	Do you think that the schools that didn't have any music, have got it now or not?	No. Still my primary school and my high school, to my knowledge, still does not have it. As I said, it's just sports.
	But there are some schools that have it, and you can go to any school now.	Yes, but now the issue comes with the money to pay for tuition. It's 14 years down the line and we still don't have money. People suddenly have money to for (??). Things are more expensive and it's actually harder.
17.	So those who didn't have still don't have... Do you think the church plays the role of music educator in areas where there is very little, or no formal music education?	Yes, definitely.
	And give us some detail?	Well, as I said, if you don't have, or your parents, don't have the money to pay for your tuition, and you only saw a band play at your church, and it interests you, where are you going to go if you want to learn? And that's where they teach you. It's very limited, because people in the church also know only as much as they were taught, and that's usually hand down's from someone that was taught by someone that was self-taught or something like that.
	So if it wasn't for that you wouldn't have had any.	No.
18.	Do you feel that the music education and musical experiences provided by the church, played a role in motivating you to pursue music as a career?	I wouldn't say that the music in church...
	No, I'm saying if it played a role...the experiences.	Oh yes.
	Would you have followed it without that?	No, I wouldn't have.
	Ok, give me detail. Were there role models for you to see, or...	Oh yes there were. There were quite a few. It was Albert Engel, it was David Jerome, it was Vernon Michaels which up until my old age is still a role model for me. I still feel I can do better, because he is a very good trumpeter. And then there was David Hyde, he played the tuba. He just passed away.
	So if it wasn't for those experiences you would not have studied music?	No I wouldn't have.
19.	Ok, you are not involved in teaching at all either at your church or in projects?	Yes, I do private teaching. With the Navy Band I did teaching for the duration of the years I was there.
	Where did you teach?	It was a school at the back of Ocean View. It was in Khayelitsha, and in Simons Town itself. I remember there was a coloured area: Ocean View South, and then there was Khayamandi which is sort of a area just before Ocean View, and that's where we did outreach.
	Khayamandi?	You know Khayamandi?
	That's in Stellenbosch.	No it's not. Isn't it?
	Khayamandi is outside Stellenbosch.	Well then it's a Khaya-something.
	Khayelitsha?	No, not Khayelitsha. It's some Khaya-something.
	Simons Town, Ocean View, what else?	Khayelitsha, it was Khayelitsha as well.

20.	Ok, do you have any comments on the above to make?	I think there should be a more concerned effort from music institutions to get out there and teach kids that are supposedly so-called disadvantaged. And I'm not saying do it for favours and do it for free, because you don't get anything for free, and then you don't appreciate it. Especially from the education department where music is concerned. Because there's a big need for it, and there's a big interest for it as well.
	What is the need? Why is the need so important?	To expose them to something else. Not just soccer or rugby or cricket or whatever game(??) is going on. To tell them there is an alternative, and there is a future with music. And that's a big thing. Kids don't think that there is a future in music. But there is. It just hasn't been exposed to them. The only thing they know is sports. And that you finish when you finish high school – you're done with that sports.
	Ok, is that all?	I don't know, you tell me.
	Do you think those kids (???)...keeps them away from negativity?	Oh yes.
	Ok that's it.	Amen. Thank you.

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS Musicians		
PE Kierman		Interviewee
General Info	1. Name of Student	Carlo Witbooi
	2. Instrument	Trombone & piano
	3. Church/Project	Moravian Church
	4. Schools	Primary: LR Schmidt High: ?? (in Genadendal)
5.	Was formal music education available to you at your primary or secondary school?	Only at primary school level
	Not at high school?	Not at high school
	There was no music?	No music.
	If yes, which instruments were available?	Only piano. Piano and recorder.
	And were you part of this system? Did you take lessons?	Yes, only piano lessons. We had some theory as well, but only basic theory.
6.	If formal music education was not available to you at your primary or secondary school, were you part of any other formal music structure, like the music centres in the Western Cape?	No.
	Did you receive music instruction at any other project?	Only the brass band.
	The church brass band, the Moravian Church.	The church brass band.
7.	At what age did you start playing a music instrument?	Piano was before school, not sure: I think at 5 or something.
	And the trombone?	Started when I was 10 years old
	Ok, and the piano you started at primary school?	Yes.
	And do you know who the teacher was?	It was Mrs Habelgaan.
	And the trombone?	I didn't start trombone at 10. I started with euphonium at 10. I only started trombone with Albert later
	And who taught you the trombone?	It was Basil Carels. No, the euphonium was Basil Carels.
	At the church?	In the church.
	And how did you decide which instrument to play?	The trombone?
Sorry, later you did trombone with Albert: at what age was that?	That was when I was in grade 11...at 16.	
8.	And how did you decide which instrument to play? Sorry, when you had lessons with Albert, where were they? In Genadendal?	No, in Stellenbosch.
	The Certificate Programme?	Yes.
	How did you decide on which instruments to play? The piano first of all that...	It was that my grandfather played, and I wanted to play, because everyone in the house plays the piano.
	So you came from a musical background?	Yes.
	And did your parents play?	No
	So your grandfather?	Grandfather and uncle.
	And then the euphonium: how did you decide on	The euphonium, the just put the instrument in my hand and said I must

	that? I am more interested in the brass.	play it.
	From the Moravian Church?	The Moravian Church, they like decided for you what you are going to play.
	But did you try and blow on a couple of instruments, or just...	No, I just played the euphonium. It was the only thing available at the time.
	Ok, so it depends on availability of instruments?	Yes.
	Alright, and then the trombone?	Also availability, because the instruments broke, and it was the only thing available, and then I started trombone.
	So the euphonium broke?	Yes, all the instruments broke. The only one available was the trombone.
	Ok, so then you started there or...	No, I started there, then in the same year Albert...
	Then he came around and...	He came around to Genadendal.
9.	Do you own your own instrument?	Yes, for the last 4 years.
	But that you acquired through the church as well?	Yes.
	How did that work?	When we visited Germany, this one guy gave me an instrument...
	From the Moravian church there?	Yes. And then gave the brass band the instrument for me, then I played it, and then they sold it to me.
10.	Did either of your parents play a music instrument?	No
11.	Did you have any theoretical instruction at all?	At school? At primary school I mean.
	Did you have theory at school?	
	And nothing through the church though?	No.
	Because they don't do theory really.	No
12.	What career plans do you have for the future as a musician?	I want to be a teacher.
	Specifically a brass...	...brass teacher. And teach the brass bands, and play in brass bands, wind bands and conduct a symphony orchestra.
13.	Do you participate in any local, or national orchestra courses, or competitions or eisteddfods?	Nationals...
	What have you done?	
	SANYO. What years did you do that?	In what year did you go first?
	2004 was the first year I came here	Then it was the first year...
	So it was 2004, then...	It was in Pretoria, then it was in Bloemfontein...
	Maybe it was in 2005 or 2006...	No it was in 2004. 2005 in Bloemfontein, then 2006 in Cape Town ...
	2007 it didn't happen, and you're going again.	Yes
	And then the Chamber Music Festival... was 2004 or 2005? But you didn't do...	In 2006, yes.
	And didn't you do the National Youth Wind, the Tygerberg Fanfare?	The last one?
	Yes.	Yes, it was in 2006?
14.	Now here's the political side of it. Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory? I am not talking about class music <i>per se</i>, I am talking more of learning of a brass instrument at school level and theory at school level.	Yes. Because, if I didn't go to class, then I would never have played, and never have gotten the opportunity to come to Stellenbosch and the Certificate Programme. Piano was the only thing I had done in the...
	Jy kan maar Afrikaans praat as jy wil...	...piano at the primary level, but when I got to high school, there was no music because of the system. And then I thought I am not going to

		do music at all, until one day, Albert showed up, and...
	...en dit was deur die kerk?	Nee, dit was... at a workshop he told me about this project in Stellenbosch that's also (???)
15.	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education?	Yes, because there's still no music in some rural areas. There's a handful of that even do brass. It's mostly piano, but not everyone has pianos.
	Because there are quite a lot of schools, like in the Cape, that have Brass and that, but...	But not from where I com from. From the Overberg. There's nothing there. Piano music is mostly at the so-called white schools. Still there. It's not even part of us.
	I know a lot of schools are integrated now, but now it's about if you can afford it or not. Because those schools are those that are expensive ones to attend...	...
16.	Do you think the church plays the role of music educator. Because basically the State is supposed to provide music education for all, and especially, I think instrumental tuition is important. Because in America, the Big Band Programme. So, do you think the church, in your case, plays the role of music educator in areas where there is very little, or no formal music education?	Yes, I do.
	And give us some more detail...	I do, to the point that one can do music after hours, you can play with the person, you can interact with people. But then it's only the beginning. Then you must do something after it as well...
	So you need to be supplemented...	Yes. The people need to be trained to steer the person in the right direction.
	Because you don't have theory in the church...	No
	So, who teaches you in the church? Members of the church?	Yes. It's like every brass band has got a leader, a guy who plays the piece, but does not necessarily mean that they have the skills to teach the people. There's not even one guy there that can lead. They've got the education that most of the people...
	Yes, the actual music training...	Music training that people need, so I think it's just one must first teach the leaders so that they can teach other people.
17.	Do you feel that the music education and musical experiences provided by the church, played a role in motivating you to pursue music as a career?	Yes, because I see what's going on at the church, and there's lots of talent that needs to be developed, and that's why I want to be a music teacher. And I want to teach in my church.
	So specifically based in your...	In my church. I want to teach in the Moravian Church.
18.	Ok, you are not involved in teaching at all either at your church or in projects? So in the church you're involved and with the projects. This brass band project.	Yes.
19.	Ok, anything else you want to say?	No

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS Church Conductors		
PE Kierman		Interviewee
General Info	1. Church	New Apostolic Church
	2. Name of Church conductor	Clarke Schilder
	3. Formal training/qualifications/ musical background	BMus in conducting at UCT in 2004, BA degree at UWC in 1994, Diploma in Music Teaching at UWC in 1989.
4.	Brief history of/background of church.	See website and book from NAC.
5.	Describe the national structure of the church. Is there one in each province?	Throughout South Africa.
6.	And the regional structure of the church in the Western Cape? Which areas?	We have over 250 congregations, I think, in the Western Cape. We are looking at about 300 000 members in the area of Western, Northern and Eastern Cape, and Namibia. (More detail on website)
7.	Does each church have a congregational band or orchestra?	We have ensembles and 'mixed bag' in every congregation. So they are not balanced – some congregations just have recorders, and some have bigger groups of 70 players, where you would have most of your instruments.
9.	Who conducts the ensemble or orchestra, and where and when, and for how long do they rehearse? And what repertoire do they play?	Usually they would have one practice per week, ranging from an hour to an hour and 15 minutes, and they would prepare their programme for the Divine Services, or if they have a concert of some sort also. Every congregation would have an orchestra leader. In our church we have a music coordinator for every congregation. And the music coordinator oversees the 4 disciplines of music, which is the organist, Sunday school music, orchestra music and the choir. Each of these disciplines has a leader. What is common practice, is that for every Divine Service, the orchestra conductor should set up a programme for music played before the Service. So the music for before the Service would be your organist that is playing, Sunday school choir that will sing the orchestra will play and the adult choir will sing. It lasts for about 25 minutes, as the congregation arrives. So they prepare once a week, the programme for that performance. And they will play after the Divine Service as well, as members exit. The repertoire would generally be from our hymn book, and our choirs also have a collection from which they sing from, which we launched about 2 years ago. Our orchestra... I am still busy compiling a collection.
10.	How are church musicians selected to play in the congregational band or orchestra?	We have a minimum standard – probably grade 2. It's a little bit difficult to take grade2, but what we say is that you have got to be able to play your 4 sharps and 4 flats at least, because our hymns in our hymn book run up to...that would be our minimum standard.
	Do they approach you, or do you approach them?	Well, usually the parents would say that they'd like their child to play this instrument, and sometimes we have to source teachers, books or whatever, and just to facilitate the process; and some of them teach themselves. We do audition them to see if they meet the criteria.
11.	Apart from the band of each congregation, are there any combined regional or district bands or orchestras?	We have a simple structure, where once a month the district orchestra gets together. The district orchestra is formed by all the congregations in a particular region. So we'll even have a district orchestra conductor, or somebody from a congregation who wants to conduct the orchestra. So they would prepare usually for once a month to play together as a group in the Divine Service. Or sometimes for concerts.
12.	And the repertoire then would be?	The repertoire would also be something that everybody knows, so it's just a matter of putting them together. The music is mainly of a religious nature,

		and we use here and there a bit of Classical music.
	And they would rehearse at Silvertown?	No, wherever the district is. A few congregations in a particular area would form the district.
13.	Does the church have any annual workshops or courses where the band performs?	We've got concerts from time to time in our Silvertown church, but there we would select our top players for an orchestra, who would mostly perform with the choir. We don't have many orchestra concerts on our own – usually once a year perhaps. We also have local concerts with orchestras and choirs.
	Any workshops?	I focus on developing the congregation, so I set up 12 lessons, and each lesson covered a different scale – so it was key-based. So one week we worked in the key of C, and did the scales, arpeggios on all instruments, and everyone playing together; and 3 pieces in different styles, also in key C. It was on a district-level.
14.	Does the church own any (brass) instruments?	No, we don't own any of our brass instruments.
15.	Does the church encourage learners to purchase their own instruments?	Yes.
16.	Does any music teaching take place in the church, apart from the conducting of the orchestra or band? 17. If yes, are they individual or in groups; and what tutors are used?	Regionally, in every area, the music coordinator is responsible for the development of music in all the disciplines. So there they will have to source people to come to the congregation and teach the players, or they refer our players to Beau Soleil or Hugo Lambrechts. And sometimes there are even outreach programmes being run in certain disadvantaged areas, and our children are also involved in that. We are not prescriptive regarding the tutors used. It is up to the individual teacher.
	Do you do instrument demonstrations to encourage participation?	We had done demonstrations in the past, and I want them again. We take a group of our top players and we move around from area to area, and we give demonstrations. The only problem with that is after that they ask: 'Who is going to teach my child?' and we don't have enough manpower.
19.	Are they encouraged to join formal music institutions?	Yes, they are.
20.	Any theoretical teaching taking place?	Yes, the theory and practical usually go hand in hand.
	The textbooks used again depends on the individual teacher...	Correct. In fact it starts at our recorder classes already. Because we run recorder classes also, and usually they would progress from recorder to another instrument.
	So a lot of them are encouraged to start on the recorder.	Start on the recorder, yes. Usually at 6 or 7 years old.
	So theory is taught as they get along with the practical.	Yes.
22.	Does your church have any publication from which they teach? You mentioned you were compiling something for the orchestra...	Yes, I have put a little practical course together of 12 lessons, which covered about 36 pieces of different style, scales, arpeggios and so on. But at the same time we also want to provide training for our conductors.
	You mentioned about publications for the choirs and Sunday schools...	Yes, the choir has their own repertoire collection, the Sunday school have their own collection. The format in which we compile it is 2 treble and 2 bass staves, so it's SATB basically, or 4 part, but we split it into 2 treble and 2 bass; even if it is chorales – we split the parts so that they can also start reading their own line. As opposed to reading from a piano score or hymn book all the time.
23.	In the music that you play, do the brass read their music in the correct transposition involved? Like a trumpet in B-flat...	They are mostly required to play in C, so most of them have already started learning in C. Only those who have been taught properly – they have been taught the B-flat fingering .
24.	And then obviously the church is multi-	Absolutely

	cultural and diverse...	
25.	Do church musicians participate in any regional or national orchestra courses, competitions or eisteddfods?	Not at church really. It would be up to the individual, especially our tertiary students, who went and studied music at universities – they would usually enter all these competitions and master classes run at the universities.
	So it is encouraged?	It is encouraged.
26.	Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory? If yes, please elaborate.	Yes, absolutely. I think I am a product of that system. Because I had to take music privately and our schools never had the facilities. As much as I loved music, there was absolutely no facility nearby. And not much of that has changed now.
27.	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education? Please provide detail.	In our High schools, in the disadvantaged areas, that has been addressed, I'd say. But not quite to its full extent. There are still many that are disadvantaged. And yes, there are music schools, but they are out of reach of learners.
	Financially?	Financially, yes, and they have to travel – public transport, et cetera. I think we need to bring the music to the people.
28.	Do you think the church plays the role of music educator in areas where there is very little, or no formal music education? Please provide detail.	I would say that the church, in every area, there is development in terms of the music. And no matter which congregation – because every congregation has got to have an organist, a choir conductor...
	So there is a big musical content to the service...	Absolutely. And we go into the country and do workshops and try to grow the talent there as well.
29.	Do you feel that the music education and/or musical experiences provided by the church, plays a role in motivating learners to pursue music as a career? Please provide detail.	I think yes, in many cases. We've got so many of our musicians – we've got some in the Philharmonic Orchestra and they all started up in the church. We've got some of our singers in opera, and it all started in the church – where their love for music was cultivated.
30.	Any other comments on any of above?	I would just like seeing us kicking off a New Apostolic Church Music School sometime in the future. It's a dream of mine, and I would like to be instrumental in realising that.

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS Musician		
PE Kierman	Interviewee	
General Info	1. Name of Student	Joy Jacobs
	2. Instrument	French Horn and Trombone
	3. Church/Project	New Apostolic Church and Certificate Programme
	4. Schools	<u>Primary:</u> Philadelphia Primary and Wesfleur Primary <u>High:</u> Robinvale High (Atlantis)
5.	Was formal music education available to you at your primary or secondary school? If yes, which instruments were available? And were you part of this system?	No, not at all.
6.	If formal music education was not available to you at your primary or secondary school, were you part of any other formal music structure, like the music centres in the Western Cape?	No.
7.	Did you receive music instruction at any other project or church?	Yes, at church.
	At the New Apostolic Church...	Yes
8.	At what age did you start playing a music instrument?	Does recorder count?
	Yes.	At 6.
	Where and whom was your first teacher?	Sharon Engelbrecht was my first teacher, and that was at church – Sunday school.
	So they teach you in Sunday school.	Yes.
9.	And how did you decide which instrument to play? How did you decide on the recorder?	I don't know. I saw the other children, so I followed by their example.
	And how did you decide on playing the French Horn...and the trombone? ...When did you start the trombone?	At 10 or 11...11 years old.
	Also at church?	Yes, also in church.
	And how did you decide on the trombone? Who told you?	My father's friend, he plays in the band – in the Fire station Band – so he asked my dad if he could teach me. But my first instrument was originally trumpet. And then I went over to trombone.
	Who did you start trumpet with?	With the same guy – Shaun...
	Is he in your church?	Yes.
	What is his name?	Shaun Hector.
	And you had lessons with him...	Yes.
10.	Do you own your own instrument?	Only trombone.
	Forgot to ask you, and the Horn - how did you decide to do that?	When I came to Stellenbosch – when I came to the Certificate Programme – and then I fell in love with the Horn.
11.	Did either of your parents play a musical instrument? If yes, which instrument?	My dad plays the saxophone and clarinet...
	And he also learnt that in the church?	Yes.
	And he is also New Apostolic?	Yes.
	And your mom?	My mom doesn't play anything.
12.	Did you have any theoretical instruction at all in the church?	Like formal?
	Yes.	No.

	But as you went along learning?	Yes, I had to learn and pick up stuff.
	But did the church not give you ideas?	Yes, but when I was younger.
	In the recorder?	Yes, in the recorder class. We were taught the basics.
	So verbal kind of theory...	Yes.
13.	What career plans do you have for the future as a musician?	I'd like to become an educator, but music – brass...
	Particularly Brass...	Yes.
14.	Do you participate in any local, or national orchestra courses, or competitions or eisteddfods?	...What do you mean?
	So you don't play in orchestra courses...but you do – you play in the Cape Philharmonic... Youth Wind Band and Orchestra. And you started that?	Yes... This year.
	Ok, in 2008... And you play the Horn in that...	Yes.
	But you also play in your church?	Yes, in the CTO – it's the church's Cape Town Orchestra.
15.	Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory?	Yes, I do. Because the public schools are struggling to come up with the music (in the past). They didn't have as much opportunities as we get now.
	Because basically in White schools there was music education...	Yes, they didn't have equal opportunity and advantages.
	...any stories about your parents?	Not to music... My dad told me if he had a choice, he would have loved to study music and go further, but they didn't have music as subject at school.
16.	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education?	No. Because some public schools, like the ones in Atlantis, still don't have music as subject. All the schools don't have music as a subject. And it is very limited – even at high school, the matriculants don't have a music teacher, and they have to write exams at the end of the year. And there's a lot of students who want to do it, but there is no educators...
17.	Do you think the church, and the Certificate Programme, plays the role of music educator in areas where there is very little, or no formal music education?	Yes, they most definitely have. For me, because I didn't have a primary or high school education in music, The Certificate Programme helped me, and automatically the church suddenly saw that I could also play, so they gave me an opportunity.
	And give us some more detail...	
18.	Do you feel that the music education and musical experiences provided by the project and church, played a role in motivating you to pursue music as a career?	Yes.
	Give me some detail...	Before, I never saw music education as an option, but now I do, because they helped me...even though I didn't have the opportunity in the past.
19.	Are you involved in teaching at all either at your church or in projects?	Yes.
	Where?	At church. And at this high school, where they don't have a teacher – so I'm helping out there as well.
	With Brass?	No, not with Brass – just with theory.
20.	Ok, anything else you want to say?	No.

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS Musicians		
PE Kierman		Interviewee
General Information	1. Name of Student	Alex van der Speck
	2. Instrument	Trumpet
	3. Church	New Apostolic Church
	4. Schools	<u>Primary:</u> Rondebosch East Primary <u>High:</u> Windsor High in Landsdowne and Pinelands High (Grades 10-12)
5.	Was formal music education available to you at your primary or secondary school?	Music Education was available in my primary school. I started with the piano, and at the same time I did theory.
	Were there other instruments available there?	They had piano, and they had recorder.
	And at Windsor?	Windsor, they had no music education whatsoever. Nothing, no theory...
	Not with Mrs Fairhead...	No, when I was there, there was no music there.
	At Pinelands...	Pinelands High yes. At grade 10, I was able to further my piano. At that time also...I wasn't really great but I carried on, you know.
	And the trumpet?	I had trumpet at Beau Soleil all my life.
	But they had all instruments available at Pinelands?	Yes, all the instruments.
6.	If formal music education was not available to you at your primary or secondary school, were you part of any other formal music structure, like the music centres in the Western Cape?	Yes, I started at Beau Soleil.
	From when?	At was at Beau Soleil from standard 5.
7.	Did you receive music instruction at any other project?	I started my trumpet...making notes at my church actually. With a guy named Peter Davey.
8.	At what age did you start playing a music instrument?	I started playing at the age of maybe 13. I started playing notes, like basic sounds (trumpet). In my church, I started.
	So the first music you did in your church was trumpet...did you do piano at church?	I played the recorder at church
	Recorder...at what age?	At 10 or something.
	That was at the church...which one?	At my congregation.
	And who was your first teacher?	Her name was Sandy – she was also my primary school teacher...
	At the church?	She was my primary school teacher, as well as my church instructor.
	And she taught you recorder?	Yes, she started me with recorder.
	And the trumpet was by?	Peter Davey.
	Is he a brass...	Yes, he's an ex-UCT person. He studied under Paul Chandler.
9.	And how did you decide which instrument to play?	I just liked the sound.
	Ok, but with the recorder?	Just to get you basic notes down.
	How did you get into that programme?	This programme called RME (Recorder Made Easy)
	Who wrote that?	No one actually wrote it – it's just like notes
	But it's from your church...	My church compiled the book. But I can't remember who wrote it.
	So how do you get chosen to do that?	Fill a form in. Each congregation ...
	Do they ask you, or...	Yes, the come to your parents and say to bring your child to do the recorder, to play for the church on a Sunday morning. So it's more like a social thing also.
	Where do you rehearse then?	At church.
	When?	On a Monday evening, like at 6:30. Yes, we rehearse that time, in the

		week.
	So how did you then decide on the trumpet?	I decided on trumpet because my mother said of course to play the recorder is a starting, bridging thing. But I was lucky because I started the piano as well. So, I liked the sound of trumpet, and I knew notes...
	Because you had heard the trumpet at church before...	...I've heard the trumpet at church, yes.
10.	Do you own your own instrument?	Yes, I do own my own instrument. Always did.
11.	Did either of your parents play an instrument? If yes, which instrument?	No, not my parents. They didn't play.
	Did they not play an instrument?	No, none of them, but my grandparents did...but they only learnt late.
	But did she play in church?	Oh, yes...
	But your father didn't play	No, they weren't brought up with music. But my mother started late playing the violin.
	And did your grandparents play?	My grandfather was a music teacher, and from the other side (grandfather) was a jazz piano performer.
	So you had a musical background?	Yes.
12.	Did you have any theoretical instruction at all? If yes, provide details.	Yes, at primary school: basic theory at Rondebosch East.
	And at church did they give you any theory?	There is theory, but it's a different programme – which is like conducting music and that stuff, theory of timing and notes and note values...
	And what's that programme called?	It's not called anything – there's one called Conducting Skills: you go for it and they teach you to conduct and they teach you theory and aural training.
	But you had theory in primary school?	Yes.
	And then at Pinelands High?	In Pinelands High, yes.
	And at beau Soleil?	At Beau Soleil I never had theory, no. I didn't take theory.
13.	What career plans do you have for the future as a musician? Because you are currently at UCT.	Yes, I'm currently at UCT, I want to be a versatile musician and try to play many...styles of music.
	So what do you want to do when you are finished?	When I'm finished I think I'd like to be a performer, but the money isn't great in this country, so that's why I'd like to be versatile too.
	Do you want to go overseas?	I plan going overseas. I'm not staying there – I want to come back.
14.	Do you participate in any local, or national orchestra courses, or competitions or eisteddfods? If yes, provide detail.	In local orchestras – I always used to play for my church. And...
	What orchestras do they have at your church?	They had...like congregational CTO, which is Cape Town Orchestra, that's like our top orchestra. I played in that.
	You also played in Cape Philharmonic Youth?	Yes, I played there for 1 month.
	You played UCT...	I played UCT Symphony...
	...and the wind band...	And the wind band, yes. And I did Eisteddfods when I was at Pinelands High, for the school.
	Solo?	Yes, I did once.
	Cape Town Eisteddfod?	Cape Town Eisteddfod, yes.
	Did you ever go on an orchestral course?	Yes, the Chamber Music Festival.
	And the Jazz?	And I went to Grahamstown, yes.
	When was that?	I went to Grahamstown in 2005 and that was the National Youth Jazz Band, and I made it there as lead trumpeter.
	The Chamber Music Festival – you were there in 2000 and...	...It was in 2007. Last year.
	And 2008?	And 2008, yes.
	You didn't go to Grahamstown this year?	No, I didn't go this year.

15.	Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory? If yes, please elaborate.	I think it did have. My grandfather on my mother's side, he was in fact German, was actually born and bred Dutch, but he stayed in Germany, and he had access to everything here that they had because of his colour. My grandfather on the other side couldn't do anything because of his colour. But he lived on his own more, so my grandfather, he could go to... I can't remember: my mother told me where he used to learn music, but I can't remember where it was. But he had the more advantage because of his skin colour, and therefore he knew more about the work.
	So even though your grandfather was coloured, he had no access?	Yes, he had no access. Yes, he was underprivileged.
	And what about the schools, the ones the historically disadvantaged learners went to, do you think they had music available?	Music was like a luxury, I think. Because the government (funded?) them (white schools) more than the coloured schools. They got more in that way.
16.	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education? And please provide detail.	I think that it could be available to every one who wants it and depending on how much they want it, but I think, in general, the arts isn't well funded by the government. But I think it's still like the white schools, if I can say 'white' in inverted commas...
	The wealthier schools...	The more wealthier schools, they have music because of the extra luxury still is a luxury.
	So now the schools that didn't have are still suffering.	Yes, they are still suffering in music - they might have music, but they don't have such a variety of instruments. They just have recorder or just piano. But they don't have Brass, Woodwinds, drums everything like that.
17.	Do you think the church plays the role of music educator in areas where there is very little, or no formal music education? And please provide detail.	I think the church does, as in my case – the New Apostolic Church – they give the same education, or the same type of learning experience to everyone, so it does come at its advantages. The children learning here, they learn some notes or at least they can play, you know.
18.	Do you feel that the music education and musical experiences provided by the church, played a role in motivating you to pursue music as a career?	Yes, I think it did. It did play a big role. There's many Apostolic musicians, professional musicians, that started in the church. I still study myself. I can tell you Brandon Phillips, Sean Williams; it's all encouraged us to pursue music as a career. And I think only because the New Apostolic Church is also involved in orchestras, it's not just a band that you go play in – it's a bit higher than just a band you come in to play. Orchestras always work on a lot of things.
	So you have regional orchestras and all of that?	Yes.
19.	Ok, you are not involved in teaching at all either at your church or in projects?	Yes, I teach at church. I don't give like one-to-one lessons, but I advise players what to do and to help them. And then I also teach at the school...
	Which school?	It's in Tokai. It's called Kirstenhof Primary.
	You teach Brass there?	I teach trumpet there.
20.	Ok, anything else you want to say?	Yes, I think people should just, you know...if you would like to learn something you must try to pursue it, and if you can't get in a certain area, in the area that you're in, go get resources: there's money in it – go research it and you should get someone.

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS Church Conductors		
PE Kierman		Interviewee
General Information	1. Church	Salvation Army
	2. Name of Church conductor	Eddie Petersen
	3. Formal training/qualifications/ musical background	Started violin (they had one at home) when his sisters did piano at a convent in Athlone. Continued violin until high school. Played bugle in a Boys' Scout band. A founding member of the Salvation Army Band in Athlone in 1977.
4.	Brief history/background of church	The church in Athlone started in 1958, but the church in Cape Town, as I told you: 1883. I imagine a band would have started then too, because a brass band and choirs are synonymous with the Salvation Army. And that would have started at the same time, or shortly afterwards. I don't know when the brass band started, but maybe at the same time, because apparently, the men that came here, Major Simmons and Captain Teager, they came here in 1883 from England, and they brought with them a little pocket cornet, and maybe that was the start of the band. I am not sure, but that's how it happened.
5.	Describe the national structure of the church. Is it in every province?	Yes, in every province the Salvation Army is represented. Not necessarily in...because the Salvation Army has got one or two prongs, you know on the fork, so there the Salvation Army has the church side, you know where we'll have church this morning; and we also have the social side where we have hospitals and old age homes and places for drug abuse, and you might have the section there, the prong, which is the music side, which is part of the promotional side, as it were. I don't want to say 'entertainment', but it's a sort of a part that we promote the Salvation Army through. Which is very well accepted, especially in Britain.
	So it's basically operational in all the provinces?	Yes. But, as I said, not necessarily...
	Not necessarily with a band.	Yes, that is right, as the culture goes (it is represented in each province).
6.	Describe the regional structure of the church in the Western Cape. If you could give me the breakdown in which areas it's in, and all that.	We have a parish, a church, or what you call a corps, in about 18 of our areas here. And most of them are churches, but some of them are social outlets like, like a men's home in the Waterfront, and there's a women's home in Athlone, and there's a home for recovering addicts in Paarl. And then there's a leader for each of these outlets: a Salvation Army qualified officer, usually. Then there's the headquarters in Wynberg, from where the operations are directed. And that is the divisional commander, and at the moment he is under federal orders – the moves come back twice a year – they tell you to move, and if you are not happy, like the Lovicks, they were apparently not happy, then they ask for an extension. And that's what happened, and then they found something else.
	And how many of them actually have bands?	There's the Goodwood Band, Cape Town Citadel...
7.	That appeals to my next question: Does each church have a congregational band or orchestra?	No.
	Then you can just tell me...	There's Goodwood, Cape Town citadel, Claremont and Observatory.
	And the one in Observatory is the one you said to me was more...	More African style. They have got a strong brass influence coming from the British officers who have been in the Congo and Zimbabwe particularly, so they have a British style, but they also have their African

		influence.
8.	Could you basically describe the instrumentation of the band or orchestra and the role it plays in the church?	We mainly accompany the hymn singing, and then, as often as we can, we will practice a piece during the week for presentation on the Sunday. Now if it is a rather quiet morning, then we will practice a piece for that kind of mood. A more meditational mood, and then we'll play a selection. If it is a more concert style, then we'll play a march, or something suitable for the occasion. The instrumentation: there's the cornet, the horn in B-flat, and the horns in E-flat, we use the upright tenor horns. The melody was by the cornets. We don't have French horns, and we don't have saxophones. I think originally, when the band started in England, they had that, because you can see on the pictures of old bands.
	You mean they had French Horns ...	They had French horns and saxophones.
	You've got E-flat horns.	Yes. I think it's easier to work on too. The piston valves. It's just easier to work on.
	And tubas of course.	Yes. Tubas and trombones.
9.	Who conducts the band or orchestra?	It's usually the person who has got the most music knowledge. At the moment, at the Citadel, where I am, there's a young man. Because most of the people at our church are in their seventies and eighties. There are only 6 of us left. But there's a young man, his name is Wesley, and he's about 25, so we decided he must be the bandmaster, and we'll coach him as much as we can, because he'll be there for another 25 years. You can't put another 25 years on an eighty year old man. So we are not attracting younger people anymore and we pinned our hopes on a young man, a trombone player – he is at Bishops or SACS, Kyle Jordaan. And he's very good, and his family, they left the church so that they could progress more – because we were really...can't get the right word. There weren't any young people in his category. But usually when somebody is encouraged to do the bandmaster's course, there is a course to be done by correspondence in Britain, but usually out of necessity you've got to pick someone unless the band is mourning (??), because one of our members was not there, and Wesley had to play the bass, so I led the band.
	I didn't know you could do this by correspondence...	There is a correspondence course, and you can become a proper bandmaster through the Salvation Army, by doing the course.
	Where, when and for how long do they rehearse?	We rehearse for an hour and a half on a Tuesday night, but we haven't been doing that lately for the last month, because of the petrol, Ken Leibrand, who is our first cornet, he lives in Betty's Bay, so that's far. The band practices every second Tuesday, so that Ken doesn't have to come every week.
	Is this the one at the citadel?	Yes. I think the others all practice regularly whenever it is, because they live nearer. But the people who are in their late seventies, live in Fish Hoek, so it's too much to expect them to come through.
	This is obviously for the citadel band. The others would rehearse once a week?	I think so. But the choir rehearses once a week, because they have it on the same night.
	And what sort of repertoire is played?	At the moment we play... we have music that is published every year, I think twice a year, from England (Salvation Army) – we are blessed with many composers – so we can either subscribe to Canadian CD's or American, but we mainly subscribe to British CD's. And stuff that we've heard played by other bands – you know, on recordings and so on. Then we'll write to them or somebody always knows someone who is going to England, and they'll bring the particular – you know the one, Light Hawk? – they bring us that music. The latest now is the Praise and

		Worship style music that we discussed earlier. Those that they sing at the young people's churches, like Shofar. And some of it is scored for brass band. Jubilee Church, the minister there, he took one of our hymns and scored it for brass.
	So the music is obviously of a religious nature.	Where it highlights a tune, when it highlights a hymn, then we'll say a <i>selection</i> : the band is going to play a selection like <i>Our Bountiful God</i> ; now in that particular selection, there's 5 or 6 hymns to do with harvests, so it will feature songs that are familiar to people, and have reference to the title.
	So when you play, you accompany hymns – do you play before or after the service?	As soon as everybody is there, then they will play.
	Also hymn tunes?	Yes. It will all be hymn tunes...
	With arrangements?	Yes. At our particular church, we can't afford that anymore, and then we do 5 or 6 (hymns). In the case of bigger ones, then they will play arrangements.
	A full-on piece...	Yes, like when Sean came to our concert. You didn't come with?
	I'm sure I attended your concert, the one that Ken conducted...	Yes. That one. We played and the men sang, with the euphonium player, soloist – he's from England – Jonathan Payne, and we all sang together, twice. There was another man that sang 'The Holy City' - Alan Adams - and we played one or two marches.
	So you would play that if you had a big band...	Yes that's right. And there's always a special moment within the service, where the preacher will say: 'Now we have the message from the brass band.' And then we will play the one we rehearsed. We didn't play this morning, because we didn't practice long enough last week – but I was ready to play a hymn tune. And usually, someone gives a short description of the piece, so you can look up whatever it is. So they give you a title like (??) – that is a march – and then the person will say it's a holiday camp in England where the Salvation Army people like to go during their summer break.
	So everything has got meaning...	Yes, it will feature a particular chorus or tune that you would be familiar with, and you are welcome to sing along.
10.	How are church musicians selected to play in the congregational band or orchestra?	Usually they show an interest – you know they hang around the band or they want to play – one recognises it, and...
	From a young age?	Yes. When I was at Athlone, a lot of young people came over and said they wanted to play because they thought they could make a contribution to the community. And not everybody stays, but there is tremendous attitude and interest, and so did Lesley, who arrived yesterday... and they made a tremendous contribution to the church. And they stayed. A lot of people fell away.
	So they would approach you?	It works both sides. If you see them showing interest, you would say: 'Do you want to learn?', or their mothers usually approach them, because it's a feather in their cap if their children play and accompany the hymn singing for the congregation...they are very proud of their children – especially if they are youngsters, between 10 and 15, I suppose. And to be accompanying the hymn singing and the tunes, and making it an integral part in the worship.
11.	Apart from congregational bands or orchestras, are there any combined regional or district orchestras or bands?	We combine, like we did for that divisional time, and then we pick people from all the churches at that time that was having brass bands, from our particular churches.
	Does each church send somebody forward, or say who they want to send or...	We ask for everybody, because we couldn't afford to miss anybody, because we needed everybody. But those who are not up to the standard, when they recognise that we are playing pieces that are not in their

		ability, then they wouldn't participate.
	And who conducts that ensemble?	For this occasion it was Kenny, because it was the first time we had a divisional band. But usually, when a visiting conductor comes...like Steven Cobb, he's the bandmaster of the international staff band in England – he's the equivalent of the Black Dyke Mills Bandmaster. So he will come, and we'll all get together so we can benefit from his knowledge. And people like him. Sometimes women come too, and they do the singing side.
12.	Where and when do they (divisional band) rehearse or perform?	It is usually something that is a bit more advanced than your basic hymn tunes, because that's why we call it a divisional, so it is something that just extends us a bit, as we did on that night. Otherwise the local bands would rehearse at their own particular parish and they would rehearse on a set time, and they will play whatever they are able to interpret.
	And it would be played for festivals and celebrations?	Yes. The accompanying of hymn singing or own particular contribution. There is also regular playing at homes: old age homes and some other type of ministry.
	And the repertoire played by the more advanced group is that music. And the rehearsals...	We rehearse every Sunday with the divisional band, because of the nature of the pieces and the urgency.
	And where does the divisional band rehearse?	We rehearse at one of our bigger churches, and that was in Goodwood. Because at the time Goodwood was the biggest band.
13.	Does the church have music workshops for improving music skills or festivals where the regional orchestra/band performs?	Yes, they have regional workshops. Particularly when a visitor comes and we want to justify bringing him out here. They have also national ones, national music schools where the visitor – visiting conductor – is only going to come to Johannesburg, so then we say we'll see if we can send someone up from here. Or maybe there's more people interested in Johannesburg or on that side, and so it justifies having them there.
	So they would then choose a place based on the interest.	I think so, yes. I don't think there's much activity going on in the Eastern Cape, so they wouldn't have it in the Eastern Cape. Because at the end of this workshop there would be a concert, and they would expect the people of the area to come.
	What would they do at those workshops? Would they have...would it only be playing? Is there any theoretical content?	Yes. They will have electives, and you could choose. So if it a visiting bandmaster of high regard, he will be briefed before the time, through the modern means of communication, what he can expect from us...
	So you plan it.	Yes. If we can only play Three Blind Mice, then he must cater for that – then he mustn't bring music which is more difficult than Three Blind Mice.
14.	Does the church own any brass instruments? If yes, provide details	The church owns most of the instruments. There are some of us that own our own instruments, but mostly the church owns the instruments.
	What make are they? Generally...	Generally the British Boosey and Hawkes stuff, although there's one or two who have their own who have American...
	In the case of the church owning their own instruments, the funds coming out of each congregation – do they buy the instruments with their own congregational funds or centrally?	No, each church has got to supply and buy. If they want a band then they have to raise funds for that particular...
15.	Do any church musicians own brass instruments or are they encouraged to purchase their own instruments?	Those who are serious about playing, like Kelly, they know what they want, and they've been exposed to other makes of instruments too – where I would have just given them an ordinary horn, now they can have a Sovereign. And if they are able and have the means to purchase their own instrument, then we would encourage that, yes. Because they would need it in their secular jobs too.
16.	Is practical music instruction provided by the church? Do they get individual lessons, or even	Where we find than one or two are lacking, and need special attention, we would take that one aside, and ask him to recognise his failings and

	in groups?	attend to that. One sees when the man, or lady, is struggling. And then we will go over that particular section with that person, until they're happy.
	But when they come in, and they have just started with the instrument for the first time, how are they taught?	I usually tell them 'do you know anything?' and then they'll say 'no', and then I'll think they want to play. And that's a good time to start, so they don't have any other ideas. And so we start in the beginning with the theory for a couple of months, and then one can see how they will develop.
17.	If yes, are the lessons individual or in groups? And what tutors are used? So you might take someone for an individual lesson?	Yes. Most of the people I've taught have come individually. Their parents have said to me 'Can you come?', and in three months into the project, someone else comes, and then we start all over again. We help each other. Many of them didn't know anything about music, so I put music in front of them, and ask them 'What's that?' and then they say: 'Well, it's music.' Then I say it's like a language: if you want to shout at someone, you shout. And if you want to shout at somebody through music, it's <i>forte</i> . They like to be interactive – they like to be part of the whole lesson. We start off by showing them how a semibreve looks, and then I get them all kinds of music, and then they look for a semibreve, and they start finding them for themselves.
18.	How are musicians selected to play and/or receive practical tuition on a certain instrument? I think you answered that in your previous one, where you said that the mothers would come and say...	Yes, mothers and fathers want their children to play – it's nice to see your children contributing such a vibrant part to the service – the service almost depends on them, as it were. From the music side. You can see them beaming because their children are participating and making the service relevant.
19.	Are they encouraged to join formal music education institutions, even though they may receive lessons?	I've never done that, but they know about that. Because once they show interest, they'll need other people at school, who also are that way inclined, and they'll say: 'Look, there's a Beau Soleil or there's Hugo Lambrechts.' So when Genesis started, I did encourage them to go, and a half a dozen of them went, and since then they've met people who also have similar interests, and so the association with those people developed.
20.	Does any theoretical teaching take place?	Well, that takes place with the practical. Because I kept the two together. Because when they come to learn, generally in my community, everything is a trumpet; no matter if it is a tuba or a horn, so it's a bit of an education.
21.	And the theory would be taught by the one taking him for the practical. Do you follow any textbook or...	In my own case, what I've learnt and picked up over the years, from having played and being exposed to music generally. That sufficed for them, and if, like Kelly, they showed interest further, she went to Pinelands High, where Graham Coote and all these people were, and they could further recognise her interests.
	Wasn't John Langford(??) from the Salvation Army?	Yes, but that's a long time ago. And another one, he's dead now, Joe Stock.
	Oh yes!	Is John Langford dead?
	Yes	But did he play for the Cape Town Symphony Orchestra? But he was an original Salvation Army member from England.
22.	Is there any publication by the project or from any other source that is used for individual lessons, ensemble rehearsals or theoretical teaching? If yes, provide details, and preferably an example.	You can always get it from our head office in London.
	What are they called?	They are for Brass banding, and is worth it just to write to them and they could send you a catalogue to see.

	So they have formal publications?	Oh yes.
	Like theory books...	Yes. But generally most of our members are quite happy just to get to the hymn tune playing stage – to be able to play in the service.
23.	Does the brass musicians in the church read music in the conventional transposition for the brass instrument concerned? If not, please provide details and reasons for not doing so. So what do you read in?	We read mainly in the treble clef.
	Which is the British brass band system?	That's right, yes. Except the bass trombone – but that is how it was constructed.
	Do you have a formula or something for that?	Who plays the melody is the cornets, and the parts is the horns and baritones, and the trombones and bass will be the tubas.
24.	About the demographics - your church is quite diverse?	Certainly we were part of the Apartheid system, because there was one church built in Cape Town, and there was one built in Langa. And there's one built in Athlone, so where ever there was people were interested in joining the Salvation Army, the church would be built there. So sadly, the one in Athlone is predominantly Coloured people, and the one in Langa is predominantly Black, and the one in Cape Town was all White. But now there's no more barriers, but with the fuel now, it does not make sense to go from Athlone to...but I go there because I like the brass band.
	Does Langa have a Brass band?	No. No Black corps in the Cape has brass or music I think. Only the one Johannesburg – they have a strong brass band.
	And there was one in Durban?	I don't know.
25.	Do church musicians participate in any regional, or national orchestra courses, or competitions or eisteddfodau? Now that's outside the church.	If they're so inclined or wish to, we would encourage that – in so keeping to the interpretation of our doctrines and expectations as a church. For example: we would discourage someone who is going to play in a competition or any activity, and it's sponsored by a liquor company. Because we don't support liquor or anything that's grievous to our health. So if it is in conflict with our standards or anything where gambling is associated with.
26.	Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory? If yes, please elaborate.	Yes, because of the system, where one race was exalted over the other, the races of colour did not get the same attention to music as did the White schools. I sang in the school choir at school (Athlone North), but we just stayed within our own framework.
	So there was no music...	No. Our counterparts at Pinelands would have formal music training. Formal music training had to come from the individual's side. If your parents were able to send you to music, like my parents did, to the convent, then we were fortunate. But most of us weren't, because we weren't taught in school really. And it was a status symbol in a sense, if you could read and play music.
27.	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education? Please provide detail.	I think it'll be a long time before it will be addressed. Music has sprung up in the Cape again – the Coons and the Christmas Bands. (...informal conversation...). There will always be inequalities in formal music education – music is still regarded as a status symbol.
	Do you think more schools have music now?	I don't think so. They have their priorities – music is still...
	Do you think it is more financial now – only if you can afford to go for music?	I think so. If a school can afford a music teacher – but they'll probably want a maths teacher.
	But if you can afford to go to a school like SACS	Yes, it's a status thing, and you can afford it.

	or Rondebosch...	
	Because before it was a racial divide, but now it's more economic.	Yes
28.	Do you think the church plays the role of music educator in areas where there is very little, or no formal music education? Please provide detail.	I think so, yes. If you look at the situation when I was in Athlone, a lot of them probably could not afford formal music education, so I helped them a lot along the way by purchasing instruments, and also teaching them.
	So you purchased them yourself?	Yes. And teaching them free on a Sunday morning, and many of them pursued the career, and became interested in the music. Some of them didn't study it, but at least they had the exposure to the opportunity to play an instrument. So, otherwise, I don't think they were economically able to pay for music. And there wasn't music at school - and it wasn't like Beau Soleil...
29.	Do you feel that the music education and/or musical experiences provided by the church, plays a role in motivating learners to pursue music as a career? Please provide detail.	Oh yes. It opens up a whole new vista, and whereas they might have been thinking about just becoming a primary school teacher, now they have an ability to read music, and show an interest, and perhaps pursue that particular avenue. So employment opportunities become more.
	Because I spoke to Kelly Bell, and she says that if it wasn't for the church, she wouldn't have studied music.	Yes, and if it were not for her parents who put her in, and encouraged her, and bought the trombone for her, or the euphonium. It comes from the parents to show interest in the children, and the children show interest by reciprocating...and so it's a two way...
30.	Any other comments on any of above?	Well, I am glad I was able to influence young people, and people that have come my way. I trust what I have learnt they could benefit from. It's always rewarding knowing that what you taught someone is being reflected now wherever they are. I am glad I could be involved with young people who showed promise and interest.

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS Musicians		
PE Kierman		Interviewee
General Information	1. Name of Student	Kelly Bell
	2. Instrument	Trombone
	3. Church/Project	Salvation Army
	4. Schools	<u>Primary:</u> Rondebosch East <u>High:</u> Pinelands High
5.	Was formal music education available to you at your primary or secondary school?	Yes.
	If yes, which instruments were available, and were you part of the system? Let's start with Rondebosch East.	They did have, but I didn't do music there.
	But what instruments were there?	Well, the primary school, it was recorders, piano, violin...that kind of stuff.
	And then at Pinelands High?	Yes, there was everything. Brass, Winds...
6.	If formal music education was not available to you at your primary or secondary school, were you part of any other formal music structure, like the music centres in the Western Cape?	It was available, but I was at Beau Soleil.
	From when? What grade?	I think I was in standard 8, so...
7.	Grade 10. That's right... Did you receive music instruction at any other project?	At church.
8.	At what age did you start playing a music instrument?	Four
	Four years old! Where and who was your first teacher? Where did you first play? A church?	At church, yes. My sister went for her trumpet lessons, and I tagged along. And she couldn't play, but I got the note out. So I kept playing. So I actually played the trumpet for about 7 years.
	So that's the Salvation Army. Where?	In Athlone.
	Ok, so you started playing at four.	Yes
	And who was your first teacher there?	Eddie Pietersen.
9.	And how did you decide which instrument to play? And that is you went with to the lessons.	Yes, because my sister was doing it.
	And she couldn't play the trumpet.	No, she was struggling to get a sound out.
	And did the teacher just say: 'Ok, you try' or did you just demand it?	I just took it.
10.	Do you own your own instrument?	Yes.
11.	Did either of your parents play any music instrument?	No.
	None of them?	No.
12.	Did you have any theoretical instruction at all?	Yes, at church. Theory and practical together.
	Theory at the Salvation Army. That's the kind of thing I want to know... Who did the theory	Eddie...

	teaching?	
	And what was his role in the church?	He was the bandmaster.
	And what instrument did he play?	The bass.
13.	What career plans do you have for the future as a musician? You're already in it – you (???) private (for me?)	Well, at the moment I am more into playing Funk, and R&B and Soul. But ultimately I am a jazz musician. And that's what I'm doing most of the time.
	And you graduated at UCT with...	Yes...
	With a...	BMus Honours...and stock(?)
	A BMus Honours in Jazz?	Yes.
	And what further plans? What do you want to do still? You say you're a fulltime freelance professional musician.	Yes.
	And you have your own...	Well, the plan at the moment is I want to start recording with my band, and then take it on tour.
	And what is your band's name?	Sistahood.
	Sistahood... I take it there are no males in it.	No.
	Ok, you want to tour... and plans for outside of South Africa?	Yes, well...I want to get back to Scandinavia actually.
	When did you go there?	2005. I was touring with the band there. And I kind of enjoyed the scene. So I definitely want to take my band there.
14.	In your case, did you participate in any local, or national orchestra courses, or competitions or eisteddfods?	Yes, the Grahamstown Youth Jazz Festival...the National Youth Big Band for a few years.
	And what years? Can you remember? At high school?	No. It was only at varsity when I went.
	So once you got to UCT, so what kind of years were they?	I think it was 2002, '03 and '04.
	And what band were you in there?	The Youth Big Band.
	The top one.	Yes, but not any more, because they did away with the Big Band. They only have the Youth Jazz Band now.
15.	Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory?	Yes, definitely.
	Ok, and please elaborate.	Well, look, I used to live in Northpine, before moving to Rondebosch East. So actually my primary school was in Northpine first. And there wasn't music. So anything we did was at church and youth. There were just so many kids with great ears and could play, but just didn't have the training. Because there wasn't money for that either. The school couldn't afford it, and the parents couldn't afford it, so it wasn't there.
16.	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education? Provide details.	To a large extent I think there's still inequalities. Look, I am teaching now at (??) High school, and at the festival we just played I was speaking to the Heathfield kids, and they played really well...and they don't have teachers. There's one teacher who has to teach everything. So the Brass players don't have any teachers. The kids are having to do it themselves, and their reasoning is there is no money. They don't have the money to pay for it, and the school doesn't have the money.
	So before it was more because of the Schools	Yes

	Act – there was just no access, but now it’s economic...	
	So in fact it’s not any better...	I think in a lot of places it is more accessible, but there’s still, if you are looking at disadvantaged schools, there’s still...
	...they need more (??)	Because at the end of the day, the musicians and teachers also need to earn a living. You are not exactly going to spend all your time in a place you are not going to receive any money.
17.	Do you think that the church, in your case, the Salvation Army, played the role of music educator in areas where there is very little, or no formal music education?	Yes, definitely.
	Some elaboration?	Well, look, the church that I go to, we move to more disadvantaged areas now in Bokmakirie, and it’s the same thing: economic. People just don’t have the money to do it. And the church has that facility where you can learn instruments, and...
	Does the church own the instruments?	The church does, yes...and I own most of them.
	Kelly Bell owns most of them... Ok, so you are still involved at the church there?	I’m back now. I’ve been gone for over four years.
	Are you teaching in the church?	Yes.
	And somebody does theory as well...so it’s actually taking the place of, what should have been, happening in the schools.	Yes, it is.
18.	And do you feel that the music experience provided by the church, played a role in motivating you to pursue music as a career? And give detail.	Yes, definitely. Because, obviously, my teaching came from there, and then moving to school, playing in the band...
	Your first exposure was in the church.	Oh yes.
19.	Ok, you are not involved in teaching at all either at your church or in projects?	Well, yes.
	You teach at your church...	Yes.
	In Bokmakirie?	Yes. It’s close to Athlone. It’s between...
	Is there a lot of interest with the kids there?	Oh yes. They love music, and a lot of them play by ear, so it’s just giving the theory and that kind of stuff.
	And apart from that, you teach at Birkfield (??)?	Yes.
	And then you run a band as well.	Yes.
	And play in the band...	Yes.
	Do you have any time for yourself?	Not much!
20.	Ok, do you have any other comments on the whole thing?	Well, music is fun. People make it more than what it is. At the end of the day you have got to enjoy what you’re doing.
	And you think it does allow you to make a living?	Oh yes, there’s a lot of work out there, you’ve just got to find it. It’s not always easy. And me starting my band was creating work for myself actually, because it’s a platform for me to do what I want to do – not playing in someone else’s band and playing music I don’t want to play. And getting into writing things myself.
	...sort of being the entrepreneur?	Yes.
	Ok, and that’s all. Thank you Kelly.	

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS Musician		
PE Kierman		Interviewee
General Information	1. Name of Musician	Sergeant Major Henry Jack Jeffrey Simpson
	2. Instrument	Trombone, specialising in Bass Trombone. Initially – Baritone.
	3. Church/Project	Salvation Army
	4. Schools	<u>Primary:</u> Tamboerskloof Primary (had large choir culture) <u>High:</u> Cape Town High
5.	Was formal music education available to you at your primary or secondary school? If yes, which instruments were available? And were you part of this system?	Primary school, there was no formal music education as such – just class music. We used to put on a few musicals, but no instrumental... not even recorder.
	And high school?	At high school there was quite a large music department. They had piano, and I think they had a bit of violin as well, and recorder...the general stuff. No brass.
6.	If formal music education was not available to you at your primary or secondary school – we can apply this to your brass instruments - , were you part of any other formal music structure, like the music centres in the Western Cape?	No, I was never part of any formal music school.
7.	Did you receive music instruction at any other project or church?	Yes, I basically received all my music instruction at the Salvation Army... Cape Town Citadel Corps.
8.	At what age did you start playing a music instrument; where and who was your first teacher?	I started when I was about 7. My first teacher was Wesley Fesmolt??, and then Kenny Leibrand took over from there.
	What did they play?	They were both cornet players.
	Was he your band leader?	No, he was in the Navy Band.
9.	And how did you decide which instrument to play?	Basically it was more a visual thing for me – I was fascinated by the trombone – with the slides. Unfortunately I was too small to hold a trombone, so I had to play the baritone – which is also a lot easier to learn on.
10.	Do you own your own instrument?	I've owned various instruments, but at this time I don't own my own instrument.
11.	Did either of your parents play a musical instrument? If yes, which instrument?	No, they didn't play any musical instrument, but they sang quite a bit in church ... They were minister and public relations officer at the Salvation Army.
12.	Did you have any theoretical instruction at all? If yes, provide detail.	Very minimal theory. It was basically learn as you go. You would learn the theory of the notes as you encounter them – how long a minim would be, and so on. It wasn't a separate subject. But the Salvation Army does have a very basic syllabus and we do have the Band Masters' syllabus which you can follow, which you can do by correspondence, which I did a little of.
13.	What career plans do you have for the future as a musician ... well you already are a professional...	I joined the military in 1985 – it's now my 23 rd year. I've been in the Army Band for 21 years. My first wish was to join the Navy Band, which didn't work out. I discovered there was a band at Youngsfield, and they said I should maybe stay there until a post became available. And then I heard of the Cape Corps Band – and joined them – which was quite interesting because I was the first white person to join the Cape Corps Band. From there I discovered the UCT Wind Band and studied in my private capacity with Sean Kierman.

	[...next track...] So let's just finish this off...
15.	Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory?	Yes, most of the Coloured population were regarded as inferior and were not capable of absorbing things like maths...and subjects like music were not regarded as a necessity.
16.	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education?	It was addressed, but is still definitely...there are still definitely inequalities. If a school is able to employ a teacher in the governing body post, then they would rather have a mathematics or geography teacher, or even a language teacher – rather than a music teacher. So it would be economic based disadvantage now, rather than a race disadvantage.
17.	Do you think the church plays the role of music educator in areas where there is very little, or no formal music education?	Yes, they definitely expose the kids to the music and music instruments, and definitely encourage the kids to play music – even though it is not taught formally – which can be a disadvantage if it is not taught correctly...they hardly read or know any theory, but it is important to see how keen they are and what the music means to them.
18.	Do you feel that the music education and musical experiences provided by the church played a role in motivating you to pursue music as a career?	Yes, it did. We had a lot of overseas people who came from England at that stage, and settled in Cape Town, and they grew up in the Brass Band culture – and I think it is important that they formed the majority of the Service, or Navy Band - they also played in the church band, and they definitely encouraged me to become a professional musician.
19.	Are you involved in teaching at all either at your church or in projects?	Yes. I try and coordinate the teaching programme for the Military Skills Development programme, for the youngsters that join the army, and also we have a project that has been launched 3 years ago where we teach the SADC Defense Force Bands music skills and music literacy. We have branched out further into Africa – like Rwanda and Tanzania – which is exciting. I also coordinate this particular project with the Stellenbosch University Certificate Programme.
20.	Ok, anything else you want to say?	I think it is important to realise that the brass and wind playing in the Western Cape is extremely big. It's part of the culture of the Coloured community - to join either the Minstrel or Christmas Choir bands... And I think that people are realising that they have to go to the next level and to start formalising – to start teaching their kids how to read music and how to play the instruments correctly, and that louder is not necessarily better.

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman			
QUESTIONNAIRE FOR INTERVIEWS Musician			
PE Kierman		Interviewee	
General Information	1. Name of Church	URCSA	
	2. Name of Church leader/conductor	Colonel James Flowers	
	3. Formal training/qualifications/ musical background	<p>I started at a very young age with Mrs Brock in District Six, and I come from a musical family. We were 9 children, and each of us played a musical instrument. We never used to play exams. I belonged to the NG Sendingkerk in Maitland, and we sang in the choir there, and at school – the Dutch Reformed Mission School. We then moved to Kuilsriver, and my dad- the national leader of the Brigade - instructed us to be part of the Brigade there. We started a drum and fife band – we had 15 flute players and 15 bugle players. When I went to work in Cape Town after school, Vera Gouw contacted me and I did voice production at UCT, and joined the Eoan Group. But I always loved the Brigade. I got a bursary to go to Johannesburg, but I refused to go there for the audition, and rather started a brass band here in Cape Town. At the time, in the 1960's, there were the IOTT (Independent Order of True Templers) bands. This organisation was very strong in the Western Cape. There were many community bands at the time, like Athlone and Belgravia. Mr Joubert, a cornet player in the Maitland band, took me under his wings, and that's how I started with brass instruments. At that time the Brigade would play everything by ear. I was also the organist at the church from when I was 17 years old. The Brigade Band authority approached me and wanted to appoint me as Captain of Music, and I took the challenge. This was in the 1970's. I then wrote a letter to the AGM, and asked them if we can't start playing from prescribed music. And I think that was the turning point in the brigade. There was a lot of resistance, because it meant we had to train the whole Brigade to read music. Then at the first camp in Strandfontein, we had prescribed music for the bugle and percussion, and then for the first time in the Brigade, we had theory. I then started the Regimental Band, but we first had to start to read music. It was best to start with people that could not read or play music. We started with 45 young people and adults. This was the catalyst for us to start to teach others. We did very basic theory, and for the bugle one needs only concentrate on the 7 notes, and bar lines and the simple time signatures. We never really exceeded grade 2 level. In the Brigade we focus on developing young people – we succeeded in developing a love for music. Some of our members then went for formal training because they were seeking more. Our Brigade Band was recruited to perform at various functions, ceremonies etc, with the assistance of the Anglican Church as well. The Army at that stage helped us with our drilling exercises. The Army didn't have a band at the time. When the Army Band started, they looked at the Brigade Band for guidance, because there was discipline. Many of the Brigade members became founding members of the Army Band. The Brigade Band and the SACC Band is very closely linked, because of the church.</p>	
	4.	Brief history/background of church	See publication.
	5.	Describe the national structure of the church.	The stronghold of the Brigade is in the Western Cape, because it was

		founded here, and has the biggest following in the Western Cape. All the leaders are also based here. We are a national organisation: we have in Port Elizabeth, Gauteng and the Northern Cape. None in Natal.
6.	Describe the regional structure of the church in the Western Cape.	All over the Western Cape. In Kuilsriver. It stretches from Ocean View, to Atlantis, to Malmesbury...we have about 150 branches...country wide.
7.	Does each church have a congregational band or orchestra?	Yes, each one has their own marching band. That's where we start off – even if they don't have uniforms.
8.	If yes, describe the instrumentation of the band or orchestra and the role it plays in the church.	Each Brigade band will have a Percussion section, which includes Side Drums, Bass Drum, Cymbals and Triangles. Then for wind instruments, we have the Fifes – a 1 to 5 key flute. It's a pre-World War II instrument. But it's a rich part of our Brigade's heritage. It's very hard to get hold of, and in the UK they don't have the equipment to make them anymore. But Pakistan and India still make them, but not as well as in the UK – the Miller and Brown ones are the best. All the flutes and instruments used by the brigade are low-pitched instruments. However, with the bugles, we have moved over to the higher pitched instruments. We also have the short-stubby bugle, cavalry bugle and the longer bugle: those are the registered instruments for the Brigades (Percussion, Fife and Bugle). There is now a movement towards trumpets, horns, trombones and tubas for practical reasons. Our central, or Regimental band, we play with military instruments – full range of instruments.
9.	Who conducts the band or orchestra? Where, when and for how long do they rehearse and what repertoire is played?	The Brigade Band rehearses on an <i>ad hoc</i> basis. It is weekly, but each one organises their own band according to their needs. And as the need arises, they'll do it more than once a week. Each section has a leader; so for example, the flute section leader will take care of his section. They don't have a conductor as such, because it's more of a marching band. But they do have a Bandmaster.
10.	How are church musicians selected to play in the congregational band or orchestra?	There are no limits. It's only how many instruments they can afford. There's no limit to number of musicians. They usually decide themselves to join the Brigade. Before, everyone wanted to play Flute or Bugle, but now everyone wants to play drums. It's probably due to the pop culture...or the new South Africa.
11.	Apart from congregational bands or orchestras, are there any combined regional or district orchestras or bands? If yes, who conducts this ensemble?	The Regimental Band consists of about 25 people. We use trumpets, Brass and reeds. Reeds would go as far as the saxophones. We don't use clarinets and things like that. The band meets once a week – usually on a Wednesday evening. This is the band we use for ceremonies in the Brigade, such as funerals, church gatherings – we accompany the hymns. Many Bandmasters developed from the church. Members of the Regimental band are instructors for the Brigade, and these members must at least play one of the traditional Brigade instruments (Drum, Flute or Bugle). We just started a new branch in Uppington, and the surrounding branches of Calvinia, Brandvlei, Kakemas and Keimus got together, and we got 4 instructors from the Regimental band, and they ran a practical course for the people there. I train the Regimental Band here.
12.	What repertoire is played?	We play basic church music and marching music. That's as far as we go. And funeral music also. The Death March, Last Post and Reveille.
13.	Does the church have music workshops for improving music skills or festivals where the regional orchestra/band performs? If yes, please provide details of when and where they take place.	Yes, we have camps, but we use them for instructors and facilitators. We also have workshops. We are planning something for December, where we are going to start with the trumpet bands. So for the first weekend in the December school holidays – we reckon we'll have about 50 to 60 people there – we'll draft a syllabus for next year and work on it. We'll run through the funeral ceremony, the induction ceremony, and so on.

14.	Does the church own any brass instruments? If yes, provide details.	The Brigade owns its own instruments. Some members buy their own instruments – which we encourage, but it's a problem when they leave, and take the instruments with.
15.	Do any church musicians own brass instruments or are they encouraged to purchase their own instruments?	See 14.
16.	Is practical music instruction provided by the church?	It's not always possible to do individual lessons, because most of our work is group work. We offer instruction at local level. They organise their own system at local level. We just facilitate it for them.
17.	If yes, are the lessons individual or in groups and which tutors are used?	See 16.
18.	How are musicians selected to play and/or receive practical tuition on a certain instrument?	They decide themselves. We've learnt our lesson with the young people of today – if you force the people, it creates problems. We try to guide them in a direction. In the end we let them decide.
19.	If no practical instruction takes place, how does the musician acquire music literacy? Are they encouraged to join formal music education institutions?	Yes, we are now busy with what we call a Trainer's Programme, because we do have a shortage of qualified people within the Brigade. We try to assist them, but they go on their own. But we do have a shortage of qualified personnel.
20.	Does any theoretical teaching take place?	Yes, it does take place, but on a very basic level. Maybe just a weekend of theory.
21.	If yes, please provide details of when, where, who teaches it and text book used.	We don't have any books that we work from. We work from the basic training that we get from the fife, bugle and drum tutors.
22.	Is there any publication by the project or from any other source that is used for individual lessons, ensemble rehearsals or theoretical teaching? If yes, provide details, and preferably an example.	That is what we are going to formulate for this year. It is something that we haven't got. We are going to make a joint list of all the pieces.
23.	Does the brass musicians in the church read music in the correct transposition for the brass instrument concerned? If not, please provide details and reasons for not doing so.	Everything is concert pitch. And it's only now that our bass instruments are moving over to bass cleff. We have been using the British System reading in the treble cleff.
24.	Describe the demographics of the church? (diverse or not?)	ased in the Coloured community.
25.	Do church musicians participate in any regional, or national orchestra courses, or competitions or eisteddfods? If yes, please provide details.	Most are church-based, and almost all of them belong to the Brigade, and are not part of any other formal bands or things like that.
26.	Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory? If yes, please elaborate.	Yes, we were denied all those things. It was never equal. But it had a positive side. It created the space for the Brigade and we could flourish. Our members were involved in a lot of things. A lot of schools at the time were church schools, so you had the involvement of the church. The principals of the schools were not only appointed on the basis of their academic qualifications, but also whether they would be the choirmaster or the organist... because it was a church school. The principal of such a school was the "everything" of the community. The principal was usually musically inclined, and this created the link between the church and the church school. There was no formal music education from the government, so we filled the gap there. But we were deprived of a lot of things. But we survived.
27.	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel	There are definitely still inequalities. There was a need, but the church filled this need and space. But from 1994, the school and church were separated, so that left a huge gap. So what has happened now with the new dispensation,

	that there are still inequalities in formal music education? Please provide detail.	there is nothing formal. Because we at least had music in all our schools to a lesser extent (in connection with the church), but now you have music with Arts and Culture. It's corrupt. They might have piano lessons, but they have no grading. I feel we can do much better. They can even ask members of the community to help with the tuition.
28.	Do you think the project plays the role of music educator in areas where there is very little, or no formal music education? Please provide detail.	Definitely. With us there are Brigades at each church. But in some others, there are no organists or choirmasters. The new tendency is gospel bands, which are only a couple of guys that come together; and spiritual dancing. We, at the Brigades, develop a love for music for the children.
29.	Do you feel that the music education and/or musical experiences provided by the church, plays a role in motivating learners to pursue music as a career? Please provide detail.	Yes. We have proof – we have planted seeds in the lives of young people, and they have gone beyond what we have contributed to them. In the Brigade we believe in the development of young people. Some of our children have become music teachers; some are at university and so on. I would like for them to just come back, and plough back a little. The Brigade has become a feeder organisation for a lot of bands and choirs. That is our contribution to the community. We send the young children in different directions.
30	Any other comments on any of above?	The future of the Brigade depends a lot on finances. At present, we are operating on a shoe-string budget. If we are more than mere survivors, we can contribute further. I would like us to go more formal with our music, so that we can release youngsters with a graded level. But as it is now, there is no way we are able to do so, because we don't have the finance. Therefore we won't have the capacity to do so.

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS Musicians		
PE Kierman		Interviewee
General Information	1. Name of Student	Colin Klink
	2. Instrument	French Horn (previously tuba)
	3. Church/Project	Uniting Reformed
	4. Schools	SAKK Primary, Kleinvlei Secondary
5.	Kan ek in Engels vra?...Was formal music education available to you at your primary or secondary school?	Nee, glad nie. Niks. Ons het 'n koor gehaad, en ek het daarin gesing. Dis maar al wat daar was. In laerskool en hoërskool toe join ek die koor, ja. Niks soos teorie of praktiese lesse nie. Niks.
6.	If formal music education was not available to you at your primary or secondary school, were you part of any other formal music structure, like the music centres in the Western Cape?	Dit was toe ek die brigade 'ge-join' het.
	Maar dit was nie formele struktuur, soos 'n musieksentrum nie...	Nee, glad nie.
7.	Did you receive music instruction at any other project or church?	Ja. Die kerk het die brigade gehad, en ek was deel van dit.
8.	At what age did you start playing a music instrument, and where and who was your first teacher?	James Flowers, hy speel orrel en klavier, by die brigade. Ek het in Kuilsrivier geleer, hy het by sy huis klas gegee.
9.	And how did you decide which instrument to play? It was in the church?	Ok, dit was eers die E-flat Horing gewees, toe gaan ek oor na die B-flat tuba toe.
	Het jy gekies?	Ja, ek het self gesien en gekies.
10.	Do you own your own instrument?	Nee, glad nie. Dis die brigade s'n.
11.	Did either of your parents play a music instrument?	Nee, niks. My oupa het trombone gespeel, ook in die NG kerk. Hy was eers Moravian, en hy het in Genadendal gespeel.
12.	Did you have any theoretical instruction at all?	Nie by die skool nie, maar die brigade het kampe aangebied by Strandfontein – David Lewis kampe – toe het Flowers en 'n ander man ons teorie aangebied. En Royal Schools eksamen geskryf.
	Wanneer was die kampe?	Gewoonlik skoolvakansies – 'n hele week.
13.	What career plans do you have for the future as a musician...but you are already a professional military musician?	Dis korrek, ja.
	Any further plans?	Ek wil ATCL speel, en van daar vat...LTCL....een ding op 'n slag.
14.	Do you, or did you, participate in any local, or national orchestra courses, or competitions or eisteddfods?	Nee, glad nie.
	Het jy nie toe jy deel was van die militêre orkes, by eisteddfods gespeel nie?	Nee. Ons het net onder mekaar gespeel. Teen die army bands.
	Maar jy het nog nie solo in kompetisie gespeel nie?	Nee, nog nooit nie.
	Het jy nie in die Tygerberg Fanfare deelgeneem nie?	Ja, maar dit was met die orkes. Niks solowerke nie.
15.	Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the	Ja, definitief. Kinders wat graag 'n instrument wou speel, toe alles inkom, het hulle van belangstelling verloor. Daardie kinders het toe in sokker gegaan, atletiek en ander rigtings. En ek glo daar was baie talent.

	opportunity to receive formal music education, particularly instrumental tuition and theory?	
	Die blanke skole het definitief musiek gehad.	Ja
16.	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education?	Ek dink dit was definitief 'ge-address,' ja. Die een dametjie wat ek ken, Mej Dreyer, wat ons koor afgerig het...
	Maar dink jy dinge is gelyk? Dink jy skole het nogsteeds nie muiek nie, of is daar musiek?	Daar is party skole wat nog nie het nie... dit het verbeter, so bietjie, maar daar is meer. Dinge is in process, jy weet. Maar dis beter as daardie tyd.
	Maar wat dink jy is die probleem – hoekom is daar nie nou musiek nie?	Daar is dikwels nie iemand om by skole musiek te 'represent' nie.
	Dink jy finansies het iets daarmee te doen ook?	Ja, natuurlik, dit kan wees. Vir instrumente en al daardie goed.
17.	So, do you think the church, in your case, plays the role of music educator in areas where there is very little, or no formal music education?	Ja, definitief. Soos die een Christian Centre – hulle het hulle eie musiekskool – hulle het dit begin.
	Watse kerk is dit?	Dis in Ottery... (...inarticulate uttering...)
18.	Do you feel that the music education and musical experiences provided by the church, played a role in motivating you to pursue music as a career?	Definitief. Met die brigade, toe join ek die fluit band en die bugle band – daar was baie kinders wat aangesluit het – baie belangstelling gewees. Hulle het sodoende my gemotiveer om musiek op te vat.
	Van die begin af het jy E-mol horing gespeel...	Ja.
	Van die begin af, of...	Ek het die flute gespeel.
	Wanneer het jy begin met die E-mol horing?	Op hoërskool begin. Toe sluit ek aan by Flowers. Toe gaan ek oor na die B-flat tuba toe.
19.	Ok, you are not involved in teaching at all either at your church or in projects?	Ja, aangesien ek deel is van die jazz band is... ons werk in groepe.
	Het hulle 'n musiekskool?	Hulle het hulle eie musiekskool begin mos. Hulle eie 'teachers' en so aan. Daar's nou twee broers wat 'gejoin' het – Stewart - baie talentvol en 'versatile.'
20.	Ok, anything else you want to say?	Nee, glad nie. Ek het alles gesê wat ek moes.... Baie ouens wat in die army band is kom gewoonlik uit die brigades uit...daardie ondervinding het hulle laat musiek volg as 'n loopbaan.

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS Musicians		
PE Kierman		Interview
General Info	1. Name of Student	Jerome Mecloen
	2. Instrument	Tuba
	3. Church/Project	Uniting Reformed
	4. Schools	Welkom (?) Primary School; Gardendale (?) High school in Athlone
5.	Was formal music education available to you at your primary or secondary school?	No, not at all. Nothing at primary or high school. The only school that had music at the time was Heathfield High, that was it.
6.	If formal music education was not available to you at your primary or secondary school, were you part of any other formal music structure, like the music centres in the Western Cape?	No
7.	Did you receive music instruction at any other project or church?	Yes, it was just at church...church brigade.
8.	At what age did you start playing a music instrument?	It was Bugle, at about 8 years old...
	And who was your first teacher?	Andre van Schalkwyk.
	Who is currently what in the army?	A group leader.
	Sergeant Major?	Sergeant Major, yes.
9.	And how did you decide which instrument to play? It was in the church?	It was in the church, yes. I didn't decide – it was decided for me.
	How?	The bandmaster said: 'You play Bugle!' Obviously they first let you try it out, and if you could go on then...they wouldn't want to waste time, because they were always preparing for a competition.
10.	Do you own your own instrument?	Yes.
	...which is the tuba?	The tuba, yes.
	But then, when you were (playing the Bugle)...	No.
11.	Did either of your parents play a music instrument?	No, not at all.
12.	Did you have any theoretical instruction at all?	At that time, no. Now, yes. None at school or in the church. We were just taught the very basic rudiments on how to read and how to play with the brass band – that was it.
	So what did you play from? From ear?	We played from music, but we were taught the very basics of reading music.
	How?	This is a crotchet, this is a quaver, this is a semi-quaver, this is four beats, this is a bar...
	And what did you play?	We started off with just the basic church repertoire. And that progressed.
13.	What career plans do you have for the future as a musician...but you are already a professional military musician?	Yes
	Any further plans... furthering your musical career?	Yes, I still want to do LTCL, ATCL and all that.
14.	Do you, or did you, participate in any local, or national orchestra courses, or competitions or eisteddfodau?	No. Not as a soloist. As part of a band, yes. But that was when I could play already.
	When you were in the military band?	Yes, and I played for Hugo Lambrechts and UCT... Tygerberg Fanfare and stuff like that. At the Vienna International Competition with Hugo Lambrechts.

	What year was that?	That was in 1998.
	Who was the conductor there?	Leon Hartshorne.
	The Tygerberg Fanfare – did you play with Hugo Lambrechts?	With Hugo Lambrechts, with UCT and the Army Band. And a combined band that Sean had.
	So when did you first have theory instruction?	I first had formal theory instruction when I got to the Army in 1993.
	With Cheryl?	With Cheryl I had formal instruction from...
	Who taught you before that?	Gerald Vorster. And I did grade 3 with Gerald Vorster. And I started everything over again with Cheryl – that was about 5 years ago...no, 2001. And I am writing the second paper of grade 6 this year. I passed the first paper already.
15.	Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory?	Yes, I think so. I am taking it from myself – I wouldn't be struggling with stuff that I am struggling with now on my instrument, because I would have had that from a young age. I would have had formal music education and access to it from a young age – so I would have been a much better player now than what I am, because I really only started with formal training on my instrument when I joined the band.
	So when did you actually start the tuba?	I started the tuba, when I was about 15 years old.
	And where did you start that?	At the Welcome Estate Brass band. That's part of the Uniting Reformed Church.
	So how come they changed from...	They still had the drummer ...band, and by that time everything broke up, because there was just no interest in it anymore, and then we had nothing to do, so we started a brass band in the area. And it was all kids who were from the Uniting Reformed Church.
	Who started it?	Mr Frans. He is from Welcome Estate – he was the guy in charge of the Uniting Reformed Church brigade at that stage. He was the chief of the brigade.
	Where did they get their instruments from?	From...? Heaven knows. His son was a doctor, so his son bought a lot. He was the principal, so he bought a lot of the instruments. So they were personally owned. My instrument is still there today.
	Why did they start the band?	To keep the music in the area – because he saw us standing at the shop corner, and he said: 'come, let's start something.' Because we didn't have the brigade anymore.
	Where did they practice – the brigade?	At the church.
	When did you practice?	Monday nights mainly, but when it was competition time, it would be Monday, Tuesday, Wednesday, Thursday...
16.	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education?	I think there is much more access to it, but the problem at this moment is not everyone has the funds to go to Beau Soleil or to Hugo Lambrechts. But the opportunities are there, but finance, I think, is the big problem. So they can't afford instruments. But, mainly I think, it is much better.
	But do you think schools that didn't have music, now have?	No
	So there's still no music at those schools.	In a lot of those schools there's no music, because in the beginning there was never interest, and I think the legacy of that is the kids not being interested in Classical music and in playing an instrument – I think that is the legacy of not having music from a young age.
17.	So, do you think the church, in your case, plays the role of music educator in areas where there is very little, or no formal music education?	Yes. Because us that are in the professional life – I take it from me for example – I see the problem is still there at church, so I will go and help them, and the little or lot that I've learnt in this time, I will actually give it to them for free, because that is the only medium through which they are going to get it.
	Which church are you now?	Anglican.

18.	Do you feel that the music education and musical experiences provided by the church, played a role in motivating you to pursue music as a career?	Yes, definitely. Because the church brigade was run on the principle of military style music, which I am in 5 bands with military style music. So it was marching bands and you get the drilling and all that. And the discipline. O that made us our military thinking...mind.
19.	You are not involved in teaching at all either at your church or in projects? So in the church you're involved and with the projects.	Yes, whenever someone asks or phones, I will always say 'yes.'
	But you don't regularly teach?	No, there's no place where I regularly teach, no. Just whenever help is needed, I'll go.
20.	Anything else you want to say?	No, not really. I think just a lot more help is needed in the communities, especially with these bands coming up now: the Noisy bands.

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS CHURCH CONDUCTORS		
PE Kierman		Interview
General Information	1. Church	Church Lads' and Girls' Brigades
	2. Name of Church leader/conductor	Lieutenant-Colonel Eugene Isaacs
	3. Formal training/qualifications/ musical background	I started the flute (fife) at the age of six years and the first highlight of my musical life was a Drill and Band competition I took part in at the age of eight. I played percussion for this and was the drum major. I also play the saxophone. I am actually a Lieutenant-Colonel in the Brigades and don't train bands anymore, but am the overseer of the Saldanha Diocese, which includes Elsie's River, Bishop Lavis, St Helena, Malmesbury, Saldanha Bay and Hopefield. I oversee the music, leadership and instruments.
	4. Brief history/background of church	See documents supplied by Eugene.
5.	Describe the national structure of the church.	The brigades are largely based in the Western Cape and George.
6.	Describe the regional structure of the church in the Western Cape.	The Cape Town Diocese is has the following subdivisions: Saldanha, False Bay and Table Bay.
7.	Does each church have a congregational band or orchestra?	The brigades and their bands are based largely in the 'so-called coloured' congregations and communities.
8.	If yes, describe the instrumentation of the band or orchestra and the role it plays in the church.	The instruments are largely the fife (five-keyed flute) the side drum, bass drum, cymbals and triangle.
9.	Who conducts the band or orchestra? Where, when and for how long do they rehearse and what repertoire is played?	Bandmasters or band instructors rehearse these groups. They generally start rehearsing when it gets close to a competition, and then they will practice about three times per week. Repertoire is military music, mostly marches and hymns. The hymns are played before church once or twice a month.
10.	How are church musicians selected to play in the congregational band or orchestra?	he musicians choose at a young age if they want to play or not.
11.	Apart from congregational bands or orchestras, are there any combined regional or district orchestras or bands? If yes, who conducts this ensemble?	There was one before the diocese split into the new structure, but there are plans to restart it. The regimental bandmaster would be in charge of this.
12.	Where and when do they rehearse or perform? What repertoire is played?	
13.	Does the church have music workshops for improving music skills or festivals where the regional orchestra/band performs? If yes, please provide details of when and where they take place.	
14.	Does the church own any brass instruments? If yes, provide details.	The church owns all the instruments – the traditional brigade instruments.
15.	Do any church musicians own brass instruments or are they encouraged to purchase their own instruments?	They don't own the brigade instruments, although some own other instruments.
16.	Is practical music instruction provided by the church?	In groups, when they rehearse for competitions.
17.	If yes, are the lessons individual or in groups and which tutors are used?	See no. 16
18.	How are musicians selected to play and/or receive practical tuition on a certain instrument?	They decide by themselves.
19.	If no practical instruction takes place, how does the musician acquire music literacy? Are they encouraged to join formal music education institutions?	A number of musicians take music at music schools.
20.	Does any theoretical teaching take place?	Only at workshops, which happens a few times a year.
21.	If yes, please provide details of when, where, who teaches it and text book used.	See above.
22.	Is there any publication by the project or from any other source that is used for individual lessons, ensemble rehearsals or theoretical teaching?	There are tutors used by the brigades.

	If yes, provide details, and preferably an example.	
23.	Does the brass musicians in the church read music in the correct transposition for the brass instrument concerned? If not, please provide details and reasons for not doing so.	They read in C.
24.	Describe the demographics of the church? (diverse or not?)	Largely 'so-called coloured'.
25.	Do church musicians participate in any regional, or national orchestra courses, or competitions or eisteddfods? If yes, please provide details.	There are competitions in the brigades themselves.
26.	Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory? If yes, please elaborate.	Yes, definitely, although there was some music.
27.	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education? Please provide detail.	After 1995, there is now no music at all so things have got a lot worse.
28.	Do you think the project plays the role of music educator in areas where there is very little, or no formal music education? Please provide detail.	Yes, musicians in the brigade receive a degree of music education in the brigades. Without this, they would have no access to music education at all.
29.	Do you feel that the music education and/or musical experiences provided by the church, plays a role in motivating learners to pursue music as a career? Please provide detail.	Yes. There is a link between musicians in the brigades and military bands.
30.	Any other comments on any of above?	Music should be encouraged – there is much talent that needs to be developed.

APPENDIX 2

Community Music Schools

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS Project Leader		
PE Kierman		Interviewee
Gen. Info	1. Project	Athlone Academy of Music
	2. Name of Church leader/conductor	Sam Jonker
3.	Can you give me a bit of background?	I come from a family of musicians, choirs, brass bands, church musicians and so on. I've been with music since 12
	You didn't study music?	didn't have the opportunity
4.	The background of AAM? Your initiative I believe?	Yes, in 1992, I started in the Lutheran church in Athlone where I was going to put a church band together for the congregation and services and functions. After that I made a feasibility study of the area and found that a much needed school for the children who never had access to music to learn and also to keep street children busy after hours. The school has grown so fast, we now have over 600 children registered here with us but they don't stay. They come and go.
6.	Regional structure: This is only W-Cape?	Yes. But we have many requests to come to farm areas like Saldahna, Swellendam etc, etc.
	Where are you based?	We based at Silverleigh School – we rent the building... we rent from the school and we have our office at the Lutheran church. And we have the orchestra and rehearsals there as well during the week very to here.
8.	Who teaches at the project?	Brass, strings, woodwind, piano, guitar
	Who are your brass teachers?	Gerald, Benjamin – Darren, Patrick and Chad are student teachers
9.	What training did your teachers have if any?	Gerald was in the army band; Darren is first year at university
10.	How are your learners selected?	They apply to the school
11.	Which brass instruments are taught?	Trumpet, trombone, tuba, euphonium and horn
12.	How do you decide which they are going to play?	Its own choice
13.	Does AAM own any brass instruments?	Yes we do – 12 trumpets, 4 trombones, 1 euphonium, 1 tuba
	Did the school buy them?	Donations from different places and from Mrs Rasool.
14.	Any students have their own or encouraged to buy?	Yes
15.	Are the lessons group or individual?	individual
16.	What is the teaching method?	We use the UNISA syllabus
17.	When you start with tutors, what do you use?	The teachers use their own
18.	Any theoretical teaching here?	Yes, 2 hours every Saturday morning and during student lessons
	Separate theory teaching on Saturdays?	Yes, Lauren Hendricks is one of them
19.	When does the school meet?	Every Monday to Saturday
	And Monday to Friday every afternoon starting at 3pm	Yes, till 6 or 7 and on Saturday from 7:30am till 5pm
20.	Any ensemble teaching?	Yes, very much. Group teaching with Patrick Dunway and Gerald is the conductor.
	When?	Every Saturday from 10-2 and Thursday evenings from 6-9pm.
21.	No publications like the Salvation Army	No

	manual/tutor?	
22.	Does brass learn to read in the correct transposition?	Yes
23.	Lots of churches read in C. Do learners participate in any local/national competitions, eisteddfods, festivals or orchestra courses?	Not yet. A lot are still very young.
25.	The project - its breakdown of student body is which communities?	All communities. It's multicultural, but mostly coloured but black and white too
26.	Do you think the segregated education system denied learners the opportunity for formal music education? Particularly instrumental music and theory.	Yes. We had very little in the apartheid years. But when the new government took over they took it totally away. The little we had, they totally took away in 1994. They stopped music in certain schools. That is when we started our project.
27.	You feel there are still inequalities in music education?	Yes. All the schools, maybe one offers music. Schools are now approaching AAM to come in and offer music.
28.	You think your AAM plays the role of music educator in areas where there is little or no music education?	Yes. We are busy in five schools. Three of them stopped because of lack of funds. And I'm very busy with three others.
29.	Do you feel the training AAM offers motivates learners to pursue music as a career?	Yes. I have already students who are now at UCT and US to take music as a career. And guys in the Navy Band.
30.	Further comment. Maybe talk about funding - you say it's a big problem?	Yes. It's the biggest. Students pay levies just so that they know nothing comes for free in life. They have to contribute to what they are getting. But that isn't enough. A lot of our teachers aren't happy with what they get, but for the school to go on, they continue. Their commitment at the school to teach is good, but the funds is not there. Every year you must request funds from the department of arts and culture and they take long to pay out. It's a little bit of a help but its not enough to keep doors open. We have to do cake sales and concerts – all kinds of things to keep the school going. It's a constant fight. At my age I'm getting tired of it.
	And no assistance from W-Cape Education Department?	No, nothing. I met with Mr Dugmore
	This could be adopted by the Education Department and they could pay the teachers because there is a need for another centre.	Yes. Beau Soleil, Hugo Lamprechts. That is what is used by the 'white' people these days, mostly supported by 'whites' and people in our community who can afford it. They get a lot of help and still charge high fees.

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS Musicians		
PE Kierman		Interviewees
Gen. Info.	1. Project	Athlone Academy of Music
	2. Name of musicians	PATRICK (P) , DARREN (D), CHAD (C)
3.	Patrick, Kelly, Darren and Chad... Where were you at school?	P Atey High
4.	Oh that's where Matthew Frombe was – Belgravia. What formal music education was available to you at your primary or secondary schools?	? Piano only at primary
5.	Did you do piano? And Patrick – you did class music? And Darren?	D No
6.	If formal music education was not available at primary or secondary, were you part of any other formal music structure like music centres in the W-Cape at all or where did you learn trumpet?	D At high school
	Part of the jazz thing?	D Ja
	Cos I think he was actually a double bass player. And Chad when did you come here?	C 2008, I started trombone with Hanover Park Moravians for 2 years now.
	And then Patrick?	P I started here at 12
	Who taught you?	P Pierre Steyn
	Apart from music here, you were also at that place in Kuilsriver? And then in your church, did anybody teach you?	? No
7.	Did you have music education from anywhere else? You had from Fred and anywhere else apart from that?	(D?) No, I never learnt, I just played
8.	You didn't learn to read music at the Christmas choir? At what age did you start?	D At 13 – trumpet C Piano in grade 1 and trumpet in grade 10 P At 11/12 with trumpet at AAM
	What made you start trumpet?	D I bought a harmonica, then I heard the school band play.
	So there were trumpets in your school band?	D Ya, kind of
9.	How did you decide on the instrument you wanted to play?	D There weren't trumpeters – I started in the band on tambourine and because there were no trumpets, they said I should try trumpet
	OK, so it was suggested by the teacher. And Chad?	C I started trumpet for a month or two, then I tried Bb euphonium for a few months and when they got a trombone they had no one to play, so they gave it to me.
	And Patrick?	P I was playing clarinet said I should play trumpet
	You also in one the churches? NAC or Moravian?	P No
10.	So it's the AAM that's made an impact on your life. Do you have your own instruments?	ALL Yes
11.	Do either of your parents play an instrument?	D Guitar
		P Sax

12.	Did you have any theoretical instruction before now? – at school?	C	I had theory when I had piano in grade one
	So you had a lot of theory at your school?	C P	Theory was taught privately Grade one theory
13.	What career plans do you have for the future as musicians?	D C	I dunno... go overseas? (same)
	Nobody wants to teach? Sam needs teachers.	P	I am auditioning for senior musician with the Navy Band
14.	Do you participate in any local or national competitions or orchestra courses or eisteddfods?	ALL	No
	And Grahamstown Jazz Festival – both of you? Nothing else apart from the 2 of you go to church.	ALL	Ja
15.	.Do you think segregation of the education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory.	C D P	Yes it did It had a big effect – for most of them it was a means to forget the difficulties of the struggle – for example with the coons. My father told me they had piano in their high school, but nothing in primary school and no instruments
16.	Do you think this was addressed when they desegregated the education system? Or do you think there are still inequalities in formal music education?	D P	No, I think some, but a lot of schools need funding cos instruments are a lot of money. Yes and they wont offer instruments because it would add onto the schools fees and people wouldn't cope with that.
	You don't think much has changed?	P	There are still inequalities that the Education Department hasn't addressed
17.	Do you think AAM played the role of music educator in an area where there was very little or no formal music education at all?	D C	definitely yes it does. Keeps youngster off drugs and so on. It's a good initiative. Gives you something to fall back on. I started music as a hobby when I finished high school and I decided to follow it as a career.
18.	Did AAM encourage you to take music as a profession?	ALL	Yes
		D P	It's very underprivileged in Athlone, has a lot of students, it does a good work to take young people away from bad things. And I have through music had an opportunity to go overseas twice and haven't seen a music school like this anywhere else.
19.	Are you involved in teaching here? Anywhere else?	D C P	Yes and at home Yes Yes
20.	Further comments.	ALL:	No

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS Project Leaders		
PE Kierman		Interviewee
General Information	1. Name of Project	MUSEDI (Music Education Initiative) Programme
	2. Name of Project Leader	Henriette Weber
	3. Formal training/qualifications	Diploma in Music Teaching from UWC and part-time studies through UNISA (not completed)
	4. Brief history/background of project	Musedi is based in Elsies River, and is run by a community arts organisation – working in the community, for the community and by the community. Originally John and Virginia Davids started the programme with choirs and dancing, which eventually developed into writing and other creative forms as well. With the instrumental being their strength, I came in with John on an instrumental programme. John being more the one that assists in writing proposals and myself on the instrumental side – acquiring instruments, teachers and that’s how the programme started. John and I come on very many years – John was my Matric music teacher – and then we linked up when I was in the CPO – and then we decided we needed to do something more. There were things in CPO that – were in their vision of what needs to be done, couldn’t be done – and it was that mindset that Musedi was started. So that we have a quality community education programmes. Too many times we saw that kids were falling through the cracks between the community project and university entry. My experience was working with other projects such as the Field Band and getting students to a level that at the end of the schooling, but was still at entry level at university. And we wanted a project that would start the kids off at an early age, or take in ones that are already at an advanced level, but able to take them into first year of university. The Musedi project also had a vision of doing a bridging course as part of the curriculum for matrics, because of the lack in the high schools. So that in grade 11 and 12 we would make sure that the kids reach a level for first year. A proposal was written to UCT at the time – that was in 2005 – but unfortunately it could not be implemented, and thus we are still a community-based programme.
5.	When did this programme actually start?	2005.
6.	Describe the national structure of the project – is it linked to any other orchestras?	It’s very much a local programme – just in Western Cape.
7.	Describe the Western Cape structure of the project and give details of where the project meets.	In Elsies River in the SHAWCO building .
	But you want to expand to Woodstock as well?	Yes. Actually Woodstock has funding...
8.	Who teaches at the project?	At the moment we use...there’s one professional musician – Ingrid Snaith – on the violin, and trumpet and horn are university students (UCT 2 nd year).
9.	How are learners selected for the project?	They come out of the C...? as a junior choir – they normally come forward that they would like to do instrumental training. We found it to be quite an easy transition, because they are already in the discipline of the choir – punctuality, regular attendance, some theory background – and then they come into the Musedi programme for one-on-one tuition and formal theory.
10.	Which brass instruments are taught?	At the moment: Trumpet and Horn. We had trombone last year, but they faded.

11.	How is the instrument selected for the learner?	They choose. And also they come out of Perseverance and local Christmas Bands...winds and brass especially come out of Christmas Bands.
12.	Does the project own any brass instruments? If yes, provide details of what is owned and where they are purchased.	Yes, we own trumpets, trombones, French horns...
	How many trumpets?	4 trumpets, 3 trombones, 6 horns, and then we got donations...euphoniums and funny things from the Dutch Brass band Schoonhoven. And then we also use some Genesis instruments – about 4 Genesis trumpets...apart from the ones mentioned. The purchased ones were from funders of Miagi.
13.	Do any students own instruments or encouraged to buy their own instruments?	Yes, they own their own instruments, and I advise them to buy their own. We also hire these instruments at a minimal cost of R50 a quarter, and as long as they work, they may use it, but as soon as they can invest in an instrument, we encourage that as well.
15.	Do learners receive individual practical instruction?	Yes, individual.
	If yes, provide details of tutors used.	The same: Silver Burdett...we have the same teachers overlapping.
18.	Does any theoretical teaching take place? If yes, please provide details of when and who teaches it.	Yes. That's John Davids. It's actually overlapping between John and myself.
19.	When does the project meet weekly?	Different days. Like the violins meet on a Monday – depends on the teacher's availability. Thursdays and Fridays is the brass. Different teachers, different days.
20.	Does any ensemble coaching take place?	Not in brass. What has happened, the strings that take so long to develop, are the core group of the CPYO. We have very few brass actually in the Musedi programme. The long term plan for the Musedi is to get all the brass players in the Elsies River area and to form a community brass band or something, but very much down the line, because it's mainly babies playing so far.
21.	Is there any publication by the project or from any other source that is used for individual lessons, ensemble rehearsals or theoretical teaching? It's like the Education pogramme...	Yes we use Trinity college and so on...
22.	Does the brass learner read music in the correct transposition for the brass instrument concerned?	Yes, definitely, we teach them that.
23.	Do learners participate in any local, or national orchestra courses, or competitions or eisteddfods? If yes, please provide details.	Eventually they get into the Youth orchestra and wind band, but they are not on the level for Chamber Music Festival or SANYO yet.
24.	If the project has an ensemble, where do they perform and does the project have any annual workshops or festivals where the ensemble performs? Please provide details.	We have concerts twice a year – but just a fun thing to play for the parents. They play individually, they play duets and things like that. We make it fun for them. Normally in June and December.
25.	Describe the demographics of the project.	'Coloureds' – all of them.
26.	Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory?	See CPO Education
27.	Do you feel that this situation was addressed with the desegregation of the education system,	See CPO Education

	specifically in the Western Cape, or do you feel that there are still inequalities in formal music education? Please provide detail.	
28.	Do you think the project plays the role of music educator in areas where there is very little, or no formal music education? Detail.	It does, yes.
	Because the schools in the area have none?	Only Elsies River High has something close, but some of their kids came to audition for the Youth Orchestra, and it wasn't good. The standard of education in the community is not up to scratch.
29.	Do you feel that the music education and musical experiences provided by the project, plays a role in motivating learners to pursue music as a career?	Just going back to CPO – we do community outreach and kiddies' concerts with the CPO – with instrument demonstrations and so on....
30.	Further comment?	No.

STELLENBOSCH UNIVERSITY		
MASTERS		
Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS		
Project Leaders		
PE Kierman	Interviewee	
General Information	1. Name of Project	Redefine Western Cape Music Education Project
	2. Name of Project Leader	Ronald Stanley Samaai
	3. Formal training/qualifications	BMUS (SA); TLD (UCT); FTCL; L TCL; LRSM
	4. Brief history/background of project	<p>I have always been aware of the importance of - and the need for music education in the lives of young children and more so in the case of the previously marginalised and disadvantaged section of the South African people.</p> <p>Towards the end of 1996, the year of my retirement from the formal teaching sector, I was approached by the CEO of SAMET (South African Music Education Trust), Ms Jennifer Williams, (now deceased), to start a Music Project in the Western ease. It was also towards the end of this year that I met Lord Yehudi Menuhin, for the second time, when he conducted a workshop for violin teachers. The special significance of this meeting is that, after our discussion of music education in our country, it gave birth to Menuhin's 'Violins for Africa Project' from which we benefited directly in the form of violins that were donated to our Project.</p> <p>My brief from SAMET was to identify our VISION and OBJECTIVES and to construct an effective music curriculum to realise these. Although our approach is to educate the total person the emphasis is on music education through practical music making. Five teachers accepted the challenge and this team showed tremendous determination to make a valuable contribution towards the attainment of these goals.</p> <p>SAMET secured financial support from MTN (mobile telecommunications network) to fund our efforts and this was further underwritten by Lord Yehudi Menuhin.</p> <p>In March 1997the Project was launched at a Press conference in Cape Town with the guest speaker, Yehudi Menuhin. I wish to emphasise that we are a Non-Governmental organisation.</p> <p>Since 2005 to date, the Project is funded by Redefine Investment Fund.</p> <p>At this stage I wish to record our vision and objectives.</p> <p>VISION</p> <ul style="list-style-type: none"> ▪ to make music education accessible to children, especially to those from the previously disadvantaged and impoverished communities ▪ to contribute meaningfully towards developing and empowering musicians of quality to promote an understanding and appreciation of the various cultures and music in our country ▪ to use music as a medium to unite people from diverse cultural backgrounds and to improve their quality of life (thus making a meaningful contribution towards nation- building) <p>OBJECTIVES</p> <p>(We are committed to :)</p> <ul style="list-style-type: none"> ▪ quality education ▪ providing a diverse range of music activities ▪ promoting music literacy and critical listening ▪ developing performing and creative skills

		<ul style="list-style-type: none"> ▪ enabling all individuals to achieve their potential ▪ supporting individuals in their quest to join the music industry\ <p>Originally we started with tuition in string instruments, recorder, music literacy singing and dance. Today we offer tuition in all strings, all recorders, brass (trumpet, trombone, French horn and euphonium) flute, music literacy and dance. Eleven very dedicated teachers are involved in the group-teaching programme. In isolated cases the teaching takes place on a one-to-one basis.</p>
5.	Why was the project established?	It was established in 1997 as an answer to the direct need from disadvantaged communities whose children could only dream of ever playing orchestral instruments, playing in instrumental ensembles and becoming music literate because of severe financial constraints. As professionally trained music educators we, the teachers, could identify with these sentiments, hence our total involvement.
6.	Describe the national structure of the project.	<p>Our Project operates under the auspices of the (South African Music Education Trust) which is based in Johannesburg. SAMET has seven such projects in six different provinces in South Africa. The prime objective of all these projects is music education. Some of these projects offer tuition on a one-to-one basis which is the ideal.</p> <p>It is SAMET's responsibility, via a fund raiser, to secure the necessary funding to keep the various projects operating effectively.</p> <p>The MD of SAMET is Mr Shadrack Bokaba (violinist) who is also the CEO of the Johannesburg Philharmonic Orchestra. In the SAMET structure, Mr Bokaba is assisted by a board of trustees and administrative staff.</p> <p>The salaries of all project teachers are paid electronically by SAMET directly into each teacher's banking account.</p> <p>Apart from salaries, SAMET also provides instruments, within their financial limits, and also pays for instrument repairs as well as teaching material.</p>
7.	Describe the Western Cape structure of the project and give details of where the project meets.	<p>The Project has 112 learners who receive tuition on Saturday mornings between 09:00 - 12:25 for 32 Saturdays in the year. Learners receive instruction in the following disciplines:</p> <p>Strings: violin, viola, cello, double bass</p> <p>Recorder: soprano, alto, tenor, bass</p> <p>Brass: B flat trumpet, Horn in F, trombone and euphonium</p> <p>Woodwind: flute and clarinet</p> <p>Ensembles: Two recorder ensembles, three string ensembles, flute choir, clarinet and brass</p> <p>Music theory: Five groups</p> <p>Movement and dance: Four groups</p> <p>Each learner receives tuition in an instrument of choice. Only in some cases, in consultation with the Project leader and the relevant teacher, a learner may select a second instrument as well. Music theory is compulsory and so too is ensemble work.</p> <p>Classes are conducted at the College of Education, Nooiensfontein, Kuils River</p>
8.	Who teaches in the project?	Eleven teachers, who include the project leader, are responsible for the tuition offered.
9.	Are these persons professionally trained musicians? If yes, please give details.	With the exception of two persons who are currently studying for their BMUS degree at UCT and Stellenbosch university respectively, all the other staff are professionally trained and certificated from College or University where they attained their certificates / degrees. Apart from their paper qualifications they display total dedication to the huge task of teaching.
10.	How are learners selected for the project?	The Project leader has access to schools in the township where auditions are

		<p>held. But because of the huge demand for music education many parents will visit the project on a Saturday morning in the hope that their children can be accommodated. The auditions are mainly based on aural tests, the learners' involvements in school choir activities and the domestic circumstances.</p> <p>The very last consideration is the family's ability to meet the financial challenges.</p> <p>The teaching staff plays a major part in the audition process especially with respect to the selection of an instrument.</p>
11.	Which brass instruments are taught?	B-flat trumpet, French horn (in F), trombone and euphonium.
12.	How is the instrument selected for the learner?	Auditions form a central part of the process and here the teachers play a vitally important role. It is also important to confirm in our (staff) own minds that the learner is physically, mentally and emotionally suited to the instrument. In some cases where 'mistakes' were made; the learner is tested on another instrument.
13.	Does the project own any brass instruments? If yes, provide details of what is owned and where they are purchased.	<p>Yes, the project owns the following brass instruments:</p> <p>4 B- flat trumpets, 2 trombones, 1 French horn and 1 euphonium.</p> <p>Instruments are purchased from Terry & Terry Distributors in Retreat, Cape Town.</p>
14.	Do any students own instruments or encouraged to buy their own instruments?	<p>Only 5 students out of 112 have their own instruments. Of these, 3 of them have their own violins, 1 student owns a trumpet and 1 a clarinet. It needs to be stated that these instruments are 'family' instruments, meaning that these instruments belong to a family and then down from one generation to the next.</p> <p>Yes, pupils are encouraged to buy their own instruments, but this will always just remain a dream because of very severe family financial constraints. Parents correctly believe that there are other more important priorities such as housing, food, clothing, education, health etc., just to mention a few. Music education is thus viewed as a luxury by many families who live on but mainly below the breadline. They are in 'survival' mode every day of their lives. The problem of lack of finance is further compounded by the rate of UNEMPLOYMENT which now stands at almost 40% in South Africa.</p>
15.	Do learners receive individual practical instruction? If yes, provide details of tutors used.	Yes, they do. Two teachers are responsible for the individual instruction of a total of ten pupils. Six pupils do trumpet two study trombone, one French horn and one euphonium.
16.	If no, does the student have group tuition? If yes, provide details.	Yes, learners are also involved in group-work in the form of a brass ensemble. The two teachers also form part of the ensemble, both as players, as well as instructors.
17.	If no individual lessons take place, does the learner acquire music reading skills?	The project curriculum is designed in such a way which requires each learner to attend a compulsory music theory (rudiments of music) period, to further enhance and reinforce their music reading ability.
18.	Does any theoretical teaching take place? If yes, please provide details of when and who teaches it.	<p>Music theory is a compulsory component of the project curriculum and all the learners must participate in this discipline. Three qualified music teachers are responsible for the instruction. The project is divided into five different groups rated according to their knowledge of theory. Each group consists of approximately 17 - 20 learners. The total beginners form the bulk of group A and the teacher is assisted by the more advanced learners from Group E. The 'teacher assistants' are grade 4 - 5 Trinity College of Music theory level.</p> <p>Since the project meets for classes only once a week (Saturday mornings between 09:00 - 12:25), a period of only 30 minutes is devoted to theory. Theory concepts are further reinforced by the instrumental teachers.</p>
19.	When does the project meet weekly? Days of week etc.	The project meets only on a Saturday morning between 09:00 - 12:25 for a total of 32 weeks per year.

20.	<p>Does any ensemble coaching take place? If yes, provide details of conductor, rehearsals and repertoire.</p>	<p>Yes, there are various ensembles operating at different levels of competence. Each Saturday morning concludes with a period of ensemble work in the following groups:</p> <p>Three Regular String ensembles:</p> <p>Beginners Intermediate Advanced</p> <p>Two Recorder ensembles:</p> <p>Mainly descant recorders SATB Recorder Ensemble (full consort)</p> <p>Flute Choir and brass Ensemble</p> <p>In addition to the above, competent players are selected to form a special string ensemble and also a concert ensemble to perform more challenging works i.e. Concerto for 4 violins by Telemann, Vivaldi concerto for 4 violins and Kwela arranged for orchestra by Hankinson. All the teachers have experience of orchestral playing and they are responsible for training and conducting the ensembles.</p>
21.	<p>Is there any publication by the project or from any other source that is used for individual lessons, ensemble rehearsals or theoretical teaching?</p>	<p>Unfortunately we do not have any publications yet. We do have access to sources in the library of the Stellenbosch University via one of the project teachers who happens to be on the faculty at the Konservatorium.</p>
22.	<p>Does the brass learner read music in the correct transposition for the brass instrument concerned?</p>	<p>The learners do read at the correct transposition.</p>
23.	<p>Do learners participate in any local or national orchestra courses, or competitions or eisteddfods? If yes, please provide details.</p>	<p>Some of our learners have been and a few are still members of the Cape Philharmonic Youth Orchestra. They have also represented the project at the SAMET (South African Music Education Trust) week orchestral workshop / course in Johannesburg. They were trained by members of the Johannesburg Philharmonic Orchestra. Only a few very talented, dedicated and specially selected learners have done grade examinations from the London Trinity College of Music.</p> <p>One flautist has attended the recent Franschoek Mountain Chamber music course in April this year. The same pupil has also passed grade 6 practical flute examination with distinction.</p>
24.	<p>If the project has an ensemble, where do they perform and does the project have any annual workshops or festivals where the ensemble performs? Please provide details.</p>	<p>Some ensembles, as well as soloists, perform on the programme on the last Saturday of each term in our 'In-house' concert. Apart from getting performing experience, the pupils are also educated in 'concert etiquette'. This is also an opportunity for parents to see and hear their children in action.</p> <p>Our annual 'End-of-Year' concert, usually the last Sunday in November, is the highlight of the year. Apart from a well-balanced programme of music performed by all the pupils, in the presence of families and friends, it also marks the occasion when all learners receive a certificate in different categories of proficiency (double gold, gold, silver or bronze) in their instrument of study, theory, attendance and general progress.</p> <p>The teaching staff also nominates a 'Pupil of the Year' who receives a floating trophy and whose tuition fees for the following year will be sponsored by the project.</p> <p>Although it is our dream to spend more time with our pupils in workshops, the only way it can be realized is if we have the necessary funding. Unfortunately our project is also financially anaemic.</p>
25.	<p>Describe the demographics of the project.</p>	<p>The project provides tuition to learners from a diverse language, cultural, religious and geographical background representing Afrikaans first language,</p>

		<p>Xhosa first language and English first language speakers. The language medium of instruction is English but a considerable amount of translation, with the help of some learners especially Xhosa speakers, make an invaluable contribution in this respect.</p> <p>Learners range between the ages of 8 years to 22 and come from Khayelitsha, Gugulethu, Kuils River, Eerste River, Sarepta, Bellville, Mitchells Plain and Elsies River. The post-matric learners still in the project have been with us, some, for up to ten years and they make it very clear that they would wish to be part of the project for as long as they are allowed to.</p>																		
<p>26.</p>	<p>Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory? If yes, please elaborate.</p>	<p>The apartheid system was unjust and cruel and had a devastating and demoralising effect on every single person who was not white. It stripped us from our dignity. I speak of personal experience who, for 45 years of my life, lived through apartheid and was regarded as a second rate citizen. The architects of apartheid made sure that only the whites will benefit from the milk and honey which South Africa offered and any other person lost out. The education system for groups other than 'white,' was an insult especially in music. They, the nonwhites had to have their own curriculum, designed by whites. Instrumental teaching, especially orchestral instruments, was a deliberate exclusion to secure the jobs of the whites in all the South African orchestras and also to deny the non-whites the opportunity to join and develop the skills and culture of 'sophisticated' classical music making. Choral singing was always encouraged by the government and even brainwashed people to believe that the coloureds and blacks 'can really sing'. Comments like this were articulated loud and clear at all times in all government and education circles. There was a degree of staff notation reading in singing classes overseen and monitored by music inspectors who visited schools on a regular basis to also make sure that all schools use the book <i>Notepret</i> or <i>Fun with Notes</i> to promote music reading.</p>																		
<p>27.</p>	<p>Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education? Please provide detail.</p>	<p>The Department of Education attempts to address the situation but reports from educators directly involved in the system paint a very gloomy picture. Here follows some details with regard to the Department's strategy:</p> <p>They, the Department of Education, identified and established 'Arts and Culture Focus Schools'. These are existing Secondary Schools which had to apply for permission to offer this particular learning area. It will form part of their 'Further Education and Training' programme.</p> <p>The Arts and Culture Schools in the Western Cape are:</p> <table data-bbox="858 1485 1372 1809"> <tr> <td>Coos Hani Secondary</td> <td>(Khayelitsha)</td> </tr> <tr> <td>Cedar Secondary</td> <td>(Grassy Park)</td> </tr> <tr> <td>South Peninsula Secondary</td> <td>(Athlone)</td> </tr> <tr> <td>Wynberg Secondary</td> <td></td> </tr> <tr> <td>Belhar Secondary</td> <td></td> </tr> <tr> <td>Eerste River Secondary</td> <td></td> </tr> <tr> <td>Schoonspruit Secondary</td> <td>(Malmesbury)</td> </tr> <tr> <td>Worcester Secondary</td> <td>(Worcester)</td> </tr> <tr> <td>Eden Karoo Secondary</td> <td>(George)</td> </tr> </table> <p>It needs to be stated that music is but one discipline of 'Arts and Culture'. The others are: Dance, Drama, Visual Arts and Design. The funding provided by the education department for Arts and Culture has to be shared between these disciplines.</p> <p>The biggest problem with music education in these upper grades (Gr.8-12) especially grades 10, 11, 12 is the lack of qualified teachers to do justice to the subject and the gross lack of an acceptable music background which</p>	Coos Hani Secondary	(Khayelitsha)	Cedar Secondary	(Grassy Park)	South Peninsula Secondary	(Athlone)	Wynberg Secondary		Belhar Secondary		Eerste River Secondary		Schoonspruit Secondary	(Malmesbury)	Worcester Secondary	(Worcester)	Eden Karoo Secondary	(George)
Coos Hani Secondary	(Khayelitsha)																			
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Eden Karoo Secondary	(George)																			

		<p>includes performing skills and music literacy. Teachers and subject advisors find this situation very demoralising.</p> <p>The state of general music education in Primary and Secondary schools, other than the focus schools have gone from bad to worse. The present government came up with an entirely new education model for schools. One of the first subjects to be affected by this was <u>formal music education</u>. Music study now forms a subdivision of the study area called 'ARTS and CULTURE'. The <u>government</u> does not seem to be interested to finance and re-introduce formal instrumental teaching in schools. Some schools do offer instrumental teaching to some of their learners but in these cases the parents are held responsible for payment of tuition fees. Sadly, those who lost out yesterday are again the victims because of financial constraints.</p> <p>Many of the well qualified and dedicated instrumental teachers in the previous education system have decided to leave their teaching posts and are now teach privately.</p> <p>The government has failed us in this respect.</p>
28.	Do you think the project plays the role of music educator in areas where there is very little, or no formal music education? Detail.	<p>Indeed, the project plays that very role. All our pupils have become music literate and therefore empowered. We are inundated with requests from principals and teachers in the townships to include some of their children also in our project. Sadly, we are governed by the availability of funds. If only we could have the same kind of financial support enjoyed by people in the world of Sport.</p>
29.	Do you feel that the music education and musical experiences provided by the project, plays a role in motivating learners to pursue music as a career? Please provide examples.	<p>Considering the limited scope in South Africa for a professional musician as a full-time career, we try to motivate our learners at all times to perform at a very high professional level which could lead to a position in the music industry which will be financially viable proposition. One of the learners, who belonged to the project in the infant stages of the project, is presently pursuing a music degree at the Stellenbosch University and I have no doubt that she will be a very successful professional musician.</p>
30.	Any other comments on any of above?	<p>One of our learners in the project is in her fourth year as a medical student; another is doing first year medicine (she has already passed grade 7 recorder examination). The leader of the String ensemble completes his degree in Physiotherapy at the end of 2008 and the leader of our viola section successfully completed her degree in Marketing last year.</p>

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS Musicians		
PE Kierman		Interviewee
General Info	1. Name of Student	Franklin Davids (17 years old)
	2. Instrument	Trumpet
	3. Church/Project	Redefine Project
	4. Schools	Sarepta Secondary School
5.	Was formal music education available to you at your primary or secondary school?	Not actually
	Can you give me some more detail?	There was only choir, and when I started secondary school, I entered the orchestra there
	So there were no instruments, and there was no instrumental teaching at all.	No.
6.	If formal music education was not available to you at your primary or secondary school, were you part of any other formal music structure, like the music centres in the Western Cape?	No, not at a music centre, but I had a piano teacher.
	Where was your piano teacher?	She was located near (...??)
	So did you have private lessons with her?	Yes, private lessons.
7.	Did you receive music instruction at any other project?	No, only at this one.
8.	At what age did you start playing a music instrument?	Thirteen
	And that was when you did the piano?	Yes
	Where and who was your first teacher?	Can't actually remember
	And when did you start the trumpet?	A year after that
	So at age 14?	Yes
	And that was here?	No, I had a trumpet teacher.
	Who was that?	Mr Flowers.
	From where was he?	He is from around here. He teaches people who would like to play in his church band.
	What church is he in?	I don't know
	Moravian, Apostolic?	I don't know.
	And what church do you belong to?	New Apostolic.
	So he is not on the NAC(?)?	No he is not
And you play in your church orchestra?	Yes I do.	
9.	How did you decide on playing the trumpet?	Me and my friends started a record, and all of them decided they going to get clarinets and...
	You started with Mr Flowers?	Yes... and all of them decided to get clarinets and my parents told me to get something different, so I tried the trumpet.
10.	Do you own your own instrument?	Yes, I do.
11.	Did either of your parents play a music instrument?	No.
12.	Did you have any theory teaching? Theory in music?	Yes, I did.
	At the Redefine...	
13.	And do you have any career plans to be a musician in the future?	Yes, I do.
	And what?	How can I say? A master trumpet player.

	You don't want to study music as a career?	No, I don't but want to master the trumpet still.
	Do you want to study something else?	Yes
	OK, but you still want to continue with music. And you still attend concerts and play in ensembles?	Yes, I would.
14.	Do you participate in any local or national orchestra courses, or competitions or eisteddfods?	No.
	OK, so you have not been to Grahamstown Jazz Festival or anything like that? Would you like to go there?	Yes, I would.
15.	Now this is related to government and politics. You know that until the 90's there was separate schooling. Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory?	Yes, I do.
	Do you want to give me more detail? Some background information, or anything you know?	I think all the African players, jazz players; they mostly do it by themselves. I don't think they all got music at their school. I don't think their music was accepted by the white people.
16.	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education? Like people going to better schools having better chances?	No I don't.
	So you think it has changed?	Yes
	Do you think it's available to all now?	Yes, I do.
	At school level though?	At school level it's more up to the children who wants to do music.
	Ok, but do you think there are more music teachers at schools?	Not a lot.
	Ok, so you couldn't, for instance, have proper lessons at schools, because there's no one teaching at your school...	Yes
	Whereas at something like SACS High or Rondebosch High or Rustenburg Girls', they have the teachers available.	Yes
	So there are still, in a way, even though the racial thing has changed, do you feel that now it's about who can afford it and who can't? Or what's available at schools?	I feel more who wants to play or can afford it.
17.	Do you think the project/church plays the role of music educator in areas where there is very little, or no formal music education? Has it played an important part in music education?	Yes, I do, because in my church stuff that I know up till today, some of the people playing in the orchestra, taught me.
18.	Do you feel that the music education and musical experiences provided by the project played a role in motivating you to play the trumpet?	Very much
	Ok, give me some detail. What do you think has been a positive influence?	Ok, most of the teachers are highly qualified, which when hearing them play or hearing them say something, makes you want to do that or know that, or play that, or play better or play just as well.
19.	Ok, you are not involved in teaching at all either at	No

	your church or in projects?	
20.	Ok, anything else you want to say about music or the Redefine Project?	No

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS Musicians		
PE Kierman		Interviewee
General Info	1. Name of Student	Roxanne Haarhoff
	2. Instrument	Trumpet
	3. Church/Project	Redefine Project
	4. Schools	De Kuilen High School
5.	Gedurende jou laerskool en hoërskool loopbaan, was formele musiekonderrig was beskikbaar by die skool?	Ja, ek was by Laviance laerskool. Ja, ek het piano gedoen.
	Maar daar was nie instrumentale, soos koperblaas, onderrig nie?	Nee
	En by die hoërskool, was daar musiek daar?	Ja, maar daar was nie trompet en sulke goed nie: net viool, klavier en kitaar.
	Ok, so daar was instrumente onderrig, maar geen koperblaas.	Nee
	Ok, so by die laerskool was dit maar net klavier, en die hoërskool was dit viool, klavier...	Nee, ek het dit nie daar gedoen nie...
	Nee, maar is dit beskikbaar. Viool, klavier, kitaar... ok. Jy't niks by die skool gedoen nie. Het jy klavier gedoen nogsteeds by die hoërskool?	Ja, maar nie vir lank nie.
	Vir hoe lank?	Ek dink vir seker so 'n maand. Nie langer nie.
	In watter standerd?	Standerd 6.
6.	So, ek aanvaar by behalwe die skool het jy musiek lesse gekry by een of ander...	Buite die skool?
7.	Ja.	Nee
	Behalwe hier.	Ja
8.	Op watter ouderdom het jy begin met musiek, om 'n instrument te speel, met klavier?	Dit was in standerd 4 gewees, so dit was seker toe ek elf of twaalf was.
	So jy het in die laerskool klavier gespeel. Vir hoe lank het jy dit daar gespeel?	Nie vir lank nie. Ek kan nie eers meer onthou nie.
	Wanneer het jy met trompet begin?	Laas jaar, toe moes ek dit los. Het klageloope vir 'n lang tyd. Hulle het ingebreek by ons huis. Toe kom ek weer aan die begin van die jaar.
	So die begin van 2008?	Ja
9.	En hoekom het jy besluit om trompet te speel?	...(Something about 'pa')?... Ek hou van recorder. My pa het gesê hy is mal daaroor, en hy wil graag hê ek moet 'n CD maak.
10.	En jy het jou eie instrument?	Ja
	Watse maak is dit?	Ek sal nie weet nie.
11.	Speel enige van jou ouers 'n musiek instrument?	Ja, my pa speel kitaar, hy speel klavier... keyboard en klavier is mos die selfde. Hy speel bass kitaar ook.
	En jou ma?	Nee. Geen instrument.
12.	Kry jy teoretiese klasse ooit?	Ja
	Wanneer het jy dit begin? Begin van die jaar?	Nee, dis mos heel eerste. As jy musiek toe kom dan is dit verpligtend.
	Julle begin met teorie? Almal in die klas?	Ja
13.	Het jy enige beroep waarin jy ver wil gaan met die musiek na skool of nie?	Ek weet in 'n droom, maar nie ver nie (??)

	Watter droom het jy?	Ek wil 'n besigheidsvrou word.
	Ok. Doen jy goed in die skool?	Ja... of 'n accountant, rekenmeester, of 'n mediese dokter.
	Sal jy aangaan met musiek?	Ja, ek sal.
	Hoe? Sal jy konserte bywoon?	Ja, ek sal. Net nie vir mense kan leer nie. Sal nie klasse aanbied of so nie.
	Maar jy sal nog musiek ondersteun, en na konserte toe gaan.	Of course.
14.	Ok, neem jy deel in enige orkes...	Nee
	... jy sê 'nee'. Orkeskursusse of eisteddfods. Nie as jy nou eers begin het nie nê.	Nee
15.	Ok. Ek gaan nou iets polities vra. Jy weet in die vorige bestemming in die land, was die skole gedeel volgens jou rasgroep. Ek wil weet: dink jy dit was 'n nadeel vir die disavantaged groups... Did they have the same opportunities...not everybody had the same opportunities in music tuition. Do you think that's true?	Ja. Om die waarheid te sê... (...incomprehensible...)
	En dit was nie in hulle skole nie...	Nee. Maar nou is dit anders.
16.	Jy is nou deel van die nuwe sisteem, maar when they integrated, do you think it made music available to all, or do you think there's still this gap...dink jy nog daar is 'n gaping?	Almal kan nou deelneem in musiek – daar is nou meer geleentheid daarvoor.
	Ja, maar nie noodwendig in al die skole nie...	Nee, baie kinders het nie daardie voorreg nie, soos wat ander skoolkinders het nie.
	So dink jy dis eintlik finansiële nou?	Ja, dis kos baie om musiek te he, want jy moet apart daarvoor betaal.
	So die ouers moet daarvoor betaal?	Ja
	Nie deur die onderwys departement nie.	Nee.
	So dit is die probleem – jy moet dit kan bekostig...	Ja
17.	Dink jy hierdie projek speel 'n belangrike rol as musiekonderwyser, veral in gemeenskappe waar musiek nie beskikbaar is nie?	Ja, baie. Die projek (...incomprehensible...)
18.	Het die projek jou aangemoedig om met musiek aan te gaan na skool miskien?	Yes, but I wouldn't want to study music.
20.	Enige iets anders wat jy wil byvoeg?	Musiek is baie interessant, en ek hou daarvan, maar ongelukkig is daar nie vir almal die selfde geleentheid nie.

APPENDIX 3

Associative organisations

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS PROJECT LEADERS		
PE Kierman		Interviewee
General Information	1. Name of Project	CPO Education and Outreach Programme
	2. Name of Project Leader	Henriette Weber
	3. Formal training/qualifications	Diploma in Music Teaching from UWC and part-time studies through UNISA (not completed)
	Brief history/background of project	The CPYO Education programme started in 2003, under the auspice of the Cape Philharmonic Orchestra, and at the outset it was mainly to start a youth orchestra and a workshop programme. What we found in the workshops, firstly, was that going out on projects once a month, as was scheduled then, was not sufficient, because the quality of music education in these projects needed much more of a hands-on approach than sending professional musicians out there once a month. So from there, we started developing to a full-blown teaching programme, which features all the orchestral instruments and currently it happens every Saturday morning from 10:00 until 14:00.
5.	That covers why the project was established?	That's correct. That's what the CPO needed: an education programme to make themselves available and for funding purposes and those kinds of things. There was no other intention that we wanted to keep the board happy or keep the funders happy. It was not an education-based ideology – it was just very much a need that needed to be sourced for funding purposes. But once we went into the teaching and auditioning for the youth orchestra, we found that there were many wind and brass players – over 150 applicants – for the first round at the end of 2003, and once we started, we saw the idea for a wind ensemble as well, given the amount of wind and brass players that would not be catered for if we did not go that route. So that is how those two came about.
6.	Describe the national structure of the project – is it linked to any other orchestras?	No. The CPO – the professional body – is linked to KZN and JPO, but the education programme is independent. JPO doesn't have a youth orchestra – it has cadets who play in the JPO, and KZN have the same system. We are the only of the three orchestras that has a youth orchestra independent of the orchestra.
7.	Describe the Western Cape structure of the project and give details of where the project meets.	I am the Education manager...that's my title. And the conductor is Alexander Fokkens for the youth orchestra, Sean Kierman for the Wind Band, and then we have members of the CPO who teach and coach in the Wind Band and teaching programme. So that's professional musicians and professional educators working in our schools. They are selected orchestra members, because not all of them want to be involved in education and some of them don't want to be in the education programme.
10.	How are learners selected for the project?	At the moment it is very much word of mouth still. At the beginning we went to projects and said: ' <i>Listen, your kids are more than welcome</i> ' – this is a step-up from what projects can do. Our aim is to enhance whatever they have, better music education and better ensemble – to give them that opportunity. And that the members still remain part of their Christmas band and remain part of their music centre. We serve as an add-on.
11.	Which brass instruments are taught?	We have lots of trumpets...

	The teaching takes place...	At Good Hope Seminary High School. Weekly, on Saturdays - teaching from 10am -2pm and rehearsals from 2 -5pm.
	So the Brass instruments that are taught are?	Trumpet, Trombone, Horn and recently added on Saturdays is Tuba.
	Who teaches them?	Trumpet: professional music teachers -...nel – an ex-student of Sean, Jody Engelbrecht, Curvin Engel – he works with the babies. Trombone is Justin. Horn is Lynsey and Conrad – all of them are CPO. ...will be doing the Tuba as well. We don't have any euphoniums at the moment.
12.	How is the instrument selected for the learner?	They come here, saying: ' <i>I want to play...</i> '. The next thing is do they have their own instrument? Or do we need to source it from our instrument bank? We let them come there with the instrument of their choice, and then we try and make the best arrangement possible.
13.	Does the project own any brass instruments? If yes, provide details of what is owned and where they are purchased.	Yes we do. We own six trumpets, three trombones and a baritone. And one Horn.
	When and where were they purchased?	Originally the CPO received funding of about R200 000 from the Vodacom foundation in 2004 – and that is when we bought a lot of instruments as well.
14.	Do any students own instruments or encouraged to buy their own instruments?	Yes. Those that do have, come with their own – some of their projects buy the instruments for them. Because at the moment the students in the Wind Band who need improved instruments – they get the instruments that the CPO has. We encourage the projects to do the funding for the instruments.
15.	Do learners receive individual practical instruction?	Definitely, yes.
	If yes, provide details of tutors used.	Silver Burdett...it's the popular one at the moment. Last year we did Royal Schools Examinations...this year we are doing Trinity College...
	At this programme they only receive tuition?	Only tuition is provided at the Education programme.
18.	Does any theoretical teaching take place? If yes, please provide details of when and who teaches it.	Yes. I do the theory myself. Also on Saturday from 10am-1pm. It's very flexible – depending on the lessons...
	Is it in groups?	No, individually.
19.	When does the project meet weekly?	Saturdays: Teaching from 10 until 2, rehearsals from 2 until 5.
20.	Does any ensemble coaching take place?	Yes. It's more with the Strings – we do sectionals. But that's not often with the Brass.
	Repertoire?	Wind Band is I think grade 4 or 5 level, and we push to grade 6 for Youth Orchestra.
	Who chooses the repertoire?	The conductors...they are responsible for that part.
	What sort of stuff do they choose?	We do symphonic works – the Beethoven 7...which is manageable for youth orchestra level. And we do some popular things – just for the crowd-pleasers.
21.	Is there any publication by the project or from any other source that is used for individual lessons, ensemble rehearsals or theoretical teaching?	No, we use Trinity College theory and grade books. We use their theory books. And their repertoire and prescribed works, and then we supplement it with some other things.
22.	Does the brass learner read music in the correct transposition for the brass instrument concerned? If not, please provide details and reasons for doing so.	Not always. We do all the remedial work in the correct pitch for transposing instruments.
23.	Do learners participate in any local, or national orchestra courses, or competitions or eisteddfods? If yes, please provide details.	Yes. Not competitions and Eisteddfods at this stage. We do Stellenbosch Chamber Music Festival, SANYO...we took part in the Miagi course this year.
24.	If the project has an ensemble, where do they perform and does the project have any annual workshops or festivals where the ensemble performs? Please provide details.	We have quarterly concerts – we call it our showcases. That's just for ourselves – so that we can set a benchmark to improve with each performance. We showcase the Wind Ensemble and the Youth Orchestra. It's between three venues: the City Hall, Artscape and Joseph Stone Auditorium. Last year we did 1 community concert in Grassy Park for our spring showcase. This year, we are going to Parklands and Somerset-West. And we

		are trying to adopt schools to partner with...so we are trying to bridge out into the community, rather than having your big centralised venues.
	Do you have band camps or workshops?	We normally have a camp once a year, focusing on Youth Orchestra and wind band and repertoire for our mid-year showcase. But we are not doing that this year. We have just written a policy document for the education programme and we are planning to have a workshop to discuss it. There are also performances where we are invited out by the government, our sponsors and those kind of things. So we do some corporate events – we have done some for budget speeches, Department of Arts and Culture, for the preview before the opening of Parliament at Artscape. We've done a concert at Vergelegen this year. At other concerts, the Youth Orchestra only performs curtain-raisers at least once in a Symphony season. So that's three times a year.
25.	Describe the demographics of the project.	Largely historically disadvantaged, with the majority in the coloured community, second would be white and then thirdly black. We are still very unbalanced on that one.
26.	Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory? If yes, please elaborate.	Definitely. I was a music teacher at the time. Even in 1989 when I graduated up until 2004 when I eventually resigned – at least there was still music education happening at certain schools – very far flung – but then again it was in the coloured community. In that period until 2004, I also work in Gugulethu for two years, where instrumental tuition was non-existent. It was probably the only black school in the Western Cape that had instrumental teaching.
	And in the so-called coloured schools, how much instrumental teaching was there?	In Mitchel's Plain there was quite a lot. We were about 10 or 12 teachers. But it was all piano and recorder – nothing more than that. No orchestral instruments. In Gugulethu it was possible with Genesis instruments, but there was no infrastructure – instrument-wise, offered by the Education Department. So definitely, the segregated education system definitely impacted on music education and arts education.
27.	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education? Please provide detail.	It got practically worse. I am one of the WCED music teachers who left because of the situation in the schools. With the end of apartheid and the new democracy, the music teachers were forced to teach the normal curriculum. I was one of those that were forced to teach all the learning areas in grade five and grade four, which lead to me leaving. A lot of other music educators were absorbed into the system – they took on that responsibility. And that is when I moved into Field Band foundations, CPO education and the Musedi programme, because development and music education is my forte.
28.	Do you think the project plays the role of music educator in areas where there is very little, or no formal music education? Detail.	Definitely. Because what happened in the education system – is all this blossoming of brass bands. They don't want to be under the Minstrels, they don't want to be under the Christmas bands – it's drug lords that buy the instruments – getting the kids to play there, and eventually they just build up a future clientele. So that is what the lack of music education is doing in the schools.
29.	Do you feel that the music education and musical experiences provided by the project, plays a role in motivating learners to pursue music as a career? Please provide examples.	I think it does. It either scares them off, because of the discipline, but it's a good sifting ground. You do get a lot of talent out of there, and needs to be identified and directed early – so that they can reach their full potential. Because if left too late, so many wrong things are taught in the project, then you have a negative effect. Through our programme I think of JM Coetzee, the cellist. He started off in the Youth Orchestra, and had lessons at Beau Soleil, but he joined us when the CPYO started in 2004, he matriculated 2 years ago – he's now 2 nd year UCT student and he is a regular <i>ad hoc</i> player for the CPO. Another case would be Charl van der Merwe, also started right at the beginning – studying at Stellenbosch University, and also a regular <i>ad</i>

		<i>hoc.</i>
30.	So even if they don't study music for a living, they will still support the arts.	Definitely. It's just part of the focus the CPO wants to achieve – to get the demographics of the Western Cape represented in the professional orchestra. And this is what the focus of the education programme is and then if you look at the broader aspect of the teaching programme, a lot of these kids will go into other careers, but you are also developing future audiences.

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman QUESTIONNAIRE FOR INTERVIEWS Musicians		
PE Kierman		Interviewee
General Information	1. Name of Musician	Andre Valentine
	2. Instrument	French Horn
	3. Church/Project	Cape Philharmonic Orchestra: Outreach and Development Project
	4. Schools	<u>Primary</u> : JS Kloppers in Elsies River, De Vrij Zee Primary in Goodwood. <u>High</u> : Goodwood College
5.	Was formal music education available to you at your primary or secondary school?	Yes, at De Vrije Zee. Not at Kloppers.
	And what instruments were available at De Vrije Zee?	It was just piano, recorder and there was voice. There was a school choir.
	And at your secondary school?	There was just recorder
	As subject?	As an extra subject, but not many guys took it. So it was just recorder, but it fell away in grade 9.
	So you couldn't do it until matric?	No.
	So it was recorder, piano and choir. But were you part of the system?	No. In primary school (De Vrije Zee) I sang in the choir. No instrument at that stage.
6.	If formal music education was not available to you at your primary or secondary school, were you part of any other formal music structure, like the music centres in the Western Cape?	No, just through the church.
7.	Did you receive music instruction at any other project or church?	At church – Sunday school.
	What did you have (at the New Apostolic church)?	Recorders and church choirs. Sunday school choirs.
8.	At what age did you start playing a music instrument?	The first instrument (recorder) at the age of 9, at church (NAC). And my first teacher was Walter Abrahams – he was our church choir conductor.
	Did you play in groups?	Yes, we had a recorder ensemble.
	Then when did you start the horn?	I started when I was about 19 years old.
	And who was your first teacher?	Pamela Kierman. Sean helped out when you couldn't.
	And that was through the CPYO?	Yes.
9.	And how did you decide which instrument to play?	It was big, and it was brass.
	Who introduced you?	I always heard over soundtracks of films, and I wondered what type of instrument it was. And I found out later it was the French Horn.
	Didn't you get it through the CPYO?	My first horn I got from them, yes.
	How did you join the CPYO?	There was a development programme at one of our high schools in Elsies river (Elsies River High). They taught at different schools.
	So you started horn through the CPYO?	Yes
	Who taught at that project?	Many – Lucien was my trombone teacher for a day – I was started on trombone. And then I got to horn through an army band. So then I took the horn, and my first horn teacher was Mark Osman – just for like 2 lessons.
	Where was that?	At Elsies River High.

	And then...Rudi Engel was there...	After I joined CPYO – they first sent me to Rudi Engel – that was the following year when CPYO started.
	When were you taught?	They came every Saturday from about 9 to 12, and they gave lessons on the various instruments.
	How did you get involved with Henriette Weber?	When the CPYO was about to be formed, they had auditions. I had a couple of lessons with you and Sean before I auditioned.
10.	Do you own your own instrument?	My horn was donated from the Swedish Horn Society – and it is mine – life long. Firstly, it was donated to the South African Horn Society, and then they donated it to me.
	And when was that?	That was about in 2006.
11.	Did either of your parents play a music instrument?	My father just messed around with the recorder – he didn't actually play it. So no, none of them played.
12.	Did you have any theoretical instruction at all in your school years?	No. None whatsoever.
	So when did you first have theory instruction?	The first time I had theory instruction was at Stellenbosch through the Certificate Programme in 2005. I had very little theory background at church, but not as in depth.
	Who teaches theory at the church?	The choir conductors. But not anymore.
	Who was the choir conductor?	Walter Abrahams.
13.	What career plans do you have for the future as a musician?	I want to play in a professional orchestra hopefully, go overseas...
	You are currently studying a...	Performance Diploma at UCT, and would like to study further next year in the States. Hopefully.
	You want to be a professional...	Professional Orchestral player. Not soloist.
14.	Do you participate in any local or national orchestra courses, or competitions or eisteddfods?	Yes. I participated in the SANYO orchestra course, Chamber Music Festival...
	Which years did you do that?	SANYO was 2005, 2006 and 2008, and the Chamber Music Festival from 2005 to 2008.
	Anything else? CPYO?	Yes, CPYO, Stellenbosch wind band and UCT wind band.
15.	Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory?	Yes, there wasn't much music training and teachers of our race in South Africa. If there was, they either left to pursue a career of music because they could or if they were allowed to, but the apartheid regime affected this generation because most of the teachers were Caucasian, and they were not allowed to enter into the coloured areas.
	And at school level...	Yes, there was nobody to teach the music, and the government decided it was too much of a luxury for our race to have music as a subject.
16.	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education?	There are still schools that don't have music. But the desegregation was addressed but it was another issue of having the correct finance to...
	So the issue now is more financial...	Yes, financial – not colour. Now schools don't have music because of their governing bodies or the Department can't support music teaching.
17.	So, do you think the church, in your case, plays the role of music educator in areas where there is very little, or no formal music education?	Yes, they do. Like the outreach programme – Musedi – we work in Elsie's River – we take students from the primary and high schools and teach them – and that is the only basis of music they have.
	Do they have theory?	There is no theory teacher, just the practical teacher who gives theory

		as he sees fit.
	Do you teach theory in practical lessons?	Yes.
18.	Do you feel that the music education and musical experiences provided by the church and project played a role in motivating you to pursue music as a career?	Yes, because I like playing in an ensemble – you learn a lot of things.
19.	Ok, are you involved in teaching at all either at your church or in projects?	Not at church, but I teach at Musedi in Elsie's River.
20.	So if you hadn't been exposed to music in your church, and you hadn't come to the CPO, you would have studied something else?	No.... Just a comment – The theory in the outreach programme should be approached more seriously, because most projects focus on the practical side – they lack the theoretical basis.

APPENDIX 4

Social Upliftment

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS CHURCH CONDUCTORS		
PE Kierman	Interviewee	
General Information	1. Project	Field Band Foundation
	2. Name of Church leader/conductor	Belinda Jackson
	3. Formal training/qualifications/musical background	I have a BA (Music) and BA Honours and secondary teaching diploma. I've actually discussed it, made some contact, I want to do a MPhil in youth/community development but they told me they don't do it any more.
	Did you study at...	At UWC
4.	If you can give me some basic background about the project	Field Band Foundation (FBF) was started by Bertie Lubner of the PG Glass Group on their centenary in 1997.
	I will probably find this on the website?	Yes
	What was he?	He was the CEO of the company. He was the proprietor of PG Glass at that time and wanted to give something back to the previously disadvantaged community and he donated close to R6 million to start. With the partners that came on board; the Norwegian Music Federation, Drum Corps USA, the project developed so much that...
5.	It was established particularly to focus on..?	To do social development and social upliftment in the previously disadvantaged community and probably because they felt that they needed to give something back after gaining so much monetary...
	Yes	we specifically needed formal music education
6.	And so the national structure of the project then was?	You've got your board of directors and your CEO and then the national coordinator – the name has changed it is now called national operations manager, an...
	Is that Rietta?	No that is Romano [simultaneous talking renders details unclear]
	But that will be on that site?	Romana Wilson. In the various regions
	So that's nationally?	That's nationally. I believe there were the 14/15 region, regional director then regional coordinator. We are now called project officers. Then you have your tutors and members
7.	So that's the breakdown... ok that's cool... So then the Western Cape structure of the project is that?	The WC structure of the project... the project manager, project officer, the tutors and the learners coming from primary and high schools.
	Where does the project meet? Where do they meet in the WC?	Well Macassar, Cloetesville and also Khayamandi now.
	is Simon still involved there?	No Simon is studying to be a wine maker. I sms and talk to him now and then but he cant make it because he lives [simultaneous talking]... where are they – Elsenberg?
8.	Yes. And then teaching in the project you've already told me that is largely university students.	Not largely, we've got 2 and also community tutors
	They're known as community tutors?	Yes they are also volunteers
9.	Ok so you have community tutors and 2 university students which are Nathan and Angelo. And I just asked, are these people	They are studying

	professionally trained – no. But are they studying?	
	The others have acquired their skills from...	They came up through the ranks. They learnt their skill from the band. Some like Nathan who started as a 10-year old. Some of them with the aid of the volunteers we got from Norway and the Field Band Foundation who give regular workshops to brush up their skills
	They are encouraged to join?	Some of them have joined the program at the University of Stellenbosch
	And I know the Norwegians do come around	They do come regularly you know to do some follow up workshops and now that I started I teach theory to beginners.
	You said your main focus was the social upliftment – you started giving them a skill.	We giving them a skill and you know they are quick, which is nice for me because some of them asked when are we going to learn to read music, and that is good. Then I thought, now you're ready, so I've started working with them – the beginners. We just do very casually and there is no exam
10.	If you could just tell me how learners are selected for the project?	You know we do recruit them through our various schools and they are just invited to come along, we create opportunities for the development of life skills in young people through the medium of music and dance. So any child really is welcome. And we've done recruitment at all the schools in the area where we work. We regularly go there once a year. We also started this year a buddy system where each member has to bring 2 buddies who would be interested in their particular instrument. So the criteria is really you must be not younger than 7 and not older than 21.
11.	So now the brass instruments taught Linda?	We do trumpet, melophone, horn, baritone which is your euphonium and tuba
	So only brass? You do have other instruments in the program?	We've got percussion – snare, tom, bass drum, djembe and cymbals, triangle, tambourine, shakers and we do marimbas and steel drum.
12.	How did the learners select the instruments? Do they decide I want to play this?	We let them decide. They are not forced to do anything. Sometimes they experiment and after 3 months they decide they are struggling with too much with the trumpet. But what I did now with the buddy system if you are a trumpeter, I ask you to go find guys who are interested in the trumpet. Sometimes they come buddies and they don't stay with the trumpet and move onto another instrument. But generally after the 1 st term we ask them not to swop again.
13.	And does the project own any brass instruments?	All the brass instruments are owned by the project and the other instruments that are used.
	So you own them all? DO you know roughly how man you have? How many brass?	We have now let me see could be 30 brass instruments
	Obviously a cross-section	a cross-section
	And is there a certain make? Is it still DDG?	I think its still the very same old – it's the G instruments they import – although there are some Yamaha and other makes that they donated to the band.
	I think Rietta told me they are using the G is that they are a bit bigger.	and I think they play together easier when everybody is in G and nobody struggled
	I asked her why not Bb instruments. She said they were much bigger and had much more volume on the field and they're also stronger – it's a thicker metal because the higher ones are	Sometimes I wonder you know cos if they start out with G they will have to change

	smaller.	
	they will have to change	We do have a few Bb instruments which some of our more advanced players do use when we have concerts – then they perform on Bb instruments.
	You don't purchase them any more now – it was an initial phase?	It was and we replace and maintain. We try to maintain
	I think I remember there was a Norwegian instrument repairer that came as well	It was before my time. We just received 3 new cymbals because ours had been really badly cracked and broken and chipped. I started at the beginning of last year. In the field band we are supposed to be an instrumental band. And I inherited 2 playable ones and 2 totally not playable that are damaged beyond repair.
	So there is a standard instrumentation then?	Yes I think they would want a band to have 13 trumpets, 5 melophones, 5 baritones, 4 tubas and ja. Not 4 tubas 3 tubas. So its close to 30. we might have one or two
	and then your percussion – so its brass and percussion	brass percussion marimba and steel drums
14.	Do any students own their own instruments?	They are very much encouraged to purchase their own and there are few who do own their own instruments. It's wonderful because they are also the ones that progress faster. But these kids of ours get to the instruments twice a week for two hours per session.
15.	Do your learners have individual practical or is it group?	Group and then we use Nathan and Angelo as advanced tutors to take individual sessions with the kids. They do get some individual but they start in group. We also have one student who suffers from ADD and he struggles to concentrate so I advise the tutors to take him aside a little bit maximum 20 minutes, but he has progressed in those few minutes
	And if Nathan and that are giving individual lessons you don't know if they are using specific tutors or which books they use to teach them?	I'm not sure
	I can ask them. What happens in those group things? Do they teach them tunes or is it rote learning really?	Its rote learning. They would initially show the parts of the instrument, how sound is produced and they would 1 st play a note, whatever – the 1 st note is probably G, I know they show them, they have a signal that they do, and then they warm up.
16.	They do hand signals?	They do various hand signals and then the guys know that they need to change. But I've also introduced scales and Ive said I would like you guys to starting them. So initially for the first term they had to focus on C G and F major. And for the second term they had to introduce a harmonic minor scale.
	Do they place it as a group?	They place it as a group
17.	The individual lessons would require music reading skills?	They do. And those that go to Beau Soleil obviously. And Ive started with basic theory we hope that it will help them with reading music.
	Some are in Beau Soleil, some are in Certificate, We must also look at that because if you want to add more we should try and work together because basically what people are getting at Beau Soleil they give them here	Its wonderful maybe they don't have to go to Beau Soleil they can go here and its closer but then would you be available
	I would use students to teach	Fantastic – a bit of practical for them
18.	And theory teaching you've introduced it?	They are supposed to do it but I don't think anyone ever really bothered
	And at all of the campuses?	Except for Khayamandi at this stage because Khayamandi we only started to a month ago so we still need to get them...
	And you teach theory?	I teach aural and theory and Nathan and that teach and I teach advanced theory as opposed to beginners.

	Do you work out of a certain book or?	I use various material – I like the UNISA
	So they are given homework?	Its actually on paper, on hard copy
19.	Excellent. How often does the project meet weekly?	twice a week per area but once in khayamandi
	Which days?	Maccasar Mondays and Wednesdays, Cloetesville Thursdays and Fridays, Khayamandi on Tuesday afternoon. And 2 farm schools in the morning there we do theory and practical.
	Is it individual lesson or group?	Its group because we try to get as many kids as possible to start
20.	Ensemble coaching is an important part?	Yes
	So is there a conductor?	Normally the band coordinator
	So you conduct?	No I'm not the band coordinator I should have mentioned in the structure. After project officer then there is band coordinator and then teachers we have as band coordinator who works with Riette – do you know him?
	He's very sweet	Very much – he plays the trumpet as well [personal discussion follows]
	So is he band coordinator? Did he conduct each one?	Yes because he has to be at all the rehearsals. But sometimes he uses the other tutors, they do give the others a chance for conducting and
	So every time they meet they do work in the ensemble?	First in groups and ensembles and then in the last half an hour they all come together and play together
	How long are rehearsals?	Every time they meet
	So first the groups	sectionals
	And then the last half an hour	... then it's like the whole band. Because they go and work in their sections, they obviously have planning before the time so they know what they must work on. When they come back it's like a concert they have to do everything together.
	And what sort of repertoire do they play?	a lot of local music, cultural pieces and some western jazz we hardly ever – no classical, only those that do privately or at Beau Soleil. We had one concert last year. But they shied away from classical ones.
21.	There is no formal publication by the project?	Yes there are reports and things
	Is there any formal publication for lessons and so on	Tutors manuals from the foundation and their people....
	Would I be able to have a look at them?	Yes you would. I don't have the tutors but I do have the manuals
	And does that tell them what to	It's a bit of a guide. In fact we only received those tutor's manuals last year. There used to be manuals but its edited and improved every year. And I know that its much better than they used to, So to make sure that they implement w3 have introduced a once a week session where each tutor has to present a lesson on the tutor's manual with the tutors to make sure the tutors do their part and pass on what they have learnt.
22.	Does the brass learner learn the music in the correct transposition so no they do it in G hey?	but some do it at Beau Soleil
	And the reason is mostly the instruments are pitched in G. And do they participate in any local bands, orchestras competitions or eisteddfods?	Some used to participate in the national youth orchestra as individuals but as a group up to this year I'm only aware the national field band championship that happened. I asked Marlene about the National Arts Festival at Artscape and she was very keen to have us so both Maccassar and Cloetesville will participate. She will give us 2 slots and also at the gala event. I've also requested that we participate in the

		Suidoosterfees and also in the jazz festival at Artscape in 2009.
23.	If the program has an ensemble which it does, where do they perform? Does the project have annual festivals or workshops?	The national championships once a year
	Normally different venues?	You know its Jhb once, in East London but last nine were in Jhb.
	Do you have any workshops like they go on camp?	Yes they do normally just once a year camp
	I also remember they went to Zambia to play do they actually have to play often to perform?	They perform a lot at various functions, corporate functions last week they went to perform for one of the sponsors. We did for Lubners earlier in the year in the Waterfront and at local festivals like the Van Der Stel Festival and other private company's corporate functions and for the university
24.	The demographics of the project?	In the WC its mostly coloured, nationally its mostly black. We started Khayamandi to ensure we have more black kids. We currently have 50 last year we had 2.
25.	Do you think the previous dispensation education system during apartheid years denied many learners the opportunity for formal music education particularly instrumental tuition and theory?	Definitely. In my time when I started I had to do it privately but it was for whites only at schools and we had to pay a teacher that have to travel all the way to Stellenbosch to come and teach music.
26.	Where were you at school?	Bredasdorp – so that definitely had a negative impact. I studied music and I struggled to get that teaching post in the previous dispensation I had to go to a coloured school and only a few schools were available and because there were a number of music teachers those posts have always been filled.
	So it was not only bad for the child it was bad for the teacher?	It was early 90s and there were music teachers in the black schools they had to do it extra curricular. It depended on the principal and how motivated he was to have music at the school. And then it took ages before the department...and lots of kids were deprived of opportunities to learn and they had to pay private teachers and travel. I know of one gentleman who took his son for violin and piano
	I know Michelle was allowed to play in the band at Beau Soleil but not allowed to have lessons there. Do you feel with the situation was addressed with the desegregation of the education system, specifically in the W-Cape? Would you feel there are still inequalities in formal music education?	No, it still hasn't been addressed because then the rationalisation came and some teachers were redeployed and some to be an excess because now music was too expensive to have in schools and the principal in coloured schools who had music as a subject now lost those subjects because now teachers were lost and music teachers had to become ordinary teachers to fill the gap. And although arts and culture is a proper learning area, it is not just music, arts and culture comprises all those other disciplines. So again, schools are at a disadvantage and many of these arts and culture teachers have had no music training, so children are being disadvantaged again.
27.	Basically instrumental education is not only a racial separation now it's also a financial/economic separation as well. Who can afford..?	That is why I went to the schools and told them I can assist you with at least two disciplines – music and dance. If you hosted it at schools, it's a more structured thing because now we are bound by the timetable. And we could gear ourselves towards doing nice structured program with our theory and the various instruments.
28.	So you feel the project plays the role of music education in areas where little or no formal music education exists?	I think it does. For the kids to see the band, the level of playing it's quite inspirational to learn more and be committed. The bit that we are doing plays a big role.
29.	Do you feel the music education presented by the project motivates learners to pursue music	Some of them have spoken about it, maybe not studying music but becoming jazz musicians

	as a career? Do you think it has an influence?	
30.	You don't have to necessarily study music, but some people like from churches going into military bands. Do you think it could curtail that?	Yes it would curtail that given that exposure
	There are examples	Nathan, Angelo, Michael in the police band – there are a couple and before me there were.
	So they wouldn't necessarily go to university but some go into bands?	Or the SANDF
	Or even ways of making music in informal ways	Or Neville our percussionist went to the Norwegian exchange program who freelances. I saw him last year.
	So this project exposes them to music which they might not have had unless they in some of these churches but not everyone is in those churches. Often there is an overlap between these things. Is there anything you'd like to add?	Id like to see me involvement form the education department in our particular project not just only the music need with any child but also HIV awareness with our life skills program in terms of conduct. We actually produce a young person who is very balanced and disciplined and very focussed. Although many don't follow music careers, in their other jobs they show that dedication and commitment, that discipline.
	And you're providing a future audience	I would appreciate our project a better ear from the education department, they could be of assistance with further development. We have 21 education institutions represented in our region – numerous primary schools and high schools, university of Stellenbosch, Boland College, Cape Tech. We do provide a great service, a lot of our young people don't want to leave us. [background noise]... career guidance to help them along, encourage, them to study, some of them are encouraged to become tutors.
	So you actually create employment?	Yes and field band foundation is starting a new field band academy. Hopefully they will start in 2009, where tutors will be trained in residence or distance. A lot are already used in other regions to start up new regions as trainers.
	The ones that are going to university have to give input back?	They have to do hours per week to encourage them to realise we a responsibility.

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS Musicians		
PE Kierman		Interviewee
General Information	1. Name of Student	Angelo Adams
	2. Instrument	French Horn
	3. Project/Church	Field Band Foundation and New Apostolic Church
	4. Schools	<u>Primary:</u> William Lloyd Primary <u>High:</u> New Orleans Secondary
5.	Was formal music education available to you at your primary or secondary school? If yes, which instruments were available and were you part of this system?	Ek het musiek as vak gehad by die skool, ja. Ek het nie gespeel op laerskool nie. Maar dit was available. Daar was nie koperblaas nie. Daar was blokfluit en klavier. By die hoërskool was dit toe ek Frank Petersen toe gegaan het, en ek het my hoofinstrument deur hulle gedoen.
6.	If formal music education was not available to you at your primary or secondary school, were you part of any other formal music structure, like the music centres in the Western Cape?	By Frank Pietersen, ja. En daar het ek horing gedoen.
	En by die Kerk?	Ja, voor die skool en musieksentrum, het ek my eerste les by die kerk gehad.
8.	At what age did you start playing a music instrument?	Blokfluit was 11 jaar oud, in die kerk.
	En wie was jou eerste onderwyser?	Louis King
9.	How did you decide on playing the instrument?	Musiek het altyd 'n groot rol gespeel het in ons kerk. Ons is altyd ge-influence om musiek te doen, met al die kore. My pa het 'n groot rol gespeel, omdat hy 'n koor conductor is in die kerk.
	Wanneer het jy begin met horing?	Ek was 12 jaar oud, by Frank Petersen.
10.	Do you own your own instrument?	Op die oomblik, ja. Maar aan die begin, het ek instrument gehuur. Maar ek het drie jaar gelede my eie instrument gekry.
11.	Did either of your parents play a music instrument?	Glad nie. Maar my pa is mos die conductor...hy kan 'n bietjie musiek lees.
12.	Did you have any theory teaching at school or the Field Band?	Op hoërskool het ek, omdat ek mos musiek as vak gehad het tot matriek. Op laerskool nie juis nie, want ek het op standerd vier Frank Petersen toe gegaan, en daar teorie gekry.
13.	And do you have any career plans to be a musician in the future?	Ondat ek fokus op orchestral studies, hoop ek om een dag in 'n orkes te speel.
14.	Do you participate in any local, or national orchestra courses, or competitions or eisteddfods?	Ek was al by SANYO vir twee jare – 2004 en 2005. Ook by die Chamber Festival, Cape Youth Philharmonic en die Universiteitsorkeste.
15.	You know that until the 90's there was separate schooling. Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory?	Ek is nie 'n rasis nie, maar ons skole was baie benadeel, want daar was nie juis hoofinstrumente by die skole nie. Net blokfluit en klavier.
16.	Do you feel that this situation was addressed	Dit kom by...dit raak beter.

	with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education?	
17.	Do you think the project/church plays the role of music educator in areas where there is very little, or no formal music education? Has it played an important part in music education?	Yes, it does. {recording ends}
18.	Do you feel that the music education and musical experiences provided by the project/church, played a role in motivating you choose music as a career?	Ja, veral die kerk en dan Field Band het vir my die geleentheid geskep om musiek in Norweë to gaan studeer vir 'n jaar.
19.	Are you involved in teaching at all either at your church or in projects?	as by die Redefine Projek in Kuilsrivier en by Berg-en-Dal plaasskool.
20.	Ok, anything else you want to say?	Die skole benodig nog baie instrumental onderrig, en daar is ongelukking min geld om musiek in baie skole to bekostig.

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS Musicians		
PE Kierman		Interviewee
General Information	1. Name of Student	Nathan Lawrence
	2. Instrument	Trumpet
	3. Church/Project	Field Band Foundation
	4. Schools	<u>Primary:</u> Pieter Langeveldt <u>High:</u> Cloetesville Senior Secondary
5.	Was formal music education available to you at your primary or secondary school? If yes, which instruments were available, and were you part of the system?	No, nothing
6.	If formal music education was not available to you at your primary or secondary school, were you part of any other formal music structure, like the music centres in the Western Cape?	No.
7.	Did you receive music instruction at any other project?	Field Band Foundation.
8.	At what age did you start playing a music instrument?	I started percussion when I was 11...
	Where was that?	At the Field Band.
	Who was your first teacher?	Beauton Ortell
	Any other instruments?	I started the trumpet...
	At what age?	13
	Also in the Field Band?	Yes
9.	And how did you decide which instrument to play?	Ek het net begin.
	Het hulle gesê jy moet trompet speel?	Nee. Ek het besluit.
10.	Do you own your own instrument?	No.
11.	Did either of your parents play any music instrument?	No.
12.	Did you have any theoretical instruction at all?	Ons het 'n bietjie gedoen...bietjie theory gedoen in die Field Band, deur die Norwegian Exchange. I think it was grade 1, 2 and 3 theory.
	Hulle was die enigste wat vir jou teorie gegee het?	Yes.
13.	What career plans do you have for the future as a musician?	I want to become a solo performer or orchestral player.
	Wil jy verder studeer?	Yes.
	Oorsee?	Yes.
14.	Do you participate in any local, or national orchestra courses, or competitions or eisteddfods?	SANYO in 2006. Chamber Music Festival in 2005, 2006 and 2007.
	En enige iets anders?	No... CPYO from 2004 to 2006.
15.	Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged	Ja. Ek kan 'n voorbeeld maak van die ou wat my trumpet geleer het. Hy het altyd gesê hoe hy nooit kon inkom by musiekskole nie omdat hy kleurling was.

	learners the opportunity to receive formal music education, particularly instrumental tuition and theory?	
16.	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education? Provide details.	Ek dink die musiek en kultuur kom nou weer in weer by die skole.
	Maar is daar nou by al die skole?	Nie by almal nie. Ek weet van Rietenbos Primêr wat nou weer musiek het...Daar's nou nog nie koperblaas nie. Maar die Field Band het nou 'n ding begin waar hulle by Pieter Langeveldt en Rietenbos Primêr...
	Maar dit is nie die Staat nie...	Nee.
	Dis van buite af.	Dis van buite af, ja.
	Is dit na ure by Rietenbos?	Nee, dis in skool tyd.
17.	Do you think that the project played the role of music educator in areas where there is very little, or no formal music education?	Yes, dit is waar alles begin het.
18.	And do you feel that the music experience provided by the project, played a role in motivating you to pursue music as a career? And give detail.	Definitely.... Toe ek oorsee gegaan het toe moes ek daar ook musiek lees, maar ek kon nie – toe moes ek als op oor gedoen het. Dit het my ge-push om te leer lees. Op die ou einde het ek toe besluit om musiek as 'n loopbaan te kies.
19.	Ok, you are not involved in teaching at all either at your church or in projects?	Net in die Field Band, twee keer 'n week.
20.	Any other comments...vertel vir my van die oorsee reise...wanneer was jy oorsee?	Die 4de tot die 23ste Junie is ons Norway toe.
	Maar voor dit...	In 2001 en 2002 het ek Amerika toe gegaan om deel te neem aan die Drum and Bugle Corps.
	Al 2 jare?	Yes.
	Junie maand?	Ja, in skool vakansie. Junie tot Augustus. 2 en 'n half maande.
	En dan wanneer anders?	En in 2002 het ek ook saam met die Field Band Norway toe gegaan in Mei. Hulle het so groot vakansiedag daar. En ons het saam met Thabo Mbeki gegaan.
	Any other time?	Ons is Zambia toe laas jaar om te gaan speel vir een van die main sponsors.
	So die Field Band het 'n groot impak op jou lewe gehad.	Yes.

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS PROJECT LEADERS		
PE Kierman		Interviewee
Basic Information	1. Name of Project	Ashwin Willemse Orient Marching Band (from next year – Western Province Marching Band Association)
	2. Name of Project Leader	Fadiel Gesant
	3. Formal training/qualifications	No background – started 6 years ago.
4.	Brief history/background of project	Six years ago, a friend, Ashwin Willemse, and I, decided to make a joint venture... to show kids how to read music...not only to play by ear. And then we decided to get 96 instruments, and from there we started a school of music... 96 kids.
6.	Is it national yet? (No it's not) Is it still based in the Western Cape?	You are right.
7.	Where does it meet? You rehearse at a local school?	Yes, actually the school name is Tafalah Primary school. We meet on a 3-day basis, during the week. And then from there we have rehearsals like 3 times a week, anytime after school, and normally we start at 6 o'clock until 8 o'clock at night. And then mostly weekends we have got gigs like events where we also use that event as funds for the kids to go abroad.
8.	Who coaches in this project?	At this stage we have Vic Wilkin on board, and we also have Marius Swartz as a tutor of the trumpeters. And then we also have a youth kid that has level 6 and his name is Sean Benjamin.
9.	What instruments is he in?	He plays all instruments, but the best he does is trumpet.
10.	How are learners selected for the project?	What we normally do is we call auditions, and then from there...
	Do you do that at schools?	Through the school, yes. We use Vic Wilkin...the kids also do exams like 4 times a year, and then any percentage over 75% - from there we put him in the field band.
11.	Which instruments are taught?	We've got woodwind instruments like clarinets, baritone, alto sax, tenor, and then we also have trumpets, trombones and tubas.
	No French Horns yet?	No.
12.	How is the instrument selected for the learner?	It is very difficult in the area that we are working with the kids. As we all know, like tubas, baritones and saxophones are very expensive, so that's why we have in our local communities, lots of kids decide to play the trumpet, because of the cost of the instruments.
	So the kids come to you?	Yes, what we normally do, is to go around to schools in the community, and from there we also put it into the newspaper where everyone is free to join the Ashwin Willemse School of Music.
13.	Does the project own any brass instruments? If yes, provide details of what is owned and where they are purchased.	What Ashwin and I decided 6 years ago, is to get the kids off the street, and we bought 96 instruments. And we have about 50 kids who have their own instruments where the parents can afford it.
	Any particular make that you buy?	Just about 50% of our kids have Yamaha because they have the funds, but the rest have normal China-made instruments.
14.	Do any students own instruments or encouraged to buy their own instruments?	If they can afford it, yes. We are working with 8 community areas, like Mitchel's Plain, Athlone, Mannenberg, Grassy Park...all the kids are from different communities.
16.	Do learners receive individual practical instruction?	What we do is, we give classes for trumpeters, trombones...in a group, yes. But if the kids feel to go to private classes they are free to do so.
17.	Do you provide the private classes?	Yes. What we discuss with the parents – if they decide to go on private classes – and prepared to give the extra funds to the kids.

	If yes, provide details of tutors used.	They use the books of Hugo Lambrechts. And then from there, we have about 4 kids that also passed last year with 96% in their exam.... 2 of our kids also did Unisa last year.
18.	Does any theoretical teaching take place? If yes, please provide details of when and who teaches it.	Yes. During the year, we use 4 months that we use for that department. In the winter months.
19.	When does the project meet weekly?	3 times a week at the school. What we are doing is mostly on a Monday, Wednesday and Friday.
20.	So that's the ensemble coaching...	Yes.
	And who conducts that?	Also Vic Wilkinson and Sean Benjamin.
21.	Is there any publication by the project or from any other source that is used for individual lessons, ensemble rehearsals or theoretical teaching?	No.
	Do you do your own arrangements?	Yes, we normally give that to Vic and he does all our arrangements.
22.	Does the brass learner read music in the correct transposition for the brass instrument concerned or in C?	No, the correct way.
23.	Do learners participate in any local, or national orchestra courses, or competitions or eisteddfods? If yes, please provide details.	Yes, in the World Marching Band – last year we competed against 21 bands and we won a bronze award.
	Do any of your kids go to music centres?	Yes, we have a lot of kids at like the Christmas Choir and church bands and own music schools – a lot of our kids are in the school in Wynberg – about 10 of our kids – where they get private lessons. Beau Soleil.
24.	If the project has an ensemble, where do they perform and does the project have any annual workshops or festivals where the ensemble performs? Please provide details.	We normally have seminars, where bands arrive from Norway, and then we go to the V&A Waterfront at the amphitheatre, and then we do lots of workshops together. We are doing this on a yearly basis, in July.
	How many performances?	We are not doing less than a hundred a year. We are also doing 78 gigs a year for KFC in Durban, Jo'burg, PE and East London...all over.
26.	Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal music education, particularly instrumental tuition and theory? If yes, please elaborate.	Yes. What we are starting at our school from next year – we are bringing in teachers. We are going to be bringing in tutors and we are going to start from grade 5. So for the Western Cape Marching Band, also, we are going to bring in tutors – on a full time basis – to teach the kids how to read music, and from there join the Western Cape Marching Band.
	Because you have experienced the lack of music...	Yes, and for me, that's a big problem.
27.	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education? Please provide detail.	No, for me, sorry to say, but in the Coloured community we don't have music classes anymore.
	Even less?	Even less. In our area, we have about 12 primary schools and 4 high schools – none of them have music.
	There are schools with music, but it is now whether you can afford it...	That's it. We have 10 pupils at Wynberg school – because the parents have the funds.

28.	Do you think the project plays the role of music educator in areas where there is very little, or no formal music education?	Of course. I can see a change in these kids...
29.	Do you feel that the music education and musical experiences provided by the project, plays a role in motivating learners to pursue music as a career?	Yes, you are right. I can already see that – a lot of our kids – their aim is to achieve their goal of going to the Navy or Army Bands.
30.	Anything you want to add?	We would love all the kids in the community who are in other bands, to join the Western Cape Marching Band. And because we are the only country not supporting the Marching Band Drum Course – like in other countries they have marching band at schools – so for us, we need assistance and for people to buy in from Government or other corporate people.

APPENDIX 5

Outreach Initiatives of Universities and Colleges

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS Project Leaders		
PE Kierman	Interviewee	
General Information	1. Name of Project	Certificate Programme
	2. Name of Project Leader	Felicia Lesch
	3. Formal training/qualifications	BMus (UCT) (currently doing Masters)
	4. Brief history/background of project	The project started in 1999, after they identified a need to attract more students from a historically disadvantaged educational background, particularly from schools which didn't have music as a subject. The aim of the project was to broaden access for previously disadvantaged individuals (referred as PDI from hereon)
5.	Why was the project established?	(Covered in point 4)
6.	Describe the national structure of the project.	We are not national – although we have national students.
7.	Describe the Western Cape structure of the project and give details of where the project meets.	The project at the moment has 3 different types of certificates. We initially only had 2. But we operate from the Konservatorium at Stellenbosch University. Half of the project falls under the Community Interaction Division of the University, and the other half of it falls under the Music Department...for students to enter to do BMus. We have satellite campuses in Caledon which deals with the Overberg region, and then we have the Army base in Youngsfield where we teach the students who come from all over the country and Africa as well.
8.	Who teaches in the project?	We've got some full-time lecturers – mostly part-time lecturers, because of the availability of time. We then also have retired professionals and student teachers who are the senior students at the music department who are involved in the teaching and mentoring. We also have a mentorship programme where past Certificate programme students who are in the BMus programme are mentors for the lesser experienced students in the programme.
9.	Are these persons professionally trained musicians? If yes, please give details.	(Covered in point 8)
10.	How are learners selected for the project?	We do it via audition. They are tested on their theoretical knowledge, whereupon they are placed in their levels of classes. We also test their instrumental musical skills where they have been playing for a while. If they haven't played at all, then we test their ear with an aural test.
11.	Which brass instruments are taught?	We teach all brass instruments. Pamela Kierman, who is in charge of the practical, teaches all the brass instruments.
12.	How is the instrument selected for the learner?	Most of the time, our students have instruments – sometimes they come and don't know what to do – and only know about the piano. If we are over-subscribed for piano and voice, we send them to different instrumental teachers to test them for ability with other instruments.
13.	Does the project own any brass instruments? If yes, provide details of what is owned and where they are purchased.	No we don't. Actually we do have some very broken down trumpets that we got from the cadet. When the cadets closed.
14.	Do any students own instruments or encouraged to buy their own instruments?	Most of our students own their instruments, and if they don't, we encourage them to buy it. We don't really accept them if they don't

		have their own instruments.
15.	Do learners receive individual practical instruction? If yes, provide details of tutors used.	Yes, they receive individual instruction. The Silver Burdett tutors are used.
16.	If no, does the student have group tuition? If yes, provide details.	n/a
17.	If no individual lessons take place, does the learner acquire music reading skills?	n/a
18.	Does any theoretical teaching take place? If yes, please provide details of when and who teaches it.	Yes. We have 2 hours of theory per week, 1 hour of aural and 1 hour of keyboard harmony skills per week. When they get more advanced, the theory teaching increases to 3 hours a week, one of which involves score-reading and analysis.
19.	When does the project meet weekly? Days of week etc.	The Community projects meet in the evening – Tuesdays and Thursdays between 5 and 9 o'clock in the evening. The BMus Foundation programme meets everyday during the week...daily.
20.	Does any ensemble coaching take place? If yes, provide details of conductor, rehearsals and repertoire.	There is a Big Band which practices whenever there is no orchestra rehearsal. It depends on the availability of players, because some of them play in the university wind band or in the orchestra – so we are restricted in the amount of rehearsals we have. And there's a brass quintet as well. Repertoire is standard Big Band repertoire.
21.	Is there any publication by the project or from any other source that is used for individual lessons, ensemble rehearsals or theoretical teaching?	No... The theory teacher in the BMus Foundation programme has put together her own book from a multitude of other books.
22.	Does the brass learner read music in the correct transposition for the brass instrument concerned?	Yes. Most often they come in only reading in C. But we prefer them not to, and we change that immediately.
23.	Do learners participate in any local, or national orchestra courses, or competitions or eisteddfods? If yes, please provide details.	Yes we do. We take part in the National Youth Jazz Festival in Grahamstown, we send the learners to the National Youth Orchestra Course, and we normally send around 10 of our learners to the International Chamber Music Festival here in Stellenbosch. And recently, one of our students took part in the Afrikaans Eisteddfod and we also enter as many as we can for external Trinity and Unisa examinations. One of our students won the Fine Music Radio Travel award two years ago.
24.	If the project has an ensemble, where do they perform and does the project have any annual workshops or festivals where the ensemble performs? Please provide details.	The project's main ensemble is the Big Band. They perform at the Big Band Festival at the Baxter Theatre every May. Ourselves, we don't have annual workshops... We've had weekend workshops, but they differ in nature – from either practical to rehearsing for something... one workshop was a motivational workshop for all the students.
25.	Describe the demographics of the project.	We have a wide range of ages: starting from 15 to 50. Students come from all over South Africa and Africa which includes all racial groups.
26.	Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged learners the opportunity to receive formal	Yes. In the black schools there were no pianos... the choral systems were big because that was the only way black schools made music. Instead of a piano, they gave them pianolas – mouth organs – harmonicas to do their pitch training on. I was at a school where we did music because we were denied it – we did it as a means of

	<p>music education, particularly instrumental tuition and theory?</p> <p>If yes, please elaborate.</p>	<p>defiance. There was instrumental tuition – we had a small corner of the staff room. Livingstone High was big on social conscience – where we had to go out and get qualified, and go back into the community to teach, plough back and uplift.</p>
27.	<p>Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education? Please provide detail.</p>	<p>If anything, the situation is much worse. With the Music Education for All, they took the standard down for the majority, leaving the minority that are good and have talent floundering... so if you have talented musicians in a poor environment, they are going to go unnoticed, unchecked and undeveloped.</p>
28.	<p>Do you think the project plays the role of music educator in areas where there is very little, or no formal music education? Detail.</p>	<p>Yes, we've got some of our project students that have their own projects in areas that are at risk – where young students can go into drugs, violence, gangsterism, HIV, pregnancy and all that. And one girl in particular's father actually buys the instruments so that she can teach the children and teach them off the streets. This is what they do with music. In our project, she is learning how to read music, because she couldn't read music.</p>
29.	<p>Do you feel that the music education and musical experiences provided by the project, plays a role in motivating learners to pursue music as a career? Please provide examples.</p>	<p>Yes, we do. A number of our students actually don't want to pursue a degree. They just want something that will enable them to earn a living. So, a lot of what we do builds capacity in our learners to go out there and earn a living by music, and quite a number of them are doing that successfully. Some students come in here to learn music, and actually change their minds, and enter for the degree programme.</p>
30	<p>Any other comments on any of above?</p>	<p>I hope this opens new vistas.</p>

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman QUESTIONNAIRE FOR INTERVIEWS Musicians		
PE Kierman		Interviewee
General Information	1. Name of Student	Leandra Williams
	2. Instrument	Trumpet
	3. Project/Church	Certificate Programme Stellenbosch/Old Apostolic Church
	4. Schools	<u>Primary</u> : AS Louw <u>High</u> : Hoërskool Lukhoff
5.	Was formal music education available to you at your primary or secondary school? If yes, which instruments were available and were you part of this system?	Op laerskool alleenlik.
	Watter instrument?	Dit was blokfluit.
	Klavier?	Ja
	Hoërskool?	Nee, daar was nie.
6.	If formal music education was not available to you at your primary or secondary school, were you part of any other formal music structure, like the music centres in the Western Cape?	Ja, by Field Band Foundation gewees.
7.	At what age did you start playing a music instrument?	7.
8	En watter instrument?	Dit was blokfluit met Juffrou Bosman, by die laerskool.
9	How did you decide on playing the instrument?	Ek het gedink dis die maklikste, want daar was baie wat die blokfluit gespeel het.
10	Do you own your own instrument?	Ja.
	Maar wat het jy in die Field Band gespeel?	Ek het trompet gespeel.
	En hoe het jy dit gekies?	Hulle het vir my gesê. Maar ek het daarin belanggestel.
	Het jy jou eie trompet?	Ja
	Hoe oud was jy toe jy trompet begin het?	Dertien.
	Hoe het jy gehoor van die Fiel Band?	Hulle het by die skool gekom.
	Wie was jou trompet onderwyser?	Dit was Beauton Ortell.
11	Did either of your parents play a music instrument?	My pa speel kitaar.
12	Did you have any theory teaching at school or the Field Band?	Op skool het ek gehad, maar nie by die Field Band nie.
13	And do you have any career plans to be a musician in the future?	Ek wil graag kinders leer...musiekonderwyser wees.
14	Do you participate in any local, or national orchestra courses, or competitions or eisteddfods?	
15	You know that until the 90's there was separate schooling. Do you think that the segregated education system implemented by the previous government during the apartheid years denied many historically disadvantaged	Ja, ek dink so...Ek dink hulle moes voorsorg getref het vir kinders wat wou musiek doen. By die witskole was daar meer 'opportunities' gewees, maar in die 'coloured schools' was daar geen musiek nie.

	learners the opportunity to receive formal music education, particularly instrumental tuition and theory?	
16	Do you feel that this situation was addressed with the desegregation of the education system, specifically in the Western Cape, or do you feel that there are still inequalities in formal music education?	Ek dink dit het verbeter. Maar ek dink nie alle skole het musiek nie, maar ek weet van 'n paar.
17	Do you think the project/church plays the role of music educator in areas where there is very little, or no formal music education? Has it played an important part in music education?	Ja. Ek het baie geleer by die Field Band. En by die Sertifikaat Program het ek begin leer om note te lees en teorie.
18	Do you feel that the music education and musical experiences provided by the project/church, played a role in motivating you choose music as a career?	Ja, want ek het begin om met die gemeenskapskinders te werk, en hulle was baie 'excited,' want nou kan hulle ook musiek speel.
19	Are you involved in teaching at all either at your church or in projects?	So 15 van hulle in die gemeenskap.
	En betaal hulle vir lesse?	Nee, en ek het al die instrumente gekoop.
20	Ok, anything else you want to say?	Nee...

STELLENBOSCH UNIVERSITY MASTERS Pamela Kierman		
QUESTIONNAIRE FOR INTERVIEWS MUSICIANS		
PE Kierman		Interviewee
General Info	1. Project	NAC & STELLENBOSCH UNIVERSITY
	2. Name of musician	Lee-Roy Simpson
	3. Instruments	Trombone and Tuba
	4. Schools?	Funlands Primary and Winter High
5.	What formal music education did you have?	Some at primary – piano and recorder, but didn't do any at high school but the same instruments. Music as a subject was offered for one year but then phased out.
	Did you do it for a year?	Yes. The teacher only came 3 days a week even though there were periods every day
	What did you do the rest of the time?	Sat alone in class
6.	If formal music education was not available at primary school or secondary school, were you part of any other formal music education structure?	Yes, at Beau Soleil from the end of standard 6.
	Details? What made you go to Beau Soleil – did you apply before?	I applied since standard 4 but wasn't accepted – I don't know why
	How did you go again?	I applied every year
7.	Did you have musical instruction at any other project?	I was taught recorder in church
8.	At what age did you start music instruction for the first time?	Standard 3 with recorder at church NAC
	Who was your 1 st teacher? – and was it individual or group?	In a group – someone from the church taught
	And did you go certain nights of the week?	[sounds like mon, tues, thurs but he speaks VERY soft]
9.	How did you decide?	Church proposed everyone decided or chose it
	When did you start trombone?	Standard 7 – I hired an instrument from Beau Soleil
	What made you do trombone?	The church had an expo and displayed all the instruments at NAC in Silvertown and there was a talk
10.	So now you have your own instrument. Do either of your parents play a musical instrument?	Dad, no. My mom played sax.
11.	And any theory?	None at school or Beau Soleil – on an evening with recorder at NAC
	Did you have any books?	No
12.	What career plans do you have as a musician?	No. Dunno.
13.	Do you think things changed when the schools were desegregated – do you feel there's equality in music education?	I dunno
14.	Think about so-called coloured and black	I think they don't have any music at schools

	schools that they have benefited from the change or do you think they are still suffering?	
15.	Do you think your church played the role of music educator where there was little or no formal music education available?	Yes
	Do you think that is a very important role?	Yes
16.	Do you think the role your church played as music educator influenced your decision to pursue a career as a musician?	No
	Why? Because Beau Soleil alone didn't influence you	[mumbles]
	Your 1 st initial experience of music was in the church and it did have an influence on you. You cant say that it didn't.	It didn't. Not to pursue music as a career.
	What were your influences mostly?	General stuff
	For Angelo it was important	Ja that's for him
	But it did have a contributing factor	[mumbles]
17.	Are you involved in teaching at all at your church or in projects?	I don't teach in church, I teach in projects, Jamestown [mumbles]...
18.	Any other comments?	[mumbles]
	Thank you Lee-Roy	